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REVISED EDITION.

SECOND EDITION, REVISED AND CORRECTED.

MASSINA'S  
POPULAR GUIDE  
TO THE  
MELBOURNE  
INTERNATIONAL  
EXHIBITION

OF 1880-81.

BY

ROBERT P. WHITWORTH.

ONE SHILLING.

PRINTED AND PUBLISHED BY  
A. H. MASSINA AND CO.,

26 LITTLE COLLINS STREET EAST, MELBOURNE.

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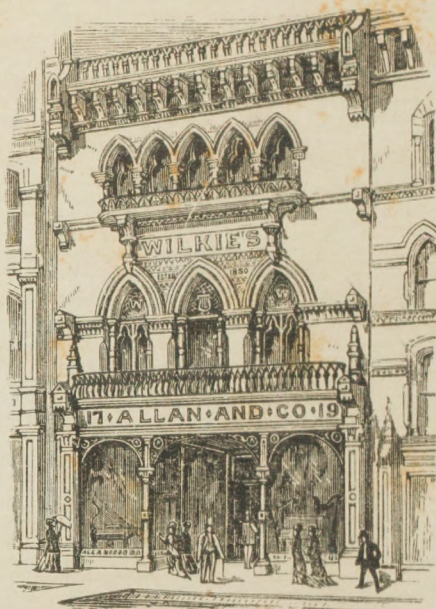
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
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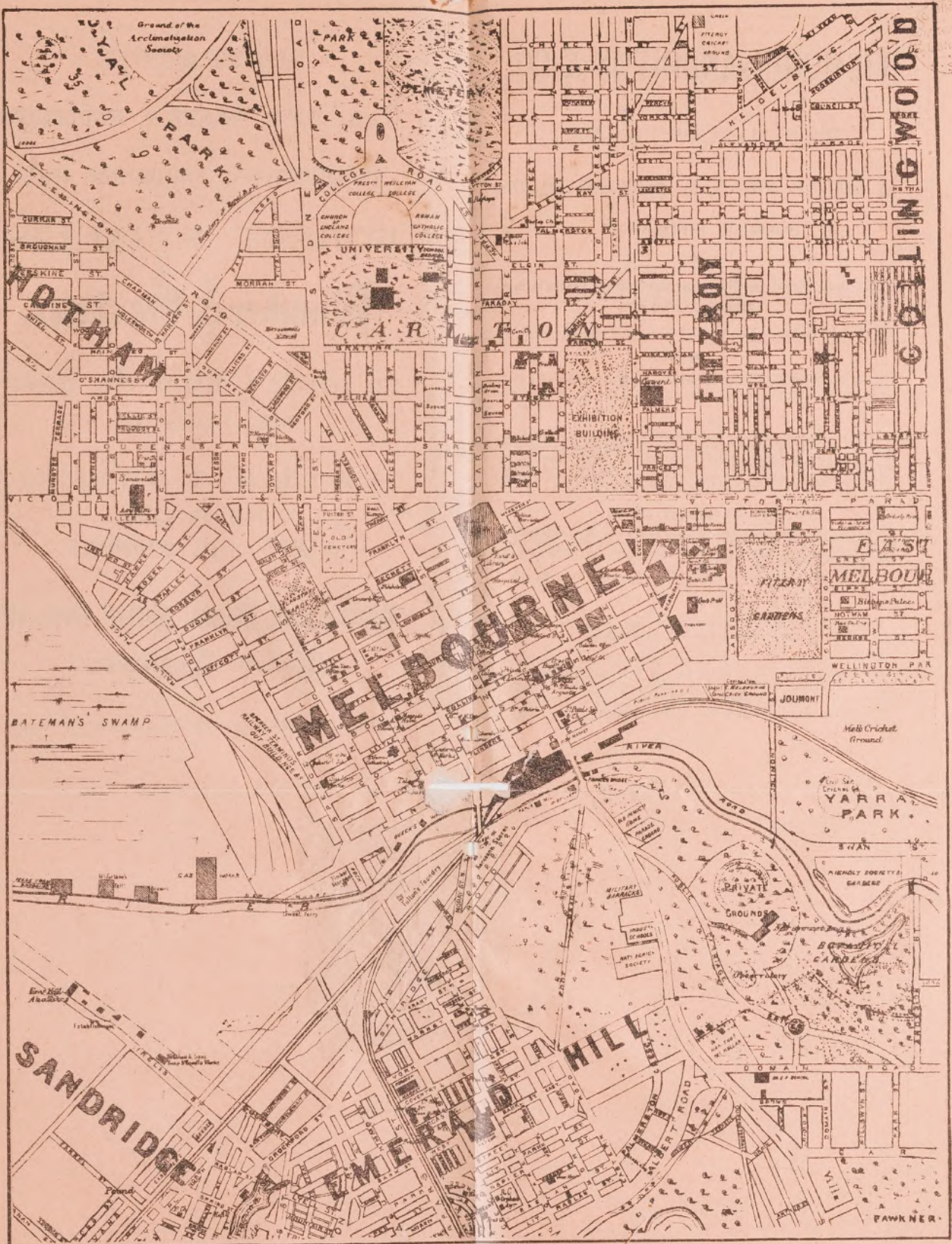


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PREFATORY NOTICE

TO THE

Second and Revised Edition

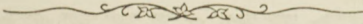
OF

MASSINA'S

POPULAR GUIDE

TO THE

MELBOURNE INTERNATIONAL EXHIBITION.



IN submitting this extended and revised edition of the GUIDE, the proprietor desires to acknowledge the assistance rendered in its compilation by the courtesies of Exhibitors.

The first edition was necessarily very incomplete, owing to the backward state of the arrangements; and even now some of the Courts are too incomplete to admit of a perfect Guide being written. Still, if the visitor follows carefully the route laid down on the Plan, and the matter relating to the Exhibits as here written, he cannot fail to have observed all that is really worth seeing in the building and annexes.

It is intended, later on, in subsequent editions, to issue the GUIDE in a still more complete form, as the Commissioners have decided to admit of new features as the seasons permit.

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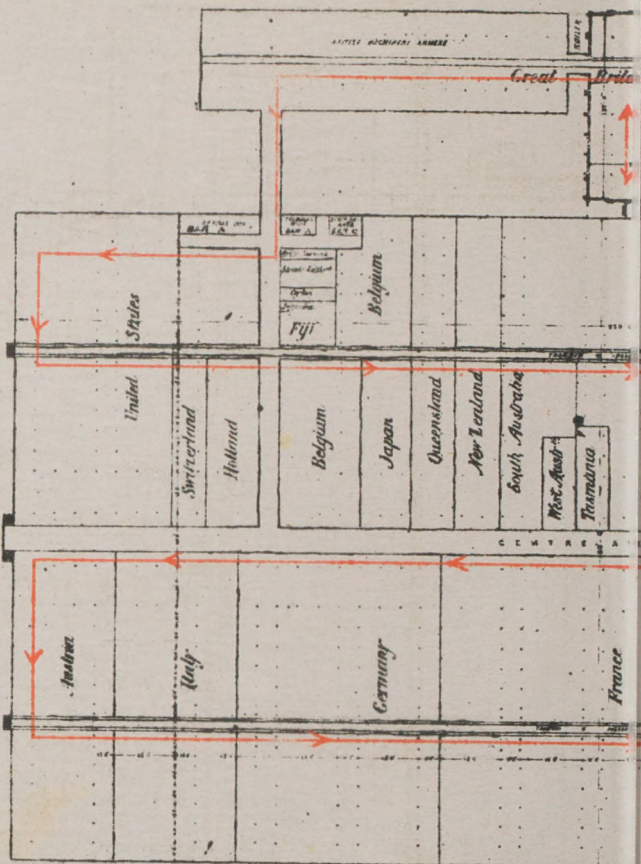
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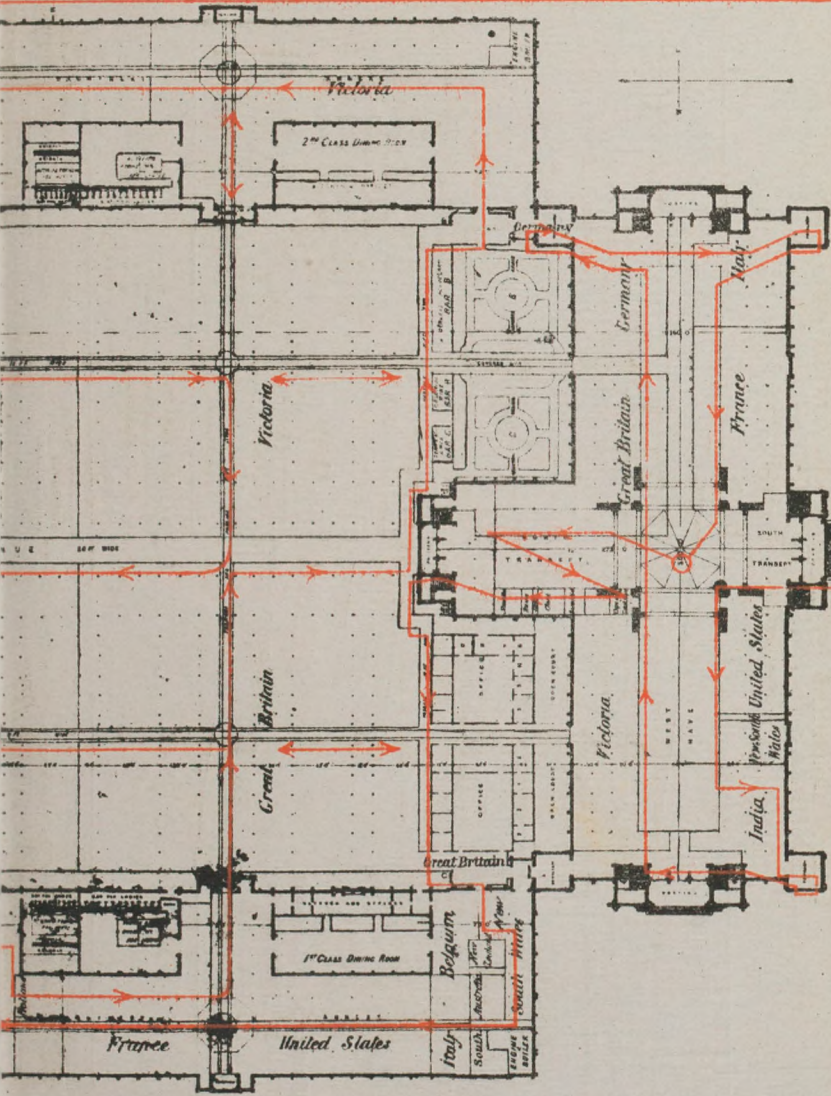
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SECOND AND REVISED EDITION.]

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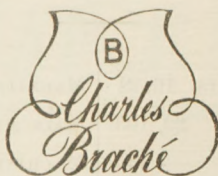
# I N D E X .



|                        | PAGE             |                         | PAGE              |
|------------------------|------------------|-------------------------|-------------------|
| GENERAL ARRANGEMENTS   | 16, 21           | MAURITIUS COURT         | - 47              |
| AMERICAN COURTS        | - 29, 100        | MAIN ANNEXE             | - 48              |
| AUSTRIAN COURT         | - 142            | MACHINERY COURTS        | - 58, 84          |
| BRITISH COURTS         | 48, 89, 129, 146 | MINING COURT            | - 114             |
| BELGIAN COURTS         | - 109            | NAVES                   | - 30              |
| BARS                   | - 17, 78         | NEW SOUTH WALES COURTS  | 30,               |
| CARLTON GARDENS        | - 11             |                         | 134, 136          |
| CARTER'S EXHIBIT       | - 68             | NETHERLANDS COURT       | - 109             |
| CLASSIFICATION         | - 18             | NEW ZEALAND COURT       | - 113             |
| CEYLON COURT           | - 101            | PICTURE GALLERIES       | - 148             |
| DINING-ROOMS           | - 17             | PREVIOUS EXHIBITIONS    | - 10              |
| EXHIBITIONS            | - 10             | PLAN OF ROUTE           | - 19              |
| EXHIBITION BUILDING    | - 11             | QUEENSLAND COURT        | - 111             |
| ENTRANCES              | - 13             | REFRESHMENTS            | - 17              |
| FOUNTAIN               | - 12             | STARTING POINT          | - 29              |
| FRENCH COURT           | 44, 137, 146     | STRAITS SETTLEMENTS     | - 101             |
| FIJIAN COURT           | - 110            | SWISS COURT             | - 108             |
| GUIDE                  | - 29             | SOUTH AUSTRALIAN COURT  |                   |
| GROUND                 | - 198            |                         | 114, 117          |
| GENERAL ASPECT         | - 15             | TRANSEPT                | - 30              |
| GERMAN COURTS          | - 64, 140        | TASMANIAN COURT         | - 120             |
| INTRODUCTION           | - 9              | VICTORIAN COURTS        | - 33, 73, 82, 121 |
| INDIAN COURT           | - 31, 101        | VENETIAN COURT          | - 42              |
| ITALIAN COURTS         | 43, 141, 145     | WEST AUSTRALIAN COURT   | - 119             |
| JAPANESE COURT         | - 110            | WESTERN MACHINERY COURT | 58                |
| LAVATORIES             | - 17             | EASTERN MACHINERY COURT | 84                |
| LADIES' RETIRING ROOMS | - 17             |                         |                   |

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MASSINA'S  
POPULAR GUIDE

TO THE

Melbourne International Exhibition.

—◆◆◆—

**T**WENTY-NINE YEARS since, the World, tired of Wars and rumours of Wars, and of the rash and reckless expenditure of blood and treasure consequent thereon, determined on a new era, in which white-winged Peace should brood above the universal brotherhood of nations. The Crystal Palace of 1851, in Hyde Park, London,

“When Europe and the scattered ends  
Of our fierce World were mixt as friends  
And brethren in its halls of glass,”

was the outcome of this great but Utopian idea.

The first Exhibition was opened, princes and potentates assembled to do it honour, multitudes from distant lands, and from the uttermost sea, congregated within its shining walls, and its courts were filled with the products of every clime.

But the millenium—was it yet to be?

Let the carnage-strewn fields of the Crimea, of Alsace and Lorraine, and of India—let the unnatural and cruel war of brother against brother in the new world of America, attest.

But although our swords are not yet turned into reaping hooks and our spears into pruning knives, still, the outcome of that memorable event in the world's history has not been the less surprising, and it is questionable whether ever so great strides have been made within the comparatively short period which has since elapsed in science, art, manufacture and production generally. In 1851 the first attempt was made to connect England and France by submarine telegraph. Now, the subtle fluid is transmitted to nearly every part of the earth. Railways have almost entirely superseded horse traffic. Then England had scarcely commenced to reconstruct

her navy, and convert her sailing ships into steamers. Now she has a vast fleet of iron and armour-clad batteries, and has guns which can pierce the thickest armour plates. Ocean steamers have grown to tonnages of 4000 or 5000 tons, and have increased in speed as in size. New dyes and colours have been obtained for our manufactures. Coal has been made to yield some of the most delicate tints for printed fabrics. Steam has been more extensively applied to agriculture. New processes of treating metals have been discovered, and the strength of our machines has grown enormously. Photography has increased from being a mere chemical toy to a fascinating art, and a useful branch of industry. Trade and commerce have kept commensurate pace with increased population. India has passed from the hands of the merchants of Leadenhall-street, and the sceptre of Victoria, Queen of Great Britain, and Empress of India, is acknowledged through the vast territory of Hindostan. British Columbia, Queensland, and Victoria have been added to the numerous family of British colonies. China and Japan have been opened up to merchants. The spread of education has given an impetus to literature, science, and art, and, if the fabled happy golden ages have not returned, the world has, at least, grown wiser, if not better.

Following in the steps of the good and wise Prince Albert, the rulers of many nations have encouraged and fostered International Exhibitions with the object of illustrating the progress which the arts of peace and war have made by their own, and other countries, from time to time.

Nor has this small, yet not unimportant, colony of Victoria been remiss in this regard. In 1854 the first Exhibition of Arts and Industry was held in a building specially erected for the purpose, and modelled on that constructed by Sir Joseph Paxton, three years previously, when the infant city of Melbourne was little better than a village. The novelty of the project, and the excited condition of the colony, caused the idea to be received with the utmost enthusiasm; but, in comparison with later Exhibitions, it partook rather of the character of a bazaar, and the greater number of its exhibits were furnished by the importers of fancy goods. Out of the entire list of 428 exhibitors, only 36 were in a position to contribute to the Australian Court at the Paris International gathering of 1855.

The second Exhibition in Melbourne was held in 1860, and was a great improvement on its predecessor. It resulted in the "Victorian Court" at the London gathering of 1862, which was declared to be "a more extensive and varied collection than had ever before been sent by any British colony to Europe." There were in all 703 exhibitors catalogued, and an area of 19,000 superficial feet. The receipts were £3400, and the number of persons admitted was 67,405.

The third Victorian Exhibition was held in 1866, and was a triumphant success. The initiatory steps were taken in Parliament in the previous year by the late Hon. Saml. Bindon, and a Royal Commission, with Sir Redmond Barry as president, was issued. All the colonies took part in the scheme, and the Australian contribution to the following Paris Exhibition of 1867 was a marked success. A fine

hall, 220 feet long, and 83 feet wide (now used as an Industrial and Technological Museum), was built adjoining the Public Library, and the Exhibition was opened by the Governor (Manners-Sutton) on the 23rd October. Among the exhibits was a gilt wooden obelisk, constructed by Mr. J. G. Knight, secretary to the Royal Commission, which illustrated the gold production of Victoria from 1851, and formed a striking attraction at Paris. It represented 36,514,361 ounces of gold, amounting in value to £146,057,444, and was 62 feet in height. The area of exhibit space was 56,240 feet, or nearly three times that of the former Exhibition. The receipts for 105 days were £9634, and the number of admissions 268,634.

The fourth Victorian Exhibition of 1872-1873 was held in the same hall, and was one of Victorian exhibits designed to be shown at the London Exhibition of 1873. It was opened on the 6th of November, 1872, by His Excellency the Governor (Viscount Canterbury), and closed on the 16th of January, 1873. The attendance during the 64 days and nights, during which it was open, amounted to 160,746, and the cash receipts to £4973 4s. 4d., an average per day of 2512 visitors, and £77 14s. cash receipts.

The fifth Victorian Intercolonial Exhibition was held in 1875, and was one of exhibits intended for the Philadelphia Exhibition of 1876.

The present Melbourne International Exhibition of 1880, to the visitors of which this volume is designed to be the "guide, philosopher, and friend," is by far the most colossal structure ever attempted in the colony. Up to the present time, Melbourne has periodically felt the want of a building commensurate with the requirements of her rapidly increasing population, this deficiency being most marked on the occasion of Intercolonial and other Exhibitions, when, but for the kindness of the trustees of the Public Library in lending the Technological Museum Hall, they could not have been held at all. No building of a permanent character larger than the Town Hall has hitherto been available, although the cost of the temporary buildings erected from time to time in connection with the Exhibitions of past years in Melbourne would have gone far towards defraying the expense of erecting such a building as that which now adorns the northern part of the city.

THE MELBOURNE INTERNATIONAL EXHIBITION building, of which a full description is given further on, is situated in a Government reserve known as the Carlton Gardens, adjoining the city proper at its north-eastern angle. This reserve contains 66 acres, of which 20 acres are occupied by the Exhibition itself. Previous to the idea of the Exhibition being placed in its present position, these gardens, although one of the "lungs of the city," were not looked upon with any special favour, as being either very ornamental or useful, except as a lounge for unoccupied persons, or as a place where the denizens of Carlton and Fitzroy could send their children for recreation. Certainly, they did not possess the charms of the Fitzroy, Botanical, or Flagstaff Gardens, or the Royal Park, all of which had, and have, special attractions to recommend them.

At one time it was seriously contemplated to take up a portion of

the gardens for a market, and at another for a railway station. This movement was, however, strenuously opposed by the residents in the neighbourhood, and wisely so, too, for the reservation of the gardens from those purposes has given the opportunity to devote them to the grand national object of the present Exhibition; and what was, a few years since, looked upon as an almost useless waste of ground, has now become, under the able management and design of Mr. Sangster (who has been entrusted with its laying out) and his assistants, a highly ornamental adjunct to the city, and a portion of the Exhibition itself. The gardens in which, as has been said, the building is situated, lie in a commanding position on what is known as the Eastern Hill of Melbourne, sloping north and south, and the Exhibition itself occupying the best point of vantage.

The whole of the grounds, which, it may be said, are bounded by Victoria, Nicholson, Carlton and Rathdowne streets, are enclosed by a handsome and somewhat massive iron fence, in which entrance gates have been erected at various points, notably opposite the main entrances to the building, and at the south-east and south-west corners.

That portion of the grounds facing the main entrance is approached by three gateways, and is laid out in lawns and rectangular flowerbeds of geometrical patterns, with two artificial lakes, each having an island in its centre, planted with palms, &c. The walks are broad and laid down in asphalte, which affords a firm and smooth footway.

The large fountain standing in front of the main or south entrance cannot but attract more than the passing notice of the visitor. It forms the centre of a large, open square, and is a decided ornament to that part of the grounds. The fountain itself has a circular basin 60 feet in diameter, out of which springs a massive column with successive cups, or basins, over which the water splashes into the lower basin from the top by a succession of leaps. The fountain is supported by large marine figures, and the successive cups are ornamented by groups of dancing boys. The work was constructed by Herr Hochgargel at a cost of £800, and, although it looks bright and pretty when the full force of the Yan Yean is playing from its 49 jets, it is questionable whether it can be considered a success from an artistic point of view. It is hardly sufficiently suggestive of any special meaning, and the figures delineated on it are commonplace and monotonous.

The Garden Committee have afforded a decided boon to the public by very considerably having had a number of drinking fountains placed at various spots in the grounds. Some of these in front of the building are erected by Mr. J. Sullivan, and are charmingly romantic, being formed of rustic rockwork to resemble grottos—the rock stained to look like moss and stalactites. Each is surmounted by a bronze figure, from which the water is supplied.

The lawns are laid down with a mixture of English lawn grasses, and buffalo grass immediately in front of the main entrances, near which is a rosery, and present a luxuriously verdant appearance,

while the numerous trees and shrubs scattered profusely in all directions break up what otherwise would be a monotonous slope, into scenes and vistas of great and diversified beauty. The lawns and flower beds have been largely sown with grass and flower seeds, presented by Messrs. James Carter & Co., of London, Seedsmen to the Queen.

The side entrances from Nicholson and Rathdowne streets, respectively, are also charmingly laid out, and confer high credit on the skill and taste of Mr. Sangster. They consist of a circular bed on each side, environed by a wide, curved sweep of roadway, round which are placed at intervals a number of vases, statues, and other ornaments of bronze, lent for the purpose by the French Commissioners. Notable among these, is a handsome fountain in the centre of the eastern flower bed, and also a fine casting of "The Huntsman," representing a figure holding two hounds in leash, and listening attentively for the "view halloo."

In order, however, to see the grounds to their best advantage, the visitor should ascend the building to the terraces on the roof, whence the general scope and design may be taken in at a glance. The aspect from these terraces is grand in the extreme, and no one can form any idea of the vastness of the City of Melbourne and its surroundings without having seen it thence. Still further, if the visitor have nerve to climb the hand over hand ladder to the spring of the dome, and ascend to the lantern, whence the view is limited only by the dim, grey distance.

The site of the Melbourne Exhibition building may be fairly claimed to be one of the most advantageous that could be obtained in any city. The Carlton Gardens are centrally situated, populous suburbs radiating from all points, while the facilities offered for the transit of visitors from the lines of railway, and from the seaboard, are complete in every detail.

The building is erected on gently rising ground, and its handsome proportions are among the most striking objects of the metropolis. The ground line is 100 feet above the level of the Post Office, and, as the dome reaches a height of 223 feet from the ground, some idea may be formed of the prominence with which it rises above surrounding objects. The main building is about seven times the size of the Melbourne Town Hall, and under ordinary circumstances, when free from articles on exhibition, will accommodate a crowd of 25,000 persons.

We have now fairly entered on the Exhibition, and sincerely hope that the fondest dreams of the most sanguine will be realised—that our beautiful city will be inundated with visitors from all parts of the globe, and that, in every sense, the Exhibition now open will be a success. That it is a success, as far as the number and quality of the exhibits are concerned, there can be no doubt.

The circumstances and conditions under which the Government decided that the Exhibition should be held need not be entered into here, but it may be well to recall the designs of the building. It was desired to obtain a substantial building, which would give a certain amount of space for a certain amount of money, and, in order to do that, competitive designs were invited.

After most careful investigation of all the designs sent in, that of Messrs. Reed and Barnes, architects, of Elizabeth-street, was accepted. The full plans and specifications were duly prepared, and a contract let to Mr. David Mitchell to construct the building. The foundation-stone was laid on the 19th of February, 1879, and the first brick five days afterwards, viz., on the 24th, and the building was complete and opened on the 1st October, 1880, so that the contractor has been but nineteen months at work, and it must be apparent to all thinking persons that no time has been lost, and that, on this occasion, the right man was in the right place.

The style of architecture is Italian renaissance. The general form of the building somewhat resembles a cathedral, having a nave and transept, with a dome rising from the centre. There are four main entrances, each having arches and flanking towers. The chief entrance is by the south door facing Spring-street. The north entrance from Carlton side leads also into the temporary courts, which are being erected in the open quadrangle between the two machinery annexes. The west entrance faces Rathdowne-street, and the east entrance Nicholson-street. The whole of them are approached by spacious walks from gates in different parts of the fence. The length of the building from east to west inside the doorways is 500 feet; the width, 272 feet, and the transept is 160 feet deep. The machinery annexes are 460 feet long, by 137 feet 6 inches wide, with a transept of about 75 feet deep. There is a balcony running right round the building, 20 feet wide, with picture galleries running east and west, of 30 feet wide.

At the west end of the gallery the grand organ is erected, and, in order to give additional strength to bear the weight, iron girders and pillars have been used instead of wood. In other parts the pillars supporting the roofs and floors are wood. They are very substantial, and being painted and ornamented, look well. The height from the ground floor to the gallery is 17 feet 6 inches; the balcony being also 17 feet 6 inches high; the picture galleries, 25 feet high; the nave, 70 feet high, and the dome, internally, 162 feet high, which gives to the place a light and lofty appearance.

In the four main angles of the building are four pavilions, with domed roofs. Descending a flight of steps from the main floor to the basement, or cellars, the visitors will get some idea of the substantial character of the building. The main walls are of bluestone, and those from which the dome is started are nearly 6 feet thick, whilst the rest of the foundation wall, which is also of stone, is 3 feet 6 inches. The pillars which support the main floor are of brickwork, all cemented. The floor of the cellar is asphalted, the place is well ventilated and lighted, and on hot days this cellar—which is for the wines, refreshments, etc.—is an excellent and cool retreat. Ventilation is provided on the most approved principle. The eight staircases leading to the galleries have been built in a very substantial manner, and are not too steep, which is a great comfort to ladies and elderly persons. The dome is a very fine and massive piece of work, and some idea of the magnitude of it can be formed

when we state that it took 2000 bricks to lay one tier. From the foundation to the top of the brickwork (170 feet) every precaution has been taken to add to the strength of it which skill could suggest. At a height of 100 feet from the gallery a platform has been constructed for a promenade. This was an after-thought, and has entailed a considerable amount of labour on the contractor. This platform is ascended by a well-staircase of a substantial character. This staircase leads on to a platform from which another flight of about twenty steps leads the visitor to the promenade. This latter flight of steps, and the promenade round the dome, will be protected by a handsome parapet. Access to the lantern will be by ladders and steps inside the dome, but this portion will not be open to the public. The total height from the ground to the top of the flag-staff, is about 250 feet. From the promenade before mentioned a magnificent panoramic view of Melbourne and suburbs can be obtained, and it is calculated that on a bright clear day, visitors are able to see for fifty miles round. Descending again to the main floor, and viewing the brickwork of the dome, we notice that massive iron girders have been built into the arches which support the promenade platform, and that for additional strength straight legs have been run up from the main walls, which relieve these arches of a portion of the weight. This entailed more work, and required to be done by skilled workmen, but it adds greatly to the strength. Between the two annexes, a separate contract was let for the erection of thirty eight wooden courts. Access is obtained to these courts from the north entrance of the main building, and they are divided by a centre avenue, 40 feet wide. The courts are erected, nineteen on each side, the outer courts being 97 feet 6 inches by 45 feet; then comes 15 feet of a passage way, and the inner courts are 82 feet 6 inches by 45 feet. These cover nearly six acres of ground, and the contract for their erection was close on £43,000. The whole of the main building and annexes are tastefully decorated in cement. The elevation is divided into bays by buttresses and piers, and between these are the square-headed windows for lighting the ground floor. Above this is a plain wall, panelled and enriched outside for decorative purposes only, and again above this, is a series of clear storied windows for lighting the galleries. No top lights are introduced at all, the architects being desirous of keeping out the direct rays of the sun, and giving a soft and subdued light, which cannot be so well accomplished when top or sky-lights are used. The whole of the buildings are roofed with the best corrugated iron, whilst the dome is covered with slate and lead. During the construction of the building, the contractor generally had 380 men employed regularly, independently of carters, brickmakers, quarrymen, &c., and we may mention that upwards of six millions of bricks were used. The architects took great interest in the progress of the work, and had it thoroughly supervised by Messrs. William Beddows, James Duncan, and Hugh Kneen, who have acted as clerks of works—all thoroughly practical men. We may mention that Mr. W. Ireland was the contractor for the stone plinth for the enclosure railing.

*GENERAL ARRANGEMENTS  
FOR THE CONVENIENCE OF THE PUBLIC.*

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BARS.

THE main bars for wines, spirits, beers, etc., are situated on the eastern side of the annexe. The one most convenient is that near the right hand entrance from the main building, at the northern end of the annexe, and not far from the Fire Brigade Station. Here will be also found a special bar for colonial wines, which are retailed in glasses of various sizes according to the value of the wine selected by the visitor. The price for all drinks is sixpence per glass, except in the case of colonial ale, which is three-pence per glass.

The cellar bars for beers, wines, and spirits, are in the basement underneath the extreme front of the building. They are approached by the steps near the front entrance, and also by steps leading down near the Indian Court, and at the back of the great organ. The cellar is divided into a series of bars—one devoted to Victorian beers, another to wines, a third to liqueurs and spirits from the Netherlands, one to the wines of New South Wales; and it is contemplated to extend the number and scope of these bars which, as summer approaches, will be very pleasant places of resort.

Other bars are: the long one at the end of the main annexe below the lower entrance to the Eastern Machinery Court; the Austrian beer pavilion on the western side at the rear of the main annexe, the Italian bars, the French wine restaurant and others of minor note.

The temperance bars are very popular, as ladies and children may here get tea, coffee, aerated drinks and light

refreshment, in the way of sandwiches, buns, biscuits, and sweets of all kinds. The chief one is situated immediately past the Fire Brigade Station in the annexe, opposite the Victorian Court.

### LAVATORIES, ETC.,

These, with other essentials to the comfort of gentleman visitors, are situated in the western and eastern machinery annexes, and are entered from their southern and northern ends immediately on leaving the main annexe. Here, gentlemen may have a bath, or wash their hands and attend to other details of their toilet; and notices are put up, calling attention to other matters, and to the charges.

### LADIES' RETIRING ROOMS.

There are two spacious compartments set aside for ladies, and these will be found immediately on entering each of the Machinery Courts from the main annexe directly under the archway.

### DINING HALLS.

There are two large rooms set apart for this purpose, in which meals may be obtained during nearly the whole day. One of these is the First-class division, with a bill of fare embracing poultry, and, in fact, every delicacy of the season. The charge here is the figure set opposite the article selected. A good dinner with beer in this first-class refreshment-room may be had for about half-a-crown or a *bon vivant* may readily spend half a guinea on the meal. This saloon is situated on the western side of the annexe, and is approached by two entrances from the Machinery Court.

The Second-class dining-hall is situated on the opposite, or eastern side of the annexe, and is entered north and south from the Machinery Court. Here the rate of charges is very low, and a good substantial meal may be had for a *shilling*. This consists of soup and a plate of meat (of which there are usually three or four kinds, with potatoes; and if beer, tea, or coffee is taken, the extra charge is threepence.

Light refreshments, such as buns, biscuits, pastry, etc., may also be obtained at the various bars, and particularly at the temperance bar of Mr. Sergeant, whose runners—girls in Dolly Varden costume, and boys in sailor's uniform—pervade the building, and convey refreshments to all parts of it, to order.



## GUIDE TO THE EXHIBITION.

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THE object and design of this Guide is a somewhat novel one. Instead of dividing into chapters under various headings relating to the different classes, and then leaving the visitor to find out the exhibits by their numbers as he best might, or to turn backward and forward over the pages of the book for a reference to what might attract his attention, it is proposed, metaphorically, to take him by the hand and conduct him throughout the entire length and breadth of the vast building; show him everything in it, with a few short remarks on anything considered most worthy of special notice, and to do this in such a way as never necessarily to take him twice over the same ground.

In order to do this effectually, the visitor must, of course, place himself entirely in the hands of his guide, and follow the course laid out for him, lingering, at his own sweet will, over those exhibits which may strike his fancy, or passing by without notice, if he so list, those for which he does not particularly care.

It is thought that by this plan much time may be saved, and one of its not least merits is, that it will serve equally well for the visitor who has only one day in which to make a hurried examination as for him who has a month or two to devote to it, the only difference being that, whereas the former must pass straight on from Alpha to Omega, the latter can leave off at any point, and start again where he left off.

In order to facilitate matters, it would be advisable for the visitor, before entering on his journey, carefully to study the plan of the building given herein, in which the red line shows the line of route, the arrows the direction to take, and the lines with arrows at both ends the places where to turn off and turn back.

It is thought, however, that the letterpress, which has to that end been made as plain and simple as possible, will be amply sufficient to guide him through what is, it must be confessed, somewhat of a maze to a stranger.

Naturally the first thing a visitor does on entering the building is to take a *coup d'œil*, or look round at the general effect, without regard to anything special.

There then, we will commence.

Entering, say, at the front (south) doorway, and having duly inspected the grounds, the fountain, and the exterior of the building, the visitor cannot but be struck, on looking down the main avenue, which runs straight before him, with the immense length of the building, although it is quite impossible to form a conception of its

size until having gone quite through it from end to end and from side to side.

He will observe that that part of the building in which he stands (the permanent front) consists of a wide hall running straight before him to a doorway. This, it is necessary for him to remember, is the transept. Also that, on either hand, are similar wide passages, that on his right being the east nave, terminating in an entrance, and that on his left the west nave, apparently terminated by the organ gallery, but in reality having an entrance behind the organ. Right before him, in the German Art Gallery, he will be struck with an exceedingly handsome pavilion over the passage way into the annexe, which is that part of the central building lying beyond the doorway referred to. He will do well to remember that also.

The pavilion mentioned is roofed with amber satin, trimmed with blue, beautifully draped, and surmounted by the Prussian Eagle and the Imperial Crown.

Looking upward, he will also be struck with the vast height of the dome, which is painted light blue, semée of stars.

In the four V pieces at the corners of the transept and naves are allegorical figures of Europe, Asia, Africa and America respectively, with frescoes relating to Art and Science, and on the heads of the pillars, at the spring of the arches, are eight figures, respectively representing Science, Commerce, Sculpture, Architecture, Agriculture, Manufactures, and Music.

It must be admitted that artists are not agreed as to the suitability, or, even if it were suitable, the artistic beauty of this ornamentation, but with that it is not the province of this book to meddle, further than to say that, if it offends some, it pleases others, and that that is as much as any reasonable human being can expect.

Generally speaking, the decorations of the entire building are handsome and effective. Much taste and more money has been expended on the show cases, many of which are quite artistic, while others are of the conventional square cupboard shape. However, "chacun a son gout," it is not the nutshell but the kernel we have to deal with. The Central Avenue is decorated with the heraldic emblazonments of the countries and cities of the world, and tastefully draped with national flags by Mr. W. Morgan of 16 Swanston-street. It is painted in a neutral tint, which does not distract the eye from the legitimate objects of attention below.

The broad effect of the entire Exhibition is one of space, and even structures and articles which, in a smaller or less lofty building, would appear abnormally large, are dwarfed down to juster proportions.

Owing to the vast variety of size and design in the exhibits and their show cases, the place at first has somewhat of a labyrinthine look, but it will be found, and especially if this Guide be strictly followed, that it is arranged on a regular principle, and that, but for the incongruity mentioned hereafter, it would be as near perfection as any Exhibition need be expected to be.

A word about the Exhibits themselves. They are of every kind, class, and nationality, and are, as a rule, of the very best in their

respective lines. Some of them, such as those in the Indian Court for example, are quite new to the colony. The display of furniture, glass, and pottery—especially the latter—is magnificent, and the Industrial part of the Exhibition is numerously represented by every kind of agricultural and mechanical machinery and appliances. Of the other colonies, our sister, New South Wales, takes the palm, both for number and value of exhibits, and, without detracting from the value of their own, the others will cheerfully concede that. The British Courts are all that can be desired, and, as to the Foreign Courts, it would be ungracious to make comparisons, or to say aught here save that they are replete with everything for which the countries they represent are famed in art or industry.

Before proceeding on our tour of inspection, it may not be out of place to state, in brief, the system of general classification of exhibits which has been adopted by the Commissioners in the Victorian Courts (the same system being generally adhered to throughout).

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## ARRANGEMENT.

Classes 1 to 5, then, represent works of art, paintings, sculpture, die-sinking, architectural drawings and models, engravings and lithographs.

Class 6 consists of 16 exhibits, illustrative of education, comprising specimens of penmanship, phonography, book-keeping, calculating tables, music, designs and drawings of schools, models of school furniture, etc.

Class 9 consists of printing, books, etc., comprising 14 exhibits of printing, lithography, printed books, newspapers, labels, cards, posters, etc. The most striking exhibits in this collection are, perhaps, those of Messrs. M'Carron, Bird and Co., and of Mason. Firth and M'Cutcheon, of Melbourne, who show numerous samples of first-class plain and ornamental work. A very interesting exhibit in this class is that of the work, "Victoria in 1880," shown by Mr. Garnet Walch. Messrs. Allan and Co., Glen and Co., and Nicholson and Ascherberg exhibit specimens of musical publications.

Class 10 comprises stationery, bookbinding, painting, and drawing materials, and has 21 exhibits of inks, lithograms, stamps, cardboard mounts, copying presses, papers, etc. Among them Mr. W. Detmold, of Collins-street, shows a handsome collection of various styles of bookbinding, machine ruling, marble papers, and leather goods; Sands and M'Dougall of vellum account books, leather desks, etc.; and F. T. Wimble and Co. of lithographic black and coloured inks.

Class 11 is devoted to the general application of the arts of drawing and modelling. It contains 30 exhibits of mechanical drawing, engraving, wood carving, and the interesting arts of heraldic and ornamental painting and die sinking.

Class 13—Musical Instruments.—In this class there are 18 exhibitors, mostly of pianofortes, although Messrs. J. Brown, of Carlton, W. J. Brown, of Little Collins-street east, W. Dow, of Emerald Hill, J. Peacock, of Carlton, and S. W. James, of Richmond, show violins. The exhibitors of colonial made pianos are Messrs. Close, of Prahran, Kilner, of Richmond, Matthews, of Emerald Hill, Wallach Bros., of Elizabeth-street, and Weatherhill, of Richmond. All these instruments are excellent pieces of workmanship, and will hold their own with the imported, whether for strength, durability, finish, or tone.

Class 14 is devoted to medical, surgical, and hygienic appliances, consisting of 35 exhibits of artificial limbs, purified water, filters, urinals, closets, artificial teeth, baths, etc. Many of the exhibits in this class are not only interesting but highly instructive, as showing the advances made in science and art for the relief of suffering, injured, or deformed humanity.

Class 15 contains 16 exhibits of mathematical and philosophical instruments.

The third group embraces furniture and accessories, and this is probably one of the handsomest and most interesting groups in the Victorian Courts.

Class 17 contains 38 exhibits of furniture, properly so called, comprising tables, sideboards, bedsteads, chairs, cane furniture, wardrobes, chests of drawers, etc.

Class 18 comprises 60 exhibits of upholsterers' and decorators' work, and it must be conceded to Victoria that, in whatever other respect she may be approached, or even surpassed, by other sister colonies of the Australasian group, in this class at least she is unapproached. This may, perhaps, seem to approach too nearly to what Anthony Trollope called "blow," but it is a fact, as inspection and comparison will prove. The exhibits in this class are, as a rule, elegant in design, of superior workmanship, and reflect the highest credit on their makers.

Class 19 consists of crystal, glass, and stained glass, and contains 16 exhibits of glassware, plate-glass, bottles, mirrors, stoppered flasks, fancy glass, and philosophical instruments.

Class 20 comprises 12 collections of pottery, and is a very interesting group of industrial exhibits, as showing the valuable nature of Victorian clays. Samples of glazed stoneware, pipes, earthenware, terra cotta vases, medallions, etc., are shown.

Class 21.—Bedroom wall decorations, and Pavilion.

Class 22.—There are only 6 exhibits in the cutlery class, but they are tolerably extensive, and embrace all varieties of knives and shearing instruments.

Class 24.—The class comprising goldsmiths' and silversmiths' work is one which must of necessity attract great attention, not only from the valuable nature of the material wrought, but also because the very character of the work is ornamental, and the work itself demands the utmost knowledge, taste, and skill. The gold and silversmiths of Victoria have achieved a deservedly high reputation for their work and the specimens exhibited show that reputation not to have been misplaced.

Class 25.—Bronze and Art Castings, and Repoussé Work.—In this class the only exhibitors are Kilpatrick and Co., Collins-street west, who show statuettes and vases in bronze; and Lyster and Cooke, Stephen-street, who show castings for hall furniture.

Class 26—Clocks and Watches.—Victoria has 8 exhibitors in this branch of skilled labour, the most important of whom is T. Gaunt, of Bourke-street east, who shows watch cases in various stages of completion, watches as samples of finishing and escapement making, hall quarter, and railway station clocks, marine timepiece, and chronometer. Joseph Bros., of Swanston-street, show a turret clock, and a number of specimens of clock making. W. J. White, Little Collins-street east, exhibits an astronomical clock; and J. B. Edwards, of Fitzroy, a curiosity in the shape of a regulator clock, made of odds and ends picked up on the gold-fields. Other exhibitors are G. Bosch, Hawthorn; Kilpatrick and Co. Collins-street; J. Maudsley, Geelong; and H. Thicthener, Fitzroy; all of whom show good work.

Class 27 consists of 38 exhibits of cooking, heating and lighting apparatus, comprising kitchen ranges ovens, grates, lamps, gas stoves, etc.

Class 28 represents perfumery, essences, fancy soaps, etc.

In Class 29 are comprised various fancy articles, such as hair and nail brushes, glove stretchers, hair work, brooms, whicks, stationery and jewel cases, brushware, dressing cases, cabinets, etc.

Group 4 comprises textile fabrics, clothing and accessories. In this group, Class 31 has only one exhibitor who shows jute goods, sacks, woolpacks, etc.

Class 33 is a large and very important one, comprising the manufacture of woollen yarn and fabrics. These consist of tweeds, flannels, blankets, broad-cloth, serge, shirtings, woollen piece goods, &c., representing one of the most important industries in the colony. The excellence of Victorian woollen goods is well-known all over Australia, and, indeed, it can hardly be otherwise, considering that she has the best staple at her own doors, and that no expense has been spared in importing and erecting the newest, best, and most improved machinery for the manufacture of the goods. The various woollen mills at Geelong, Ballarat, Castlemaine, and Melbourne have large, valuable, and highly interesting exhibits, and visitors from other colonies, from Yorkshire, and from various parts of the Continent where woollen goods are manufactured, cannot but be struck with the progress Victoria has made in this industry since its comparatively recent establishment.

Class 34—Silk and Silk Fabrics.—The chief interest attaching to this class is not, nor can it be for years to come, so much in the manufacture of silk fabrics as in the cultivation of the silk worm, and the preparation of the cocoons. Victoria enjoys exceptionable advantages in this respect, inasmuch as the climate is suitable, and the Mulberry-tree grows freely; and the industry of silk growing, although, as yet, little more than an amateur experiment, promises ere long to become a source of national wealth. The exhibitors

are 8 in number, and their collections deserve careful inspection and study. To no one, perhaps, is more credit due in this respect than to Mrs. Timbrell, of the Silk Farm, Plenty-road, Collingwood, who has, for years, spared no trouble nor expense in inculcating and fostering an inclination on the part of the youth of the colony to devote attention to sericulture.

Class 35—Shawls (see Class 33.)

Class 36—Lace, Net Embroidery, and Trimmings.—This class is represented by 8 exhibitors, who show various kinds of lace, embroidered silk, gold and silver embroidery and badges, etc. Messrs. C. R. Martin, of Little Flinders-street, are exhibitors of military, masonic, and theatrical regalia. The Convent of the Sisters of Mercy, Fitzroy, have a rich and very handsome collection of ecclesiastical vestments and point lace.

Class 37 comprises hosiery and underclothing, and has 27 exhibitors. Beside stockings, shirts, corsets, ladies' underclothing, etc., this class also embraces hatters' materials, walking sticks, umbrellas, parasols, braces, and other accessories of clothing.

Class 38 is a large and important set of exhibits, numerously represented by 61 firms, and containing clothing for both sexes, comprising underclothing, boots and shoes, men's and boys' clothing, ladies' dresses, wigs, hats and caps, bonnets, feathers, artificial flowers, oilskins, millinery, dressed dolls, patterns of clothing, etc. This is a large and very varied assortment, and represents a number of flourishing and most important industries, especially the clothing factories and the boot factories, at which places, of late years, so large a number of men, women, girls, and boys have found profitable employment.

Class 39—Jewellery and Precious Stones.—This

class, assimilating, as it does, to classes 24 and 26, is an interesting one, and consists principally of gold and silver chains, brooches, earrings, and gems, cut and uncut. It attracts considerable attention from the fair sex.

Class 40—Portable weapons and hunting and shooting equipments, defensive or offensive arms, fire-arms, and projectiles.

Class 41—Travelling apparatus and camp equipage.

Class 42—Toys.

Class 43—Products of the cultivation of forests, and of the trades appertaining thereto. Specimens of timber for various purposes, cork, bark, tanning, colouring, odoriferous and resinous substances, charcoal, turnery, etc.

Class 44—Products of hunting, shooting, fishing, etc., and machines and instruments connected therewith.

Class 45—Agricultural products not used for food.

Class 46—Chemical and pharmaceutical products.

Class 47—Chemical processes for bleaching, dyeing, printing, and dressing.

Class 48—Leather and skins.

Class 49—Agricultural implements.

Classes 50 to 64 consist of various apparatus and processes used in the production of food, chemistry, machinery, weaving, sewing, furniture, paper, printing, railways, telegraphy, engineering, and other various works.

Class 65—Navigation and life saving.

Class 66—Military purposes.

Classes 67 to 73—Alimentary products, bread, milk, eggs, fish, vegetables, fruit, condiments, drinks, etc.

Class 74—Farm buildings.

Class 75—Horticulture.

Classes 76 to 80—Flowers, ornamental plants, vegetables, fruit plants, etc.

Class 81—Wells, draining, boring, blasting, winding, pumping, crushing, dressing, ores, etc.

Class 82—Collections and specimens of rocks, minerals, ores, metals (manufactured and unmanufactured), etc.

In conformity with this plan, it was intended to classify the exhibits in the various courts into groups, but whether it be that "in the multitude of counsellors there is wisdom," or that "too many cooks spoil the broth," it is hard to say, but the fact remains that it was not done; and if the old saying be true, that "variety is charming," there can be no doubt the Melbourne Exhibition of 1880 fully deserves the appellation.

On what principle the spaces have been allotted, unless, indeed, it were Yankee Grab, it would be difficult to divine, but the result is heterogeneity, if one may be allowed the term.

For example—"Let us take a walk," as Dr. Johnson said, along one of the main avenues.

Here, in a few yards, we find iron, vegetables, guns and gunnery, chocolate, marmalade and confectionery, and kerosene lamps. In another place we find force pumps and sewing cotton cheek by jowl; and in another, in close proximity, bibles and churns.

We refer to this in no carping spirit, but merely with the object of showing how easily it is possible to so amalgamate matters that there shall be no danger of a visitor becoming surfeited with an overdose of any one special line; that he shall go, in fact, "from grave to gay, from lively to severe," shall see "everything by turns, and nothing long."

One good thing, however, has arisen out of chaos; as the compass is necessary to the shipwrecked mariner, so has it rendered this book necessary to the stranded visitor.

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### *THE GUIDE.*

PRIMARILY let it be understood that the starting point, in all cases, whichever entrance the visitor shall come in by, shall be UNDER THE DOME. That is where we take him from, that is where we bring him back to. He may, and naturally will, wish to take a general glance at the structure; but, on commencing a systematic round of the exhibits, he must start with us from the main entrance, near the DOME.

Starting from the main entrance, we first notice the case of firearms of Page and Co., and adjoining is the stand of watches of the world-famed Waltham Watch Co., whose productions are celebrated for their cheapness and accuracy as time-keepers.

Turning to the left, into the American Court, the exhibit of printing ink by Johnston and Co., of Philadelphia, first strikes the eye. This firm is represented by H. P. Welch and Co. Near to this is a case of artificial teeth, an industry in which our American cousins excel. Here, too, we find the exhibit of the Russell and Erwin Manufacturing Co., Con-

necticut and New York, comprising a large and varied collection of hardware, consisting principally of house furniture, locks, door-handles, bells, hooks, etc. Next comes that of Simpson, Hall, Russell and Co., of New York, electro-plated ware. Following on, we come to a fine show of cabinet organs from the Smith American Organ Co., Boston, represented by Messrs. Allan and Co., and of the Peloubet and Co.'s standard organs, and of other makers.

The New South Wales small Court adjoins, and shows, as well as a fine collection of paintings of New South Wales scenery, amongst which may be specially pointed out several by Mr. Coombes, a pretty fern glen by A. L. Jackson, and others depicting views of Sydney, Sydney Harbour, Jacob's Ladder, at the South Head, and the Valley of the Grose, and in water colours a drawing of Govett's Leap, a fine collection of large photographs by Newman, of Sydney, and some admirable specimens of permanent prints by the phototype process of Mr. L. Hart. These last call for more than a passing remark, as they are printed at an ordinary printing press, are permanent, and well adapted for book illustration.

The Government Printing Office of New South Wales exhibits a large number of specimens of work of the various branches done by the department. These consist of account books, letter-press books, printing type and furniture, electro-types, music, bookbinding, ruling, photographs, photo-lithographs, coloured carbon prints, and maps and plans, etc. The exhibit of photography is a very extensive one, comprising about 250 views of New South Wales scenery, the Botanic Gardens, and Garden Palace, Sydney, and other places, including some panoramic views tinted in water colour, and carbon enlargements, also coloured by hand. The whole collection is a highly interesting one, and attracts a large number of visitors.

The Telegraph Department of the sister colony shows a large collection of instruments used in the transmission of telegraphic messages. Among them are the most recent inventions, one of the most remarkable of which is an instrument by which the sender can transmit a message in his own handwriting. This is said to be unique in the colonies. Major Cracknell has taken great pains in the arrangement of this, which is certainly the finest exhibit in the building of instruments for modern telegraphy. Erected within the court is a room, fitted up as a lady's boudoir, which is used on state occasions as a lounge by any distinguished lady visitors.

This brings us to the grand organ, a magnificent instrument, placed on a platform and gallery. This organ is larger than that in the Melbourne Town Hall. It is built by Mr. Fincham, of Richmond, to the order of the commissioners, and is a marvel of industry and skill. The design is admirable, and the ornamentation rich and in accord with the decoration of the building. The organ contains 78 stops, and 4765 pipes. It is blown by elaborate machinery in the basement of the building, worked by water power.

Keeping still to the left, we arrive at the Indian Court. Here are shown collections of Indian condiments by various makers, some finely-executed metal work, the baldness of whose design as to form, and the intricacy and delicacy of whose engraving, are alike surprising. The Ganges Manufacturing Co. exhibit jute from the plant up to the strongest sacking. Here also are some striking examples of Indian wood-carving, arm-chairs and sofas in blackwood being simply wonderful for minuteness of detail. The effect of these is, however, somewhat marred by the covering of the seats, which is of common American leather cloth. A large cabinet of ebony

and sandal wood is, however, the gem of the court in this respect; and one wonders at the skill, time, and patience which must have been expended on it. A small case of Koftgari (Damascene work,) showing candlesticks, frames, boxes, and an Indian helmet, is well worthy inspection. There is also a large exhibit of Indian pottery, one of Indian tea, furniture, arms, etc. At the end of the court is a large collection of utensils used by the nation for domestic and religious purposes, mostly of brass, but some of copper inlaid with silver. A collection of models of fruits in Lucknow clay, of ebony and stone work, and especially of raw and manufactured cotton from Madras, and of cotton rugs, etc., will be regarded with interest.

In this court are also magnificent collections of Delhi work, consisting of shawls, caps, table and toilet covers, ladies' dresses, etc, in gold and silver thread-work, which will dazzle the eyes of the ladies, the dresses in silver and gold on satin especially, and of Benares jewellery, etc. The whole of this court is highly interesting, and cannot fail to be instructive as well as amusing. In the Indian boudoir, situate at the corner, tea of Indian growth is served gratuitously at four o'clock, with a view to familiarise the public with the article.

Leaving the Indian Court, we pass, on the left, an entrance to the cellar, wherein are the beer and wine bars, and the stores of these sent in for competition.

A little further on are the two staircases leading to the western picture galleries, one on either side of the western or Rathdowne-street entrance; and still further on is a second flight of steps down to the cellars.

Passing along by the back of the organ, we come to the small Victorian Court. Here are umbrellas, by

Gittus ; wigs, hairwork, and cosmetics, by Dudon and Beaupin ; and other interesting exhibits. This brings us to the bottom of the west nave. Here Sands and M'Dougall have a large and varied assortment of stationery, comprising four large cases and a pyramidal stand. Here, too, are wigs, chemical preparations, artificial flowers, meerschaum and wooden pipes, rubber stamps, millinery, tailoring, gold and silver beating, ventilators, carved emu eggs, electric machines, baby linen, electro-plating, ladies' stays, and a stuffed horse, on which Messrs. Vail, of Swanston-street, show their exhibit of a riding habit. In fact, this corner of the Exhibition it is impossible to describe in anything like due sequence, as it seems to have been selected as an ark of refuge for stray exhibitors of all kinds. On the wall at this place is a curious regulator clock, shown by Mr. J. B. Edwards, of Fitzroy, and made of odds and ends picked up on the goldfields.

Near the wall of the organ loft, Messrs. Whitehead and Co. show a fine lot of specimens of every description of note paper and envelopes and other commercial and fancy stationery, beautifully stamped and embossed with monograms, crests, etc. ; and the same firm have an excellent display of engraving, die sinking, and other branches of their art. The Post-office Department has a frame of specimens of postage and duty stamps close here.

Messrs. Cowan and Co., of Edinburgh, Melbourne, and Sydney, show excellent examples of account books and other substantial commercial work ; and on the right of the organ is a stand whereon is placed a monster volume made by this firm, in which visitors are invited to write their names and addresses, and to state their opinions generally on the Exhibition. The book itself, weighing seventy pounds, is a fine piece of bookbinding, and is to be preserved as a record of the time.

On the left of the passage, under the organ, are the ateliers of M. Lindt and Mr. Nettleton, the licensed photographers to the Commissioners. Near by, on the right, and directly facing the door, Mr. Cole, the bookseller, shows special books published by him. Entering again the maze of cases and stands in the body of the Victorian Court, we notice the exhibits of De Saxe and Co., and a fine plate of engraved glass of Norwich Cathedral, by Brooks, Robinson and Co. Messrs. Josephs and Co., exhibit a stand of scientific instruments of a very varied character and use.

Emerging from this, we come to the exhibits of watches, jewellery, etc., shown by T. Gaunt and other well-known makers; and of die-sinking and metal work, by Stokes and Martin. The whole of this work reflects the highest credit on the exhibitors—Messrs. Gaunt, Joseph, Flegeltaub, Edwards and Kaul, Thichthener, Holloway, Blashki, Kilpatrick, Bosch, and others, whose workmanship and taste cannot be too highly spoken of.

Behind these, and further on, is an extensive show of lacework, frilling, baby linen, ladies' underclothing, fancy trimmings, etc., shown by Mack and Ellis, of Flinders-lane east. Much of the remainder of this court may be said to be of special interest to ladies, as it comprises the really magnificent exhibits of Moubray, Rowan and Hicks, and Madame Weigel's cut paper patterns; although behind these are fine exhibits of colonial made men's hats, shown by J. T. Marsh, of Ballarat, and Waterman, Cohen and Co., E. Hillier, and J. H. Turner, of Melbourne, and the Denton Hat Co., Collingwood.

Returning to the front, we find a very handsome collection of plain and fancy needlework and ecclesiastical vestments exhibited from the Sisters of Mercy Convent; and adjoining it the brilliant show of gold and silver lace, masonic, theatrical, and other

ornaments and regalia of C. R. Martin, Flinders-lane. This exhibit is well worth attention.

The magnificent collection of jewellery, goldsmiths' work, watches, etc., of Denis Bros., comes next, and will, doubtless, be greatly admired.

Behind this, we find music and musical publications shown by Allan and Co., W. F. Dixon and Co., Nicholson and Ascherberg, and Glen and Co.

Further back still is a fine exhibit of hosiery, by J. B. Youl, of Melbourne; and here those interested in the wool manufacture of the colony will find ample scope for observation, as the Barwon, Geelong, and Albion Woollen Mills, and other makers, exhibit their varied and valuable wares, all illustrative of the great advance in this branch of national industry. Tweeds, broadcloths, flannels, blankets, and all fabrics formed of wool, are here represented of the very highest character in point of workmanship, while the public has some guarantee that the articles are of wool solely, and that no element of a shoddy character is present.

After this "chaos is come again," for what connection fiddles can have with tailoring, or billiards with blown glass, is rather difficult to see. Still, the exhibits are interesting, and consist of violins and bows, etc., made by J. Brown, of Carlton, W. J. Brown, of Little Collins-street east, and W. H. Dow, of Emerald Hill. The latter exhibit shows the Stradiarius and Guarnerius models, and a viola in unstained wood of the maker's own model. Some fine specimens of guitars and other string instruments are also shown here by various makers.

Specimens of bookbinding, in every department of the art, are here shown by Mr. W. Detmold, consisting of plain account books up to elaborate and expensive

books in vellum, morocco, and calf bindings, with Russia leather bands and brass rims. Bookbinding—From plain half roan to full calf, morocco, and Russia, with gilt and marbled edges; inlaid work in coloured leathers; and elaborately finished books in morocco. Special mention—Poems by Thomas Hood, green morocco, illuminated in light colours, with scroll design; also two address cases, both inlaid with care and precision, the whole being chaste, and withal elegant. Leather Work—Morocco-covered despatch cases, bill cases, private bill cases, morocco-lined silk pocketbooks of all descriptions, music and masonic cases of all kinds, also commoner articles of stationery, and of leather work in great variety. Envelopes of special patterns, machine ruling, and excellent illustrations of all the processes in vogue at Mr. Detmold's establishment.

Near these, the exhibit of Alcock and Co., of Russell-street, demands some attention. It consists of a very handsome billiard-table with carved mouldings, of figured blackwood, patent adjusting toes, lamp, etc., complete; a combination cabinet electric marker, and billiard-room settee. A billiard-table of tulipwood, with adjusting toes and lamp; combination cabinet and marking-board, and billiard-room settee; and a combination reversible dining and billiard-table with adjusting castors; and a verandah lounge. The workmanship is of the best, and the exhibits are greatly admired as specimens of colonial timber, taste, and handicraft. Some of these specimens of Mr. Alcock's products will be found near the western entrance to the picture galleries, notably a patent elevator combination billiard table and dining table, of novel construction.

This completes the west nave, and we now pass across the transept into the east nave.

The first thing to attract attention is the grand display of silver and plated goods, by Woodward, of Birmingham, and Boardman, of Sheffield, two firms represented by Briscoe and Co., of Melbourne.

The next exhibit here, in the small British Court, is that of J. B. Dixon and Sons, of Sheffield ware. Near to this is the grand exhibit of J. and P. Coats, of Paisley, composed of black, white, and coloured cottons. This firm is fortunate in having allotted to its exhibit one of the best stands in the building for their handsome case of cottons suited for every purpose. Here a small exhibit in a modest corner, that of Wood and Co., of surveying instruments, etc., will attract the attention of those interested, while passing into the court through the narrow opening.

Some fine cases of Italian filagree work, and other branches of the silversmiths' art, are to be inspected here.

The Aberdeen Comb Works (S. R. Stewart and Co.) exhibit real and imitation tortoiseshell, white, amber, and natural, and other combs, which have taken prizes in all the principal exhibitions in the world.

Kent's exhibit of sponges and toilet brushes will attract notice.

Here a very massive rustic chair is a curiosity ; it is composed of 20,000 pieces of wood, the ornaments being formed of the natural knots and excrescences found on growing trees.

An unique exhibit is that of J. and R. Glen, of Edinburgh, who show specimens of their manufacture of Highland bagpipes, and of very handsome silver-mounted ram's head snuff mulls.

Here are fine collections of mathematical surveying instruments, shown by T. Barker and Son, and H. N. Harling, of London ; while, next door, Mr. Bobardt, of Little Collins-street, shows a complete set of watch-

making instruments, and close by is a fine selection of brass band instruments, exhibited by the well-known makers, Besson and Co.

The visitor may spend half a day in this division, as the exhibits are very numerous and are being added to every day.

In this court will be found a collection of large and exceedingly handsome models of steamships. These comprise a half model of the s.s. *Teuton*, built by Denny Bros., Dumbarton; a complete model of the hull of the White Star line s.s. *Britannia*, and of her engines; a fully rigged and equipped model of the Orient line s.s. *Orient*; and one of the White Star line s.s. *City of Berlin*. These models are the perfection of art, are built exactly to scale, and must of necessity attract the attention, not only of those interested in naval architecture, but also of the public generally.

A most interesting exhibit is that of the Telegraph Construction and Maintenance Co., of London, and one which cannot but be interesting to those who take scientific notice of these things. It consists of 127 specimens of various submarine cable wires, in lengths and sections, of the Newfoundland and Cape Breton, 1855; Newfoundland and Nova Scotia, 1856; England and Hanover, 1858; Atlantic, 1858; England and Denmark, 1859; Malta and Sicily, 1859; France and Algiers, 1860; Corfu and Italy, 1861; Malta and Alexandria, 1861; Sardinia and Sicily, 1863; Atlantic cables, 1865-1866; England and Hanover, 1866; Newfoundland and Cape Breton, 1867; Malta and Alexandria, 1867; Malta and Sicily, 1869; Tasmania and Australia, 1869; French Atlantic Cable, 1869; cables from England to Spain, Portugal, Malta, France, Algeria, Italy, Greece, Turkey, Russia, Egypt, India, China, Australia, and New Zealand, 1870 to 1877; England to Prussia, 1871;

cables laid between Great Britain and North America, 1873-1874; Italy to Sicily, 1874; cable to Brazil, 1874; new types of deep sea and coast cables laid in the Atlantic, Indian, and South Pacific Oceans, the Mediterranean and Red Seas, and on the coasts of India and South America, 1876, 1877, 1878; and torpedo cables.

Near here is the interesting exhibit of watch chains, guards, and other ornaments in Canadian gold.

In this part of the court is an exhibit of telegraph machines, and adjoining it a large and odoriferous group of exhibits of fancy soaps, essences, perfumery of every imaginable kind, and toiletware, exhibited under the world-known names of J. and E. Atkinson, Napoleon Price, J. Gosnell and Co., and E. Rimmel, all of London. Retracing our steps along the back of the court, on our right, we perceive a case containing electric bells, in and out tickets, etc.; and crossing the court thence,

The exhibit of chinaware and crockery of Messrs. Moore will attract attention.

The Worcester Royal Porcelain Co. show a magnificent collection of art pottery, consisting almost exclusively of articles of vertu, and articles de luxe; and although there are, certainly, in the collection, dinner and tea services, still, they are of such a character as to preclude the possession of them from any person except such as would, for example, cut his bread and cheese on a fifty-guinea plate. The specialities of this exhibit consist of pierced ivory ware, jewelled and richly painted in gilt landscapes; ivory ware, with flowers of natural size and colour in relief; Raphaelesque ware pierced, copied from the antique; ivory porcelain of Japanese design and decoration; and vases, figures, cornucopias, etc. A plaque or plate of Limoges enamel, by the celebrated Bott, valued at fifty guineas, may be noticed in this

collection. The Limoges enamel, formerly done on copper, but now on china, is a peculiar process; the china is painted a rich dark blue, and the figures on it are then laid on in white porcelain clay, the thick parts representing the lights, and the thin the shades. This, as may be conceived, is a work of great delicacy, requiring not only an artistic mind, but also much skill, in order to graduate the tones. The artists who perform this work are, of course, well paid, and deservedly so, but it is probable that the ancestors of some of them would stare to be told that their great grandsons were earning £1200 a year for painting dinner-plates. Another curiosity is pierced china in imitation of a piece of an elephant's trunk made into a drinking cup, and carved in minute detail with intricate and grotesque Chinese figures; also a pug dog modelled from life, Satsuma or Japanese ware figures in terra cotta—in fact, all styles and of all periods. We wish to mention here that we are indebted to Mr. H. Apsley Pellatt, who has the management of this exhibit and that of Powell, Bishop and Storer, for much valuable information in connection with the exhibits of porcelain, glass, etc.

Ciceri and Co., of Edinburgh, show a splendid exhibit of glassware and gilt framing, with bevelled, cut, and engraved mirrors.

Adjoining and fronting this is an elegant exhibit of pressed glass, shown by Sowerby and Co., Ellison Glass Works, Gateshead-on-Tyne. The speciality of this firm is said to be the perfection to which they have brought the art of manufacturing pressed glass, some of which is made to imitate cut glass so closely as not to be known from it unless by feeling. The exhibits comprise all kinds of glass dishes, vases, flower-pots, ornaments, etc.

The next exhibit is that of Boulton and Mills, of Stourbridge, consisting of an extensive and very

brilliant collection of glassware, cut and pressed, comprising very elegant vases, candelabra, and all other kinds of fancy glass ornaments and utensils.

But the real Crystal Palace of the Exhibition is that of T. Webb and Son, of Stourbridge, whose array of glittering exhibits cannot fail to attract general admiration. The space this firm occupies is enclosed by a series of tables covered with maroon velvet, a circular table taking up the centre, and is hung round with magnificent chandeliers, and with mirrors which throw back the universal glint and glitter tenfold. They show all varieties of glass goods, and also a new kind of ornamented pottery, coloured with the varying hues of a peacock's neck.

The remainder of this side of the east nave is the small German Court, principally taken up with ornamental pottery and goods of like nature, among which we single out for notice those of Uechtritz and Faist, of Schramberg, represented by H. P. Welch and Co. These comprise a varied and attractive collection of majolica goods, embracing, chiefly, dinner sets of English patterns, including cheesestands, handsome vases, jugs of grotesque designs, inkstands, and many neat fancy lines, the cost of which appears to be extremely moderate. This majolica ware, though up to recently almost entirely in the hands of English and French manufacturers, is turned out by this firm quite equal to either, being well modelled and very effectively coloured.

A very interesting exhibit of miniature timepieces of various sizes and kinds, executed in inlaid brass, copper, silvered and gilded metal, ebony and painted porcelain, will be found in the covered way of the German Court, at the stall of A. Schwer, of Friberg, Baden; and immediately adjoining is the extensive and varied collection of clocks and clockwork of all

designs in wood, orfeverie, etc., from the establishment of Gustav Becker, of Friburg, Silesia.

The automatic organs, near the entrance to the smaller court on the left, are three very powerful ones, and work with great simplicity. They are usually set going once or twice a day, and attract a good deal of attention.

Upon the walls at this part of the building there are collections of clocks, pictures, and German goods of great interest, which will take some time to thoroughly inspect. Music and scientific instruments form features of this portion of the court.

Crossing past the east entrance to the opposite side of the nave we enter the Italian Court, first visiting what is popularly known as the Venetian Court, where are exhibited a charming collection of blown glass chandeliers, vases, goblets, flower stands, etc., also of mosaics, all from the manufactory of Venice and Murano, of which the representative at the Exhibition is Sr. Martin Astolfoni. In this court is also an unique collection of Pagliesco glass, consisting of 70 choice varieties of the best Muranais type, reproduced from those in the Slade collection in the British Museum, and from the celebrated collection at Murano. Several cases of Florentine inlaid work and stone cameos here will afford the visitor some idea of the perfection this art is brought to.

A fine group of marble statues here faces the nave, and others pervade the Italian Court, which is peculiarly rich in jewellery and *chef-d'œuvres* of art.

Farther down this court are two handsomely-finished specimens of marine guns, used on steam launches. One is a 7lb. brass field-piece, mounted on a brass and steel carriage, and having a simple apparatus for rapid breech-loading, also for elevation; the other is a Gatling gun, or Mitrailleuse, which will fire to any part of the compass, and to a range of 1000

metres, at the rate of 200 bullets per minute. This stand of cannon, which was sent by the Italian Minister of Marine, is surrounded by other arms, the whole forming a trophy of war.

Here is also a grand collection of elaborately-carved, artistic furniture, and some of what are probably the finest bronzes in the world. One particularly, a figure of Cain, is a cast from the original marble in the Pitti Palace.

Italy has two courts, one situated at the eastern entrance, from Nicholson-street, in the east nave, and the other at the N.W. end of the main annexe, along the western avenue. Both are handsomely fitted, and are due, to a very great extent, to the private enterprise of Signori Oliviera and Sarfatti, a business firm of Venice. The two courts contain the collections of about 1000 exhibitors, and, considering the little known of Australia in Italy, these collections are really magnificent. The industrial portion of the exhibits comprises wine, liqueurs, preserves, cigars, furniture, raw and manufactured silks, velvets and tapestry, bronzes, alabasters, porcelain, glassware, cameos, boots and shoes, musical instruments, and firearms. The collection of fine arts from Italy is, however, as might have been expected, her principal charm. Amongst the exhibits, in this direction it may be convenient to mention here that

The exhibit of Italian wines, in the kiosk in the Italian Court, is a striking feature of the court, and attracts much attention, not only on account of the novelty of the structure, but for the important industry it represents.

The Italian refreshment bar is an especial feature, and is largely patronised, especially by our foreign visitors; Italian delicacies of all kinds, cheese, liquors, etc., being vended there.

Following the line, we come to the French Court, in which will be found a grand collection of sculptures and bronzes. At the back of the court is Mr. Paling's display of pianos and chamber organs, etc. Along the front of this court three raised platforms are erected, on which Messrs. Erard, represented by Allan and Co. ; Pleyel, represented by Nicholson and Ascherberg; and Phillipe, Herz and Nevue, represented by H. Canut; exhibit their pianofortes respectively; all these exhibits worthily represent and sustain the high character of the eminent makers. At the end of the court, and at the corner of the transept near the main entrance, will be found a charming exhibit, being one of Christoffe and Co., of Paris, and consisting of nickel ware and plated goods. This metal is obtained in New Caledonia, and is worked up into the ordinary articles for which silver is used—table plate, knife-handles, bits, stirrups, and countless others. Here, too, will be noticed a smaller case of silver and gold goods by Boulenger, of Paris.

Here we have returned to our starting point, the dome, having made a circuit of the two naves; and now we take a fresh departure along the transept (British Court).

On the right, and forming the corner of the nave, we are struck with the grand displays of plated silver and glass ware, shown, for the makers, by Briscoe and Co., and already referred to.

The playing card exhibit of Goodall and Son, of London, is not likely to be passed without examination, comprising, as it does, a selection from their variety of over 500 designs for the backs of cards. This firm has also an assorted collection of Christmas and New Year's cards, etc.

On the right, a small but interesting exhibit is shown by Mr. L. Lachenal, of London, manufacturer of concer-

tinus. He shows, not only complete instruments in various coloured woods and fittings, but also this favourite instrument taken to pieces and exhibited in its component parts.

Here we have a small but valuable exhibit of Dollond and Co., the celebrated optical instrument makers.

Against the wall will be found here a splendid exhibit of A. T. Arrowsmith's parquet flooring, carved balustrade, etc.; also a bedroom suite in walnut and olive wood. This exhibit is well worth seeing, and should not be omitted. This firm also exhibits a very handsome art furniture dining-room suite in wainscot oak, and adjoining it is a fine collection of chairs of various woods and designs.

Several handsome dais-like structures are erected here for exhibiting the varied beauties of collections of pianos, harmoniums, art furniture, etc., etc., each of which is well worthy of careful inspection. The exhibit of the celebrated pianos of Brinsmead and Co., of London, is interesting as being that of a firm peculiarly fortunate in taking the lion's share of prizes at various exhibitions in all parts of the world. The exhibit consists of one full-sized concert grand, in solid oak case, bound with brass, one semi or drawing-room grand, in walnut, one boudoir grand, in walnut, one Centennial oblique, one grand oblique, and one upright iron grand, with folding key-board, all in walnut cases. The judges at the Sydney International Exhibition awarded Messrs. J. Brinsmead and Sons a special prize above all other manufacturers. At the Paris International Exhibition they were awarded the Cross of the Legion of Honour, and have gained the highest special awards at the principal International Exhibitions throughout the world. Many invaluable improvements have been invented and introduced by this firm, which are spoken of in the highest terms by the leading

professors of music, and in the instruments being exhibited now there are three new patents invented since the instruments exhibited at the Sydney International Exhibition were manufactured. Mr. Horace Brinsmead, a member of the firm, is here with the exhibit, and will be happy to explain the various patents, etc., to those who may feel interested in the same.

Next to this is the stand of Dulcet Organ-Harmoniums by Messrs. Barnett, Samuel and Sons. Walker, of London, has, near here, a fine display of what is justly called art furniture, the carving and finish of the work being very high class.

Going back to the opposite end of the transept, we pass the exhibit of scents and essences shown by the well-known firm of Piesse and Lubin, and, crossing diagonally, make for the jovial figure of the Laughing Curé. There can be no mistake about that for a laugh, neither can there be any about his teeth, which very aptly form part of a handsome and highly-finished collection of artificial teeth, palates, nostrils, and noses; the firstnamed two mounted in gold and a substance known as celluloid, and the latter two of celluloid, which can be coloured so as to exactly imitate nature, is shown by Simmons and Dwyer, of Collins-street east.

Close by here is the Mauritius Court, which is small, and has a number of exhibits, principally of timber, millet, cocoanuts, cocoanut oil, vegetable products of various kinds, basketwork, rushwork, coral, Mauritian paintings, hemp, and cordage, specimens of fish caught in Mauritian waters, and, as a matter of compliment to our members of Parliament, plenty of sugar. Against the wall we pass a fine exhibit of Manilla hemp, and then pass through the doorway along the main avenue into the annexe. Close by, and in front, is a Chinese structure of colonial cedar, containing curiosities, etc

Also, an Oriental bazaar-like building, in which all curiosities of the East are displayed, and may be purchased, but must not be delivered, till after the Exhibition ends. We may mention that duplicates of these goods are for sale at the Oriental bazaar, outside the gates, in Nicholson-street. The attendants are dressed in Syrian and Egyptian costume, and form a conspicuous feature about the building.

In the Mauritius Court will be found a fine collection of fibres from various plants, and a complete collection of the fishes of those waters, and a most instructive treatise on the government and natural resources of the island is courteously handed to all who wish information on the subject.

Next to the Mauritius Court is that of Denmark, a small but interesting collection of the produce of the land of England's future queen. These are very varied, and consist of beer from Stockholm, matches, etc.

In the corner is situate the "Telephone Exchange," from which messages may be sent to any members or subscribers.

Before entering the annexe, a good view should be had of the small German Courts, in the south and north galleries. That in the south has a huge gilt figure in front of an organ erected by Germany; and that in the south, over the entrance to the annexe, has the Emperor's tent erected thereon.

Note here, too, entrances to the right and left to the picture galleries, before entering which visitors must give up their parasols, umbrellas, and walking sticks.

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[*A Full Guide to the Picture Galleries will follow that description of the basement.*]

## THE MAIN ANNEXE.

Just outside the north transept, in the main avenue of the annexe, is stationed the steam fire engine, placed as well for use as for exhibition in the building. It is a Merryweather engine, lent by M'Ewan and Co., of Melbourne, and is said to throw a jet of 300 gallons of water per minute 200 feet high. Steam can be got up in little over five minutes, with a pressure of 100lbs. to the square inch. In the building are two hose reels, with 1500 feet of 2½-inch piping. There are also 10 hydrants, 6 branches, and a number of buckets, the latter kept in the gallery.

On the same side the visitor will come across a series of exhibits which, for extent and beauty, will hardly be surpassed in the building. These consist of the potteryware of Messrs. Minton, Brownfield & Sons, and others, which will, however, be dealt with in the proper order of their route as shown on the plan. It may be well, however, to devote a few lines to the fine collection shown by Messrs. Minton, who occupy the corner space.

Minton's Stoke-on-Trent collection of pottery cannot but attract considerable attention. It is the first exhibit in the annexe after passing out of the transept, and shows a large and valuable collection of modern and improved crockery, scagliola work, stained and painted ware, Pallisy or Majolica ware, etc. Special notice may be directed to a dessert service of painted, enamelled, and raised silver and gold hand-work plates, etc. There is also a fine collection of patent tiles for hearths, showing geometrical patterns and pictures from the Waverly Novels, Shakspeare, &c. This firm shows no fewer than 120 distinct patterns of toilet services. The collection of vases

is superb, consisting of the very finest turquoise and other enamelled and painted vases of various sizes. The *pate sur pate*, or clay on clay work, is unique, and well worthy of close examination. Imitations of Henri II., of France, inlaid ware are interesting, being copies from the South Kensington Museum. A copy of the celebrated Sevres Vaisseau de Mat, on soft glaze, and copied by permission of the Queen of England, in whose possession it is, is supposed to be one of the finest pieces of pottery in existence.

On the wall running on the left to the westward, and along the western wall, will be found a magnificent display of carpets, the makers of most of which are represented by Melbourne agents. These may be inspected on passing along the route, or a special run may be made for this purpose. The chief feature of the whole exhibit is the quiet tone and great freedom from gaudily contrasting colours which prevails in the designs.

Turning sharp off to the left, along the dividing-wall, we come to the stand of Doulton and Co.

The exhibit of H. Doulton & Co., of Lambeth, London, is also one which calls for a prolonged visit in order to do it justice, for so numerous are the samples of goods, and so varied in design and execution, that a mere cursory inspection fails to afford any idea of what they consist of. Generally, they may be said to consist of what is known as art pottery, amongst which may be enumerated sgraffito, or incised work, faience ware, where the design or picture is painted on the biscuit clay, and a glaze afterwards burnt over it. Some of the specimens of this work are very beautiful, being painted or etched by skilled artists, amongst whom may be named Miss Hannah Barlow, who excels in drawing or etching groups of animals; jewelled work, in which the tiny

jewels of enamel are placed on by hand, and carved work. A quite modern style is known as impasto, the coloured clays being placed on by hand. These exhibits are very choice, and consist of salad bowls, cruets, butter dishes, plaques—in short, of almost every article of crockery for domestic use, some mounted in silver and others plain. Messrs. Doulton have also achieved a reputation for stoneware, such as drain pipes, traps, urinals, filters, domestic and chemical ware, terra cotta, etc., and have received prize medals and other distinctions at the Paris, Philadelphia, Vienna, and other Exhibitions.

Near this is a stand of indiarubber appliances of varied uses, by H. Bell, of London, the Melbourne representative being Alcock and Co.

Near here, at the back, is a stand of revolving doors, the panels decorated by various finely-executed specimens of hand graining.

Storer and Son, Glasgow, show a collection of paints, dry colours, etc., etc.

Southall Bros. and Barclay show a selection of specimens of cod-liver oil, exhibiting its organic constituents, and other special preparations.

Charles Turner and Son, of London, have a well-filled case, representing dry colours, paints, varnishes, etc. These products are worthy of especial mention for the brilliancy of colour and fine quality, and for the special adaptability to the uses of coach painters, house decorators, scene painters, etc., etc. The varnishes exhibited by this firm are quite celebrated in England and the United States, and are expressly adapted for warm countries. Messrs. Wm. Dean and Co. are the Australian agents for this firm's goods.

At this point may also be noticed the exhibit of Corbyn, Stacey and Co., London, of various pharmaceutical preparations; of John Richardson and Co.,



of Leicester, of similar preparations, pills, medicine chests, emergency cases, surgical lint, etc., and close by are several cases of colours, oils, essences, varnishes, and other articles of interest to various handicraftsmen.

Dr. Lelievre, P. Gayot, M. Chaissing, and M. Rigollot respectively exhibit Iceland moss, laxera lozenges, pepsine wine, and mustard leaves.

Here will also be seen the exhibit of Charles Macintosh and Co., of Manchester and London, comprising all kinds of indiarubber goods, waterproofs, hose pipes, surgical articles, military and naval equipments, etc.

Passing between the two cases, we come to a very large and handsome kitchen range shown by Briscoe and Co., comprising 2 furnaces, 4 large ovens, and all other appliances for the cooking required in the largest establishment.

Passing back to the marked line of route, Messrs. Bewley and Draper show aerated waters; and Reckitts' show their well-known washing blue. The remainder of the square is taken up with exhibits of a kindred character, such as harness black, plate powder, varnishes, colours, oils, bronzes, etc.

A case of Hudson's extract of soap will interest that hard working section of the public—the washerwomen. R. S. Hudson (British Court) shows a most tastefully laid out case of this celebrated extract, which is said to have caused quite a revolution in the soap trade at Sydney. Mr. Hudson has enormous works at West Bromwich and Liverpool, employing over 1000 workpeople, who turn out several millions of the well-known quarter-pound packets. Messrs. E. Keep and Co., 37 Elizabeth-street, are the wholesale agents for Victoria, and Mr. T. Vivian Rauch is the Exhibition agent. Another stand has a pile of Bor-

wick's baking powder, an article which the local product is driving very closely in the race for general adoption.

In the covered passage in which the Exhibition Offices are situated, Messrs. Craven, Dunning and Co., of Jackfield, Shropshire, exhibit, on the walls, an interesting collection of specimens of mosaic flooring in various styles, comprising ornaments for Dados, sides of fireplaces, hearths, etc.

Turning to the right, at the tramway, we pass several similar exhibits, one especially, the product of Cobbett's Salt Works, Worcestershire. Another, Brandram's exhibit of colours, oils, etc., is a very fine display. The samples here exhibited are all of the quality regularly supplied by the firm for ordinary trade purposes, but consist only of specialities for which this very old-established house have been long celebrated. It is represented by Wm. Dean and Co.

Note, near this, Evans' and Wormald's splendid exhibit of surgical instruments.

Near here is an exhibit of Price and Co., the famed London makers of stearine candles, glycerine, etc.; and close by is the stand of Blundell, Spence and Co.'s colours, paints, and varnishes, and those of Peacock and Buchan, and Walter Carson and Sons' original anti-corrosive paints. The paints by this firm have now been in use for over 80 years, and possess the special qualities of lasting at least twice as long as any other paint in the Australian climate; they resist all extremes of heat and cold, and will not blister or rub off. They have been 15 years in use in Victoria, and are now greatly in demand for all kinds of exterior work, especially where they are exposed to the sea atmosphere or burning heat of the interior. This firm is represented by Messrs. Wm. Dean and Co.

In the body of the court is a fine collection of enamelled iron drinking troughs, urinals, commodes, and other sanitary appliances, for which the firm of Jennings, of London, is famed.

A stand of every variety of green and white bottles is here shown, and on all sides are interesting exhibits of every conceivable variety of goods.

L. Rose and Co., 11 Curtain-road, London, have an elegant show case, containing samples of their lime juice cordial, and other lime juice beverages, entirely free from alcohol. Agent, T. Vivian Rauch.

The Consolidated Soup and Food Company, London, have a small but valuable exhibit of their manufactures, consisting of consolidated soups and food of various kinds in a condensed form. Two and a-half million tins of their consolidated pea-soup were supplied to the British Government for the soldiers in Zululand. Each soldier was required to carry five tins with him. Mr. T. Vivian Rauch, 16 Charlotte-place, Sydney, is the agent for the Australasian colonies.

A curiously-constructed square case of dental work is here shown, the sides of which are fitted with mirrors so arranged as to give the idea of continuity to the exhibit; the optical illusion is quite successful.

Continuing the ramble along the central main walk in the British Court, we pass Bradbury and Co.'s exhibit of sewing machines, the peculiarities of which are explained by the representative, S. H. Milne, of Flinders-lane west, who is sole agent.

Near here, M. A. Bond Hickisson has a special stand for the Crystal Palace marking ink.

Next is the stand of Jones' celebrated machines, which are shown in actual working order by Mr. Storer, the agent for these colonies.

Entering the enclosure, alongside the Anchor Tube Co.'s exhibit, we find several interesting collections of agricultural implements, screw presses, cutting machines and machinery, including that of Tyzack, Sons and Turner, of Sheffield, who, amongst other goods, show a fine assortment of circular and hand saws, machine saw teeth, scythe blade teeth, files and rasps, ploughshares, cutters, hoes, and other mechanical and agricultural cutlery; and at the reverse side of their show-case is a similar collection from the firm of Taylor Bros., also of Sheffield.

Lloyd and Lloyd, of Birmingham, have a varied collection of wrought iron tubes and fittings, elbow, angle, T, and cross joints, screw cutters, taps, oil boxes, etc.

Allen Everitt and Sons, of Birmingham, have an extensive assortment of brass and copper plain and ornamental tubing, nozzles, wire; the firm is represented by Bright Bros.

A most interesting exhibit is a model of a stable of four stalls and two loose boxes, handsomely fitted throughout with the patent stable fittings of Musgrave and Co., of Belfast and London. The whole of these fittings leave nothing to be desired. The floors are of rectangular tiles, with plenty of waterway and iron grating for drainage. The walls above a certain height are of sexagonal glazed tiles, of a light and cool blue tint, and the racks, mangers, and water-troughs are of bronze, lined with glaze. At the back of the model is a full-sized loose box and stall, completely fitted with all the appliances. The attention of horse owners and breeders will, no doubt, be attracted to this exhibit.

Adjoining the stable, Messrs. Musgrave also exhibit their model cow-house, fitted for the reception of 11 cattle. This is admirably arranged for convenience

and cleanliness, the cows being fed from the back of the stalls by means of a waggon traversing a tramway.

The firm of James Russell and Co., of Wednesbury, show a large and valuable collection of brass, steel, and iron work, connected with stationary, locomotive, and marine engines; also taps and dies, tubing, unions, fluted and plain columns, and other engineering work.

An interesting collection of sheep shears is shown here by Burgon and Ball, of Sheffield.

Turning, on the other side the tramway, we observe an exhibit of stoves and other ironwork; also of iron and brass bedsteads, of all sizes and descriptions, shown by E. Preston, of Birmingham, Peyton and Peyton, and other makers, and near to it is a fine lot of iron safes of specially patented design.

Some very fine cases of cutlery are here shown, and these embrace all kinds of surgical implements, edge tools, and dining ironmongery.

At the corner, near the main tramway, is an exhibit illustrating the various stages of cotton manufacture, from spinning to weaving in all its branches, by John Haslam and Co., of Bolton.

Passing inward, alongside this exhibit, we are shown a handsome exhibit of iron and steel work, twisted, tied, and cold bent iron, by W. Barrow and Sons.

The exhibit of J. Harper and Co., of Willenhall, consists of a not very large, but compact collection of locks, door-handles, finger-plates, hinges, bolts, window-racks, castors, pulleys, bolts, and other bright brass and lacquer ware.

Further along the tramway, and turning in again, we find

J. and R. Dodge, of Sheffield, have a very handsome case, exhibiting a large assortment of steel goods, saws, axes, gouges, chisels, plane-irons, augers, adzes, etc. ; also samples of spring, shear, and cast steel.

Earl Granville has a fine stand of his celebrated brand of iron, and other exhibits are noticeable of iron and steel in various stages of manipulation to show its texture and capability.

Wm. Gilpin, sen., and Co., one of the oldest firms of Staffordshire ironworkers, have here a grand display of their celebrated edge tools, etc.

Wynn's exhibit of hardware will also be found here.

Chubb's collection of patent safes will be found here, consisting of a number of these well-known safes of various kinds and sizes.

Hobbs' and Hart's fine exhibit of bullion vault and strongroom doors, safes, etc., brings us back to the line of route, along which we find

A very handsome exhibit—that of T. Pemberton and Sons, of Birmingham, consisting of a beautifully arranged collection of door-handles, knockers, bell-pulls, spring bells, finger-plates, salvers, etc., in brass, gilt, oxidised metal, bronze, etc.

Crownsland, Chapman and Co. have a fine collection of machine and general cutlery.

W. A. Lyndon's exhibit of spades and shovels, and Nettlefold's large collection of iron and brass works, mechanical tools and appliances, etc.

At the back of Lyndon's case stands a fine exhibit of Sheffield goods, and some empty cases which were intended to be stocked with goods lost in the *Sorata*.

Mathieson and Son, of Glasgow, have here a grand display of tools.

The whole of this space, in fact, is made up of various exhibits of this character, amongst which we specially noticed the Saracen 'Tool Works' exhibit of steam and hand drills, and other ironwork and steel goods.

Nettlefold, of Birmingham, has here a very tastefully arranged display of screws of all kinds, and other goods, for which this firm is without a rival.

A. Shirlaw and Co., Birmingham, exhibit screw-cutters and dies, rymers, wrenches, pliers, pincers, ratchet-braces, etc., and an ingenious contrivance called the "cheque protection," to prevent the fraudulent alteration of cheques from small to larger amounts.

Turning to the left we enter a small side court.

In this department (gunnery) will be found, from the foundry of Sir W. G. Armstrong, a complete 12-pounder field Armstrong gun, weighing 918lbs. It is fitted on an iron carriage and trail, with rack-and-pinion attachment for elevation, rammer, sponges, water-bucket, lever, shoe, etc.; also, limber, complete for two or more horses, fitted with ammunition boxes, drag-rope, spades, etc. The wheels are of ash, with brass felloes and steel axles. Also, from the same establishment, a 4·5-inch Gatling gun of ten barrels, mounted on an iron carriage, and having a rack-and-pinion elevator; a 2·5-inch mountain gun, weighing 402lbs., complete, to be carried by six horses. The gun is mounted on six saddles, as follows:—No. 1 saddle, the breech of the gun, to fit into the levers, and set of harness; No. 2, the trunnions and muzzle, with drag-poles; No. 3, the axle and two leathern ammunition boxes; No. 4, the gun-carriage and trail, with rammer, screw, sponge, hammer, lever, and screw-elevator; No. 5, the wheels, of ash, with iron felloes; No. 6, two

leathern ammunition boxes. The whole apparatus is securely strapped, and fitted so as to occupy the minimum of room.

After examining the marvellous collection of marble and composite mantelpieces and fire grates, arranged on the right and left of the passage, and inspecting in detail the exhibits in the various minor passages to the body of this very diversified court, we then pass into the

### WESTERN MACHINERY COURT.

Belgium occupies the right hand corner at the entrance, with a large and varied collection of exhibits, and New South Wales the opposite one. Here is one of the sleeping cars constructed by Hudson Bros. for the New South Wales Government Railway, and at the back are some fine pieces of forging from the foundries of Messrs. Mort and Co. In the extreme south-west corner is a fine horizontal 25 horse-power engine and boiler constructed by Wright and Edwards, of Melbourne, and used to drive the shafting running along the south half of the annexe.

Here, too, are a number of excellent exhibits of threshing, winnowing, chaff-cutting, and other agricultural machines, from various makers in South Australia; and here is in full operation a machine of a very novel character, for making confectionery. Passing along the right hand side of the annexe, we come to the first-class dining-room, while on both sides is the American Court, with its multiplicity of labour-saving machinery; although it is to be regretted that, by the unfortunate loss of the *Eric the Red*, our enterprising cousins are not so well represented as they, doubtless, would otherwise have been. Still, if numerically small, their exhibits are none the less valuable and interesting, especially to visitors

interested in agricultural pursuits and desirous of seeing the latest improvements. This court takes up the whole of the right side of the annexe, and part of the left, as far as the cross-tramway or middle entrance.

This portion of the building is so sparsely furnished with exhibits, owing to their loss by the unfortunate wreck of the ship *Eric the Red*, that we are compelled to defer the description of the court until duplicates have arrived, or the space has been otherwise allotted. For the convenience of visitors who may wish to make notes of machinery as it arrives, we leave blank pages in this edition of the GUIDE. A very conspicuous feature here are the reapers and binders, of various makers, the strippers, and many other appliances for the economical gathering of the harvest.









Beyond that entrance, on the left hand side, is the French Court, and immediately before entering the main annexe, is the court-like arrangement of dried specimens of forage, and economic plants and seeds, exhibited by Messrs. Vilmorin, Andrieux and Co., of Paris, which are well worthy of minute inspection. They show a very extensive collection of seeds of grasses, industrial plants, forest trees, and vegetables. A very handsome series of lithographic and coloured plates, representing vegetables, flowers, bulbous plants, and the principal grasses, and the works on horticulture published by the firm, form a part of this most valuable and interesting exhibit. Messrs. Vilmorin, Andrieux and Co. obtained the only gold medal for seeds at the late Sydney International Exhibition. Mr. T. Vivian Rauch, who has an office in the centre of the exhibit, is their representative in the colonies.

The German Court is still further down, and occupies the remainder of that side.

Turning back along what is now our left hand side, we pass the remainder of the German Court, the balance of the French Court, and

Following the line of route, we turn out by the middle doorway into the main annexe again, finding, on the right, a fine exhibit of Milner's safes, and on the left Christy and Co.'s. (London) show of hats.

Adjoining is also a similar exhibit shown by Lincoln and Bennett, of London.

Taking the exhibits along the passage, right and left, we find

An interesting exhibit of iron and brass work—that of N. Hingley and Sons, of Dudley, consisting of cold-bent and twisted iron, chains, chain cables, links, horse-shoes, and highly-finished shafts and screws; also, of brass models of Trotman's, Rodgers', and common anchors.

Ashworth and Sons, and Clark and Co. of the Anchor Mills, Paisley, show sewing cottons, and the Belfast Spinning Co. have a fine exhibit of linen, flax, etc. Adjoining this is a bright display of Berlin wools, of every shade of colour and character.

J. McEwan and Co., of London, have a fine exhibit of ironmongery, comprising chopping machines, iron and brass bedsteads of various kinds, children's cots, etc. Not the least interesting exhibit in this collection is the Berthon patent folding canvas boat.

Pryce, Jones and Co., of Newtown, North Wales, have a case of fine specimens of Welsh flannels, and of woollen shawls and travelling blankets and rugs, which will, no doubt, attract the attention of our local manufacturers and those interested in the wool trade.

Here is a case of Manchester fancy goods, Messrs. Watson and Sons being the agents.

At the corner, near the line of tramway, and abutting on the turn-table, stands a case of very fine goods, consisting of fancy parasols and other articles de luxe; and on the opposite corner is one of Joseph Rodgers' celebrated Sheffield cutlery, in great variety. Here and there will be noticed the, at present, empty cases, the goods intended for which were lost in the *Sorata*.

Evans and Wormal's exhibit near here comprises a collection of surgical instruments and appliances. There are hospital and capital cases of instruments, enclosing, in a small, compact case, nearly every article required by the general practitioner. A fine collection of speculums, surrounding a tortolicus apparatus, will attract attention from its multiplicity of joints and excellence of finish; and the general collection of instruments displayed will, doubtless, be a great attraction to the doctors.

On a stand at the rear of the case the firm showan assortment of electric batteries, and a variety of models

of air and water beds, bottles, etc.; one marked improvement being a tubular air or water bed, by which the temperature of the water can be regulated to the greatest nicety. An assortment of splints, and a selection of pocket knives and scissors—Perry's patent pocket scissors—being an ingenious arrangement by which the blades are made to fold into the handles. One great curiosity, which, we believe, is unique, is a dagger having the handle and blade forged out of a single piece of steel.

R. L. Crosbie and Co. show a handsome collection of iron and brass tubular and other bedsteads, fitted with their woven wire mattresses, as used in many hospitals and other public institutions in England.

Wright and Butler, and James Hinks and Son, nearly facing each other, show varied and exceedingly handsome samples of kerosene, patent extinguisher, duplex and other lamps, stoves, and other domestic fittings. The latter firm is represented by M'Ewan and Co.

A fine display of candied peel and lozenges is made by Terry\*and Sons, of York.

Jas. Keiller, of Dundee and London, show an exhibit which will, at least, rejoice the hearts of the rising generation, consisting, as it does, of a handsome case completely filled with crystal vases of confectionery, jams, jellies, and other things so beloved of the young, and, for that matter, many of the old, too.

Dunn and Hewett, of Pentonville, have an interesting exhibit of cocoa, chocolate, and other allied preparations. This firm was very successful at the Sydney International Exhibition, obtaining four first awards.

John Hall and Sons show a varied collection of gunpowder, blasting powder, etc., in case, flask, and keg, as manufactured at the Faversham Powder Mills.

The exhibits of Eley Bros., the celebrated ammunition manufacturers, of London, are very handsomely arranged, consisting of gun wads, and various kinds of rifle, revolver, and sporting cartridges, bullets, shot, and caps; also, sections of shot cartridges.

The fine exhibits of guns, pistols, rifles, &c., by Soper, Scott & Son, Purday, Greener, and others, at this point attract much attention. They consist of single and double breech and muzzle loading fowling-pieces of various kinds, rifles, pistols, revolvers, and all other firearms. Scott and Sons exhibit an exceedingly handsome gold-plated presentation gun of the most superb finish, and, as curiosities, two specimens of the ancient dag or pistol. This firm also shows the top snap breech-loading gun owned and shot by Captain Bogardus. This gun has been shot over 55,000 times with heavy charges, and with it he performed his celebrated feat of breaking five thousand glass balls in eight hours.

Greener's collection may be said to be unique. The prominent features of his exhibit are the triple wedge fast grip, a special and remarkable patent of Mr. Greener's, to which all the great modern makers approach as nearly as possible without an actual infringement on the patent, but all failing in the complete circular bolt by which the barrels are completely held in every conceivable point, insuring great endurance under any amount of use, without the slightest possibility of getting loose in the breech part, a matter of the greatest importance in the breech-loading gun. Another fact must not be overlooked in this maker's guns—one, too, of the greatest value to sportsmen, viz., the perfect regularity in pattern and great penetration which Mr. Greener's guns make or accomplish, as, out of 50 shots, the number of pellets will hardly vary 25 pellets in each and every discharge—a perfection in shooting which he claims no other maker has yet

attained; and in point of elegance of design, quality of workmanship, and beauty of finish, these guns are worthy of all praise.

James MacNaughton, of Edinburgh, exhibits a case of sporting weapons, which cannot fail to attract the attention of the votaries of gun and rod. The collection includes a new patent hammerless breech-loader gun, one of the specialities of which is that it shows unmistakably the position of the locks—whether they are at full or low cock—by means of an aperture in the top of the gun, filled in with crystal. The mechanism also entirely obviates what have hitherto been the defects connected with hammerless guns. This weapon, we understand, has already attained great favour in Scotland for sporting purposes, and the style in which it is finished is quite in accord with its shooting qualities. Amongst the fishing-rods exhibited by Mr. MacNaughton are some built on the American system, from segmental slips of bamboo, combining strength and pliancy in a remarkable degree.

Opposite these is a magnificent show of stoves, kitchen ranges, and cooking apparatus, exhibited by Radclyffe and Co., of Leamington.

Opposite Rosier's case there is a fine exhibit of art tiles, of various designs, by the celebrated firm of Minton and Co.

A little further west from the Earl of Dudley's exhibit stands the beautiful trophy of agricultural and pastoral seeds and roots sent by Messrs. James Carter and Co., of London, seedsmen to the Queen. This case includes such a variety of seed, that it really forms a *museum* of all the valuable food and fodder-producing plants known to the agriculturist. Messrs. Carter and Co. took five special gold medals at the

Paris Exhibition against all competitors, and their object in sending so complete and fine a display of seeds to this Exhibition is to familiarise squatters, farmers, and selectors with the plants suitable for improving the indigenous pastures, and to especially impress upon the public the great importance of using seeds of the purest character, and perfectly free from the weed pests that are too frequently imported in carelessly harvested or unclean seeds. The specimens, models of British grown fodder roots, illustrate conclusively the great value of *selecting* seeds from year to year of picked and marked plants. As a piece of cabinet work it is, perhaps, more striking than any in the Exhibition, and it should not be passed lightly over by the visitor.

A highly interesting exhibit is made by the West Cumberland Iron and Steel Company, Workington, consisting of a large collection of Bessemer, hematite, and native pig iron, Speigeleisen, blast furnace slag, iron ore, and other products of, and materials used in, smelting, and of plates, rails, bars, forgings, etc. Also, Bessemer steel plates, as supplied to the British Admiralty. A  $\frac{1}{4}$ -in. plate is exhibited, showing the result—a torn aperture—of the explosion of 2 lbs. of dynamite, and the dents caused by the firing of rifle bullets at 50 yards' distance, and also by the explosion of  $\frac{1}{6}$ -lb.,  $\frac{1}{3}$ -lb., and  $\frac{2}{3}$ -lb. of dynamite, respectively.

Round Oak Iron Works (the Earl of Dudley's iron) shows hot and cold tests of iron and steel, and must be highly interesting to those engaged in working with those metals. The tests of strength and of endurance of strain, or what may be called, for lack of a better term, pull, are made with iron and steel bars of various thicknesses, cold tests being made of round bars of from about 6-in. diameter, downwards, by tying them into knots,

bending them double, and of angular bars and rails by twisting. The immense force required for these processes must be apparent to the most superficial examiner, and the tenacity and strength of the material is testified by the fact of there being no sign of fissure or crack on the outside of the knot, or of crease on the inside. A large number of specimens of rod and bar iron are also shown broken in the bend, so as to exhibit the grain of the metal, some of which, in the fracture, is amorphous and granulated, and some not unlike silk in appearance. Specimens of rivets, chains, and horse-shoes, in the rough, and highly finished, and gun barrels of the finest finish and polish, are also shown.

Turning now to the right, and approaching the clock over the entrance to the nave, we pass, on the right, the exhibit of

Powell, Bishop and Storer, of Hanley, Staffordshire, who took first class and special mention in Sydney for excellent samples of articles of domestic use, which, although very elegant and highly ornamental, do not profess to be, properly speaking, art pottery, and come, therefore, much lower in price than the ware on which artistic hand-labour has been expended. Amongst many others, they show a toilet service of the delicate cream tint known as Queen's colour, from the preference of her Majesty for that tint, which is remarkable for the elegance of its design.

Hammersley's exhibit of pottery at the corner shows some excellent plain and fancy household ware.

A charming exhibit is that of Messrs. M'Birney and Co., of the Belek Works, Fermanagh. It consists of a fine collection of articles of use and ornament, comprising tea services, bedroom ware,

dinner services, and all the ordinary articles used in a household, as well as stoneware urinals, lavatories, closet pans, etc. The speciality of this firm, however, is its pearl lustre pottery, formerly so fashionable in England.

Pinder and Co., of Burslem, show also a choice collection of pottery and china, very elegant in design.

Opposite this exhibit in the Victorian Court is one of the oatmeal of Parson Bros. and Co., and adjoining it, that of Rocke, Tompsitt and Co., who show a choice assortment of fluid magnesia, Florida water, insectibane, etc., and Hemmons, Laws and Co. show druggists' preparations, show bottles, scents and other similar goods. Messrs. Felton and Grimwade show a case, containing a great variety of chemical and pharmaceutical preparations, which will compare very favourably with the products of the famed old houses of England.

Brownfield and Sons, of Cobridge, Staffordshire, exhibit a large and varied assortment of porcelain and earthenware, which, from the elegant manner of its arrangement, and the artistic beauty of the articles of which it is composed, cannot but attract attention. The large porcelain are specially noticeable, as are also the fine specimens of animal and figure painting and sea pieces in the middle portion of the stand. As well as the mere ornamental portion of the exhibit, which is largely composed of parian statuettes and figures, there is also a good show of articles of domestic use. The majolica ware shown is very fine in colouring, being perfectly modelled, and well worthy the attention of visitors. It comprises various pieces, both of the useful and ornamental classes—in fact, from a cup and saucer to vases, handsome statuary, and even garden seats. There is a good collection of gasaliers, gasfittings, nicely and elaborately ornamented in china, globes, etc., etc. This case contains

so many and various articles, from an ordinary earthen plate to the most fanciful and costly vase or ornament that money can buy, showing really artistic paintings, that it is well worth a visit, which will well repay those having a taste for this particular art. Welch and Co. are the Melbourne agents.

Next to this is the Wedgewood Court, and it needs no word from us to ensure this court a thorough and close inspection, since it is to Josiah Wedgewood, justly called the father of English pottery, that England owes her escape from the rude monstrosities, in the shape of drinking utensils, and the like, of the dark ages. He it was who raised pottery into an art, and inaugurated the era when Staffordshire and Worcestershire should be able to cope with Italy and France in the manufacture of clay goods, as an art—we had almost said one of the fine arts. The exhibits in this court fully prove the high character the firm so deservedly bears for elegance of design and excellence of manufacture.

At the back of this exhibit is an excellent and extensive exhibit of ornamental and plain crockery of all kinds, shown by Brown, Westhead, Moore and Co., of Hanley, Staffordshire. This firm does not devote itself to any special branch of pottery, as is the case with many firms, but embraces all, majolica, earthenware, china, porcelain, terra cotta tiles, parian statuary, etc. This is the largest and most varied exhibit of its class in the Exhibition, as the firm is said to be one of the largest in England. Certainly, it possesses the largest specimen of potteryware in the building, being a massive blue and white earthenware lamp. It is 10 feet 9 inches high, and is fitted with seven lights, and a group in majolica of a tiger and tigress at play.

Facing this exhibit is that of Hope and Carter, of Burslem, manufacturers of earthenware, and having an excellent collection of painted vases, ornaments, and domestic ware of great beauty.

Messrs. Whitty and Co. exhibit a very complete collection of articles for which the firm is famous. These embrace a number of what are known as grocers' sundries, such as washing powder, blue, baking powder, and a hundred other domestic matters which go to make up the trade of the family grocer.

Immediately at the back of Messrs. Whitty's stand, and fronting the tramway, is the fine display of the Apollo Candle Co. This stand is very massive in construction, and resembles an Eastern temple or shrine. The contents are very varied, and beautifully made. Every kind of fancy candle is here shown—spiral, fluted, star-shaped, painted, various patent ends to fit any candlestick, aerated candles with internal channels to prevent guttering and waste, tulip candles, holly candles, and candles in the shape of Cleopatra's needle, hieroglyphics and all, besides the more ordinary candles for household and mining purposes, for cabs, omnibuses, coaches, ship lanterns, etc. Within the case appear also various bottles containing crude glycerine, oleine for lubricating, saponified and distilled oleic acid, and the various by-products of the stearine industry. The second exhibit of the same company is hexagon in form, and is made entirely of household and wool-washing soap. This soap is manufactured from oleic acid, a by-product of the stearine industry, which, until lately, was virtually useless here, and had to be shipped home to find a market. The company, however, after repeated and costly trials, has succeeded in working it up into various soaps, of which they are the first and only successful makers in Australia from this article. In addition to the ordinary soaps, they also exhibit

transparent glycerine soaps in many varieties, as eucalyptus, carbolic, camphor, rose, honey, Oxford and Cambridge, which appear in every size and shape of tablet, bar, and ball. These soaps are made by a process peculiar to the company from the very finest glycerine and other materials, and their eucalyptus soap has a very wide reputation as a pleasant and healthy detergent. The company has branch factories in Sydney and Brisbane. Its consumption of tallow is about eighty tons weekly, and its machinery is of the most modern and powerful description. Its yearly production is about thirty million candles, which, if placed end to end, would extend about 5000 miles, and, if burned consecutively, would last for 28,000 years.

The magnificent group of exhibits shown by W. H. Roche & Co., of Collins-street east, never fails to attract attention and admiration from visitors. The exhibits are 22 in number, and comprise the following:—1. Bedroom suite, consisting of wardrobe, pedestal duchesse table, pedestal washstand, chest of drawers, pedestal cupboard, commode and towel-rail, in colonial blackwood and Huon pine, marqueterie, inlaid with ebony and holly, carvings in blackwood. Style, Italian renaissance. 2. Stuff-over couch and lounge-chairs, upholstered in turquoise-blue and silver sateen. 3. Blackwood and Huon pine occasional-table, marqueterie, inlaid with ebony and holly. 4. Chimneypiece and glass in blackwood and Huon pine, marqueterie, inlaid with ebony and holly. Style, Italian renaissance. 6. Hangings for bedstead, in turquoise-blue and silver sateen. 7. Parquet floor, in blackwood and Huon pine. 8. Wall and ceiling decorations for bedroom, painted in oil colours, with panels of turquoise-blue and silver sateen. 9. Drawing-room cabinet, in satinwood and black and gold, incised ornaments, gilt and marqueterie, inlaid with ebony, holly, and purple woods; panels, painted

figures on gold ground. Style, early English. 10. The same, in Thuya wood and ebony. 11. Drawing-room jardiniere and console-glass, ebonised and gold, with painted panels. Style, Italian renaissance. 12. Drawing-room black and gold occasional chairs, upholstered in plush and velvet. 13. Drawing-room wall decoration, painted in oil colours. Style, early English. 14. Drawing-room cornice in black and gold, and valances in silk. 15. Oak sideboard, 8ft. 6in., incised and carved panels, with cove and panels in painted figures on gold ground. Style, early English. 16 to 19. Sideboards, chairs, etc. 20 to 22. Other furniture.

Mr. Bosisto, of Richmond, exhibits a trophy of his well-known eucalyptus oil, and also a case containing a well-arranged series of products from Australian vegetation, consisting of various barks, gums, resins, poppies, wattle tan extract, etc.

The Victoria Sugar Co. have here a fine exhibit of their samples of raw and refined sugars, crystals, and the different stages of manufacture.

Next to Messrs. Rocke and Co.'s drawing-room, and near to the exhibit of Swallow and Ariell, is a case of paper flowers by Mrs. Staff, of No. 6 Royal Arcade. The contents are very beautiful, and embrace thousands of blooms of flowers. Conspicuous amongst these are fine examples of Ixias, Anemones, Stocks, Balsams, Camellias, Moss Roses, Ipomeas, Dahlias, all finely modelled and worked up in a truly artistic way. We learn that this industry in the colony has quite cut out the imported article.

At the corner of the turning, Messrs. Swallow and Ariell have a large and handsome exhibit of the various kinds of biscuits they manufacture. The exhibit is novel in form, having a base not unlike a St. Andrew's cross, with an obelisk on the summit.

It is a curiosity, if only as showing the vast variety there is of the fancy kinds of this article of consumption.

Walker and Son have here an exhibit of biscuits, as also have T. B. Guest and Co. and other makers.

Carr and Sons, of Spring-street, have an unique exhibit, consisting of three sides of a house set obliquely in imitation stone-work, showing the outside and inside fittings of three windows, in blinds, curtains, etc., in different styles. The interior is carpeted and papered, the dado being in imitation tile work. It is fitted with a handsome gold cornice, rich hangings, and venetian blinds.

John Zevenboom, of 223 Elizabeth-street, shows a large and varied collection of brushware. This industry may fairly be stated as of Mr. Zevenboom's introduction, and we may here note its great range and extent. The exhibits, we are informed, are all taken from ordinary stock as sold to the public.

After Carr's exhibit, and passing Rocke's splendid exhibit of furniture, we come to a compartment devoted to chemical preparations.

Sullivan's celebrated disinfectant, prepared by Mr. J. Sullivan, of 15 King William-street, Fitzroy. This disinfectant is well and favourably known all over the colonies, and is one which destroys effluvia without creating any smell—a quality in which most other disinfectants notably fail. It is successfully used in most public buildings, and is one now being used in the Exhibition closets, urinals, cellars, etc.

Hunter's patent deodorant is also shown here, and in the same case are samples of soap-tablets, shown by H. Johnstone, of Geelong.

Hood and Co. have a case of chemicals, sheep-dipping preparation, and adjoining is Williams' Australian yeast powder, and Kruse's fluid magnesia and insecticide; and here is a collection of filters made in England, but shown by M'Lean Bros. and Rigg.

Behind this is an exhibit of soap from the works of A. Smith, Prahran, and the Australian Glass Company has a fine collection of samples of various kinds of glassware.

Adjoining is an exhibit of hats shown by T. Shelmerdine, of the Denton Hat Mills, Collingwood, showing colonial made hats of all kinds, and illustrating the various stages of this interesting manufacture. A handsome bird-cage of colonial woods and wire-work will here attract attention.

Passing straight back to the line of route, we come to a remarkable piece of work, by which 999 persons out of every 1000 would be egregiously deceived. It consists of two baths of various kinds of marble, so it seems, but it is, in fact, slate—Castlemaine slate—so cunningly wrought by a process of enamelling as to imitate the finest marble. The first article is a bath and lavatory of imitation Cornish serpentine, rouge royal, and black marble, and the other of serpentine with a Scotch granite panel. There is also a magnificent collection of imitation marbles of various kinds and colours. These are shown by Wilson, Corben and Co., of Melbourne, and are greatly admired.

The first exhibit, on returning to the line, is Mackenzie's collection of spices, &c.

This brings us to the refreshment bars in this part of the buildings. These are three in number, the temperance bar, the general bar, and the wine bar. These bars extend the whole width of the annexe, and to the right, by a doorway between the second and third, we are admitted to a beautiful fernery and garden, with two octagonal arbours—a delightful spot for a lounge on a hot day.

Turning to the left, at the same place, along the tramway passage, and keeping to the left, we first come to the magnificent exhibit of marble mantelpieces, mirrors, console tables, frames, and mouldings, finished and unfinished—the latter showing the process of manufacture—shown by Whitehead, of Collins-street, and others; some of the mantelpieces being of the imitation slate marble referred to above.

Turning off, we find specimens of graining and imitation wood inlaying; and close here is a fine display of carving and gilding by several firms, and examples of mirror silvering. Drew and Sons, Norman, Campi, Whitehead, M'Neill, and others, excel in this department of art.

Returning to the tramway passage, we come to a magnificently furnished house in four apartments, completely fitted, and shown by Wallach Bros. This exhibit always attracts attention. The drawing-room suite is of black and gold, and of very chaste design. The dining-room suite is of Spanish mahogany and morocco, consisting of two large carving easy chairs, for the lady and gentleman of the house; fourteen dining-room chairs, with stuffed backs; an elaborately carved extension dining-table, measuring 14ft.; a large and handsome sideboard, with a glass back. These have been designed and *made in the firm's own workshops*; the style is a combination of the early English and modern designs. The bedroom

contains a suite of furniture made of New Zealand pine. It consists of a wardrobe, with plate looking-glass door; Queen Anne dressing-table and marble top washstand, with tile back to match; pedestal; night commode; Gothic bed-side table; and chest of drawers, with tray for slippers at bottom. We feel justified in thinking that the introduction of this quaint, but pretty style of furniture will commend itself to the taste of our citizens. It is light and durable, two elements which combine to make it most suitable to our warm climate. The "library" is a chastely, yet substantially furnished room, suggestive of repose and seclusion, the very essentials favouring study.

Passing Wallach's fine exhibit, we come to a somewhat similar one shown by Steinfield, Levinson and Co., Elizabeth-street, and to a collection of furniture shown by S. Trapp, of Williamstown, and a magnificent carved sideboard, shown by Mr. Gaunt, of Bourke-street.

Near Wallach Bros. suite, Messrs. Cohen Bros. and Co. exhibit a bedroom suite in Huon pine and blackwood, comprising 8ft. wardrobe, 5ft. 6in. Duchesse table and washstand, chest of drawers, commode, cane couch, and towel horse. The suite is made of the very finest and choicest Tasmanian timber, and has been manufactured by some of the best cabinet-makers in Melbourne, displaying exceedingly superior workmanship and finish. A novel and striking idea has been introduced by having the fronts of the drawers made of silvered plate glass, and fitted with huon pine knobs inlaid with blackwood, turned and tapped at their own saw mills. The wardrobe is a magnificent piece of furniture, highly finished, and fitted inside with very handsome blackwood, relieved with silver plate handles. The marble for the washstand is of colonial workmanship, and has a double moulding

to match the bottom, and is of very fine quality and richly veined. Drawing-room suite in black and gold, of fine New Zealand wood, ebonized, of an entirely novel, curious, and striking design. The carving has been carried out by a Victorian artist who makes this class of work a speciality. Drawing-room suite in walnut and choice New Zealand wood, manufactured and carved in the colony, Louis Quatorze design, and covered with very rich brocaded crimson and gold satin, is of superior workmanship, and highly finished in every way.

Messrs. M'Lean Bros. and Rigg show a nice lot of iron chairs, tables, and lounges, adapted for the garden, lawn, or arbour, or for theatres, music halls, etc.

Near here are some fine marble mantelpieces by Chambers and Clutten, and a collection of "flock" for bedding.

In a case near are some curious, fantastic, natural growths of branches and roots, resembling snakes and other objects; and some fine rustic chairs and tables of wood.

Opposite is a fine collection of single and double buggy and carriage harness shown by D. Altson, of Bourke-street west; and of saddlery, and saddlers' ironwork by various makers.

T. Keyston, T. Kinnear, and others show a handsome collection of whips of all kinds.

Next to this is a handsome stand of signal and other lamps.

At the corner of the tramway, and near to the turn table, is a fine exhibit by Mr. Gaunt; and near to this some fine samples of portmanteaus, etc.

Regaining the passage, and returning down the right-hand side past the advertising hoarding, we pass an

interesting exhibit of horse-shoes, mounted hoofs, and a model of a forge; also the exhibit of Armstrong and Gallagher, surgical mechanics—bath chairs, plated-ware and other small exhibits.

Pansacker, Evans and Co. show a good collection of yellow, black, and coloured portmanteaus, travelling and ladies' bags, and other similar goods.

John Perry, Melbourne, has a large and well-assorted collection of exhibits, comprising articles of wood bent by the steaming process, such as shafts, tilts, and other articles appertaining to the coach and carriage building and saddlery, spade and hoe handles; also, turnery, wheel-hubs, cricket-stumps, handles, and the like.

James Rose, of Geelong, shows an assortment of axles, caps, and other coach-ironwork.

E. Hewitt, of Geelong, has a small, but nicely arranged selection of coach springs, pole crabs and yokes, and leading-bar mountings.

Close here is a fine pair of carriage horses, carved in wood, and in full harness (shown by Wade and Rothwell) attached to a brougham. The exhibits of Victorian made harness and all other matters connected with the life and duties of the horse are here shown in great profusion, and of excellent workmanship.

Passing a number of minor exhibits, we get back to the line of route at the exhibit of Dudgeon & Arnell, and the Virginia Tobacco Co.; and, further on, find the cigar and tobacco trophy of Moss and White; the extensive show of tobacco, etc., of Heinecke and Fox, enclosed by a vermilion fence; and an embattled tower of tobacco exhibits by Cameron Brothers. These exhibits by their infinite variety of form and careful preparation would seem to indicate that the

days of tobacco importation are numbered, so far as Victoria and the Australasian colonies are concerned.

At the bottom of this court, and keeping to the left, Mr. John Cosgrave shows a very handsome exhibit of working models of yachts, designed and constructed by himself, of inlaid cedar and pine. It comprises thirty-two models of all kinds of schooners, yawls, cutters, luggers, steam launches, ketches, gigs, quarter boats, surf boats, whale boats, and cobles. This gentleman also shows the indenture of the first carpenter and joiner in the colony of Victoria. Adjoining is also a similar exhibit consisting of sixteen models of ships, schooners, cutters, torpedo boats, steamers. One of them, a model of a schooner, contains no fewer than 500 pieces. These are shown as specimens of yacht designing and inlaid work, by W. R. Watts, of Wellington-parade.

Mr. Murray has, near here, a very complete set of models of yachts and steam launches, and next to these is a fine lot of ship's blocks, and tackles.

The model of the Town Hall, formed exclusively of cork, will here merit inspection. The model of a glass factory close here, shows the various branches of the process of blowing, smelting, etc.

Here also are a number of racing gigs and watermen's boats, which will attract the attention of persons interested in aquatics, and numerous models of yachts, steamers and other vessels of various rigs, and of bridges, buildings, etc.

Further on, M. Donachy, of Geelong, shows a fine exhibit of steam-laid round and flat ropes of all kinds; and adjoining, Jas. Miller, of Moray-road, shows a similar exhibit with twines, and a handsome collection of mats. The exhibits of ship's ropes and cordage, and of twine and string, are very interesting, and show

to what a high pitch of excellence this industry has reached.

The exhibits of carriages in the Victorian Court is a very fine one indeed, and is one which must of necessity attract the careful examination of all classes of visitors. Indeed, with some, it is a moot point whether, in this respect, Victoria is not as well represented as she is by her undoubtedly admirable shows of furniture and machinery.

Amongst these, Messrs. Stevenson and Elliott exhibit a fine light landau, on C springs, combining all the qualities of a full-dress coach, with the lightness and elegance of the park barouche, fitted with patent self-acting head, by means of which, whilst in motion, it can easily be made an open or closed carriage. It is fitted up with all the latest improvements, including self-acting steps, brake, etc.; painted chocolate, picked out, and fine-lined deep crimson, and trimmed with morocco, cloth, etc., to match. Attached to this are admirable models of a pair of grey horses, fully harnessed. They also show a brougham on C springs. Full size family brougham, light and roomy, with circular front, painted deep cinnamon, picked out light-tan, and fine-lined white, and trimmed with morocco, cloth, etc., to match; and a Stanhope driving phaeton, light and strong, painted lake, picked out crimson, and fine-lined vermilion, and trimmed with morocco, cloth, etc., to match.

Other exhibitors in this department are D. White, (who shows some excellent samples of various kinds of coachbuilding), Ewing Bros., Royal and Son (who exhibit a trotting sulky and a hose reel), M'Donald and Son, the Victoria Carriage Co., Samwells, Sharp, Crutch, and others. The visitor who may feel an interest in carriage-building may spend a few hours very profitably in this division of the building, the

collection being considered to be the finest ever brought together of colonial make.

Behind these will be found, adjoining the tobacco-palace of Cameron and Co., a pyramid of fireworks and ship signal rockets, also railway fog signals. The pyramid is 20ft. high and 5ft. wide at the base, exhibited by Walter Draper and John Jellett, of Elizabeth-street.

Still following the line, we turn off obliquely round a small court containing the exhibits of F. M. and J. M. Farina, showing large collections of Eau de Cologne and of perfumery, by W. Rieger, of Frankfort; Boehm, Junger and Gabhardt, of Berlin, and others.

### EASTERN MACHINERY COURT.

This brings us into the Victorian Machinery Court, where is the second-class dining-room. A striking exhibit here is that of W. Evans, of Emerald Hill, who shows railway and carriage springs; also of Noble and Son, West Melbourne, who show shafting, axles, and buffers; and of Drysdale and Fraser, of Bourke-street west, who show a fine collection of castings, single and double purchase winches, ornamental fountains, chairs, and other iron work.

On the right hand wall, facing the Dining Hall, is a collection of ornamental castings in iron.

A loom for making wire netting is here in full operation, and attracts attention.

In this court will be found Milligan and Wheeler's patent electric brake, which is unique of its kind. The apparatus is at present incomplete in detail, although it is sufficient to show the principle, which is of having break blocks on every wheel, the blocks

containing powerful electro magnets, and are all in one magnetic circuit. On the completion of the circuit, the blocks take a firm hold of the wheels, falling back, when the current ceases, by their own gravity. The power is supplied by a magneto-electric machine on the engine, and controlled by a switch.

Mr. D. Edwards, of Elizabeth-street, has an extensive collection of ploughs, harrows, and other agricultural instruments.

J. Baker, Emerald Hill, shows ladders, washing-machines, and other wood work; James Grant, of Melbourne, and A. Pettigrew, of Tower Hill, ploughs and harrows.

In fact, the whole of this portion of the court is occupied by agricultural implements from the firms of G. Munro, H. Lennon, Cockerell, and others, who have large and highly interesting collections of all kinds of agricultural machinery; interesting, especially, to those who are engaged in farming. In Hugh Lennon's fine collection of ploughs is one of a very different model. It is of wood, and is the identical implement with which the Messrs. Henty turned the first sod in Victoria, when they settled at Portland, in 1834. It was presented by Mr. E. Henty to Mr. Lennon, and affords a striking contrast to the fine, gracefully-lined ploughs for which the colony is now famed. Amongst them may be specially noticed the "Royal Harrow," by Cockerell, of Elizabeth-street north, which is designed to work by means of a number of revolving rowels, or sharply toothed wheels, set diagonally at an acute angle.

Here, too, is a patent wool press shown by P. Williams, of Franklyn-street west; and in the corner two engines, one of 15 and one of 20 horse-power,

with boiler, used for driving the machinery in this court, and built by Wright and Edwards, of Melbourne.

Next is shown by Wright and Edwards, a water auger for boring to any depth in forming Artesian wells. Samples of the cores brought up are shown, as also sections of the earth and rocks passed through.

Adjoining is a very useful appliance in the shape of a hydraulic stump extractor. This useful machine is fitted with a hydraulic lift pump, which is worked easily by hand, and will put on a strain of 200 tons.

Turning northwards, we pass the large exhibits of Hugh Lennon and J. Nicholson ; of Scott and Young, of the Atlas Foundry, Franklin-street ; and of Hugh Wilson, of Flemington-road ; who respectively exhibit all kinds of agricultural implements and machines.

At this point is an interesting model of a sheep-wash, designed by C. H. Lyon, and used at Ballance for 12 years. The model was made by R. Shillitoe, and is a very handsome piece of work. By this plan sheep are washed as perfectly as possible, requiring only five men and a boy to work it.

Opposite this are two patterns of agricultural steam engines, by M'Call, Anderson and Co. ; and Humble and Nicholson, of Geelong, show a horizontal disc engine, and an improved threshing and winnowing machine. They also exhibit Ferrier's patent wool press, and patent reaping and binding machine.

Opposite is the extensive exhibit of T. Robinson and Co., of Melbourne, comprising highly-finished double and single furrow ploughs, with polished shares and mould boards, reapers, and binders.

R. Bodington, of Melbourne, shows threshing and other machines.

At the corner of the passage will be found the large exhibit of J. Buncl, the well-known agricultural implement maker, who shows an extensive collection of numerous kinds of improved machines and implements used in agricultural pursuits.

Robinson and Sons exhibit a fine steam wool press, of highly finished workmanship, also a wine press, a scoop, and a plough. This brings us to the middle passage, and turning a little way to the left a handsome horizontal steam engine has been erected by J. Grayson and Sons, of Fitzroy.

Here also may be seen, although belonging to the British section, a screw-cutting machine, two engines, a screwing machine, and two steam hammers, exhibited by J. Cochrane, of Barrhead, Scotland; also a drawing machine used in rope-making.

In the corner is a condensed air receiver, working up to a pressure of 25lbs., and setting in motion several drills, pumps, and other exhibits of the same firm. Note here, too, a very simple and effective washing machine, which involves no rubbing.

Here is a locomotive engine and tender, built and exhibited by the Phœnix Foundry Company, Ballarat. It is a handsome and beautifully-finished piece of work, and reflects the highest credit on the firm.

Passing the last mentioned, we come to the exhibit of the Railway Department's Workshops at Williamstown, a full-sized, large locomotive passenger engine and tender, fitted, and ready for work. The engine, a new one, No. 129, is a first-rate

specimen of engineering work, whether from the strength of its construction, or the beauty of its finish.

Attached to it are two remarkably handsome and richly-ornamented American saloon carriages, built at the Railway Works, Williamstown, and originally designed by the Hon. J. Woods for the use of H.R.H. the Prince of Wales and his suite during his anticipated visit to Victoria. The workmanship is the best of its kind, and is greatly admired by mechanics. The carriages are painted a dark claret, highly varnished, and ornamented with line and scroll patterns in gold, with silvered handles, guard-irons, etc. The interior of each is divided into three compartments—a saloon, containing two sofas and three chairs, upholstered in blue satin; a lavatory, etc.; and a servant's room. They are lined with panels of clouded Huon pine framed in cedar, the ceiling being ornamentally painted. There are 14 stained-glass ventilators and five roof-lights in each carriage, Woods' patent brake being attached underneath.

Close here at the corner behind the railway carriages, are some fine exhibits by firms represented by Roberts, Morris and Deaken. These consist of shaftings, couplings, tires, test samples of railway iron, etc.

Nearly opposite the air compressor, is the press and stand of Messrs. Stokes and Martin, used for stamping the commemoration medals, etc.

The automatic railway carriage break gear, exhibited by the Hon. John Woods, will, doubtless, be regarded with interest, as having been the theme of so much discussion amongst scientific men and practical engineers.

A little further on is an exhibit from the Williamstown Works of rough and finished shafting, and of locomotive and carriage springs.

Facing the engine and tender is the space of D. Munro, who has a large exhibit of machinery, showing, amongst other things, specimens of his manufacture of steam engines, pumps, circular saws, and other machinery. A speciality of this exhibit is that an artificial waterfall has been erected to show the force and action of the pumping apparatus.

Davey, Sleep and Co., of St. Germain's, show samples of their patent double furrow reversible ploughs, and dual double furrow ploughs.

Beyond this comes the British portion of the Machinery Court. The first exhibit is that of two small stationary engines with boilers attached, by Leekings and Ellery, of Gloucester.

Near here, Messrs. W. R. Dell and Son, 26 Mark-lane, London, show millstones, wheat-cleaning and separating machines, middlings, purifiers, etc. These exhibits include a Victor double brush machine, one oat and weed separator, with 2 sets wheat, and 2 sets cockle sieves, one Victor smutter with sun, one 2-sheet centrifugal silk machine, one 4-sheet cylinder bran duster, and one little Giant machine. The representative of the above firm at the Exhibition is Mr. T. Vivian Rauch, who is in daily attendance.

Messrs. Powell and Co. exhibit, through their representatives, Messrs. A. H. Massina and Co., a very perfect treadle printing machine, called the "Empire"; and the same firm sends a printing machine for hand or steam power, called the "Quadrant." Unfortunately, one of the cases containing the working parts of this machine was lost in the *Sorata*—hence, its incompleteness, which will, it is hoped, be remedied early.

Next to Powell's exhibit is a handsome model of the engines of the s.s. *Orient*, with shaft, and four-

bladed screw. The engines are compound, high and low pressure, and are complete, with condensers, well, etc. This exhibit will, no doubt, attract the attention of engineers from its completeness of detail, and the excellence of its finish. It is worked at certain periods by means of compressed air. Behind this are specimens of the "Climax" patent grinder shown by Bateman and Co., London, and a compact exhibit of lawn mowers, chaff cutters, grinding mills, knife cleaners, sausage machines, etc., by various English makers. Here, also, Alexander Seggie, of Edinburgh, shows a printing machine and a lithographic press.

J. Stone and Co., of Deptford, have an extensive and very valuable collection of exhibits, comprising iron, brass, copper and wooden fittings, and implements in connection with naval architecture. This firm, who are manufacturers to many of the Royal Navies, Dockyards and Arsenal of the world, exhibit, amongst other things, a patent rack-and-pinion steering apparatus, having a bell attachment to show the exact moment when the helm is in the centre, also a dial by which the helmsman can be directed the exact course to steer from below; ships' lanterns, binnacles, pumps, skuttles, steam whistles, gauges, etc. Also, a frame containing specimens of brass and copper bolts, rowlocks, boat-hooks, and other appliances used in ship and boat building.

Kerr, Price and Co. of Paisley, show specimens of white, black, and coloured machine cotton thread, also a patent reel cotton winding machine, or, as it is technically called, "spooling" machine. This has three movements, one for winding the thread on the ordinary spool, reel, or bobbin; one for winding it into crochet balls or eggs; and another for winding it on small reels ready to place in the shuttle of all shuttle-movement sewing machines.

Important to flockmasters is the exhibit here of Begg's sheep dipping composition and specific for scab, or shab, and behind it is an exhibit of portable fire extincteurs, shown by A. T. Pringle and Co. The special features of these engines are : They are portable, being easily carried, full charged and ready for use, on a man's back ; depending for its extinguishing qualities on chemical agencies, it is hence more effective than water alone ; the Extincteur is easily charged, and can always be kept ready for use ; it is effective in cases of fire where spirits, oil, tar, etc., are concerned.

Bolling and Lowe, London, exhibit the patent light railway, which is specially adapted for large warehouses, breweries, etc. The rails are made of steel, and fitted together with iron sleepers in 12ft. lengths, thus rendering them portable. The waggons are made in various designs, specimens of which are exhibited.

C. T. Shelton and Co., Sheffield, exhibit their improved elastic steel forks ; also specimens of spades, shovels, hatchets, hammers, etc.

Harrison, McGregor and Co., Leigh, England, exhibit their new patent chaffcutter, which is capable of cutting upwards of two tons of chaff per day. This machine is fitted with an endless feeding web and reverse motion. It will cut two lengths without change wheels. Harrison, McGregor and Co. also exhibit their Albion combined reapers and mowers, which have been awarded nearly 160 prizes during the last seven years.

Hodgson and Stead (limited), Manchester, exhibit a new patent self-indicating weighing machine, also a self-contained cart weighing bridge, and a patent revolving steelyard to indicate weights in French and English.

J. Richardson and Son, Carlisle, exhibit the prize-winning machines, corn elevators, and seed-dressing machines, which are adapted to clean all kinds of grain and seeds. The speciality of these machines is the lightness of draught.

W. M. Jowett and Co., Manchester, exhibit their Royal prize medal patent moulded carbon block and loose charcoal thorough self-cleansing rapid water-filters.

Here, also, are shown the new Pennsylvanian lawn mower, the "Logan" sickle grinder, and specimens of wire-fencing, etc.

E. R. and F. Turner, of Ipswich, represented by H. P. Welch and Co., show an assortment of steam engines and grinding machinery of various kinds, and the same firm also represent other large and important exhibitors in this court, notably:—Chas. Powis and Co., London, an extensive assortment of machinery in motion for wood-working. There may be seen circular saws for cutting heavy timber, band saws for cutting wood into circular, angular, and any irregular form requisite, with great rapidity. A machine for planing and "trying up" hard or soft wood scantlings, etc., which, however warped or twisted they may have been, the machine delivers perfectly true. The "General Joiner" is also shown, which is adapted for sawing, planing, moulding, tenoning, mortising, tongueing and grooving, beading, boring, etc. Steam engines are there, and all the appliances for fitting up carpenters' workshops. As work is actually going on with various machines, this ought to prove a very attractive stand to visitors interested.

P. and H. P. Gibbons, Wantage, England. This old-established firm is well represented in their special line of portable and vertical engines, threshing machines, etc. ;

8, 10, and 14 h.p. are the sizes of engines shown, which have all the most recent additions for the economy of fuel and water, and speedy pressure of steam, extra strong double brakes for convenience in traversing rough, hilly country, and evidently manufactured with attention to that great *desideratum*—strength combined with light draught. The 14 h.p. is a fine engine, fitted with reversing link motion, and suitable for mining purposes, such as pumping, winding, driving quartz batteries, etc. Threshing machines are shown, each 4.6 and 5.0 drums, the latter having a new arrangement attached, by which it is rendered *self-feeding*, thus reducing to a minimum the chance of those accidents so often recorded. This threshing machinery has been modified throughout to meet the special requirements of these colonies. A set of patent governors may be seen, which are said to be highly sensitive, while of simple construction, and specially adapted for high speeds.—Scott Bros., Halifax, England. Machinery for engineers' and ironworkers' use, consisting of self-acting planing machines, slotting machines, engineers' lathes, of improved design, drilling machines and steam hammers, are shown.—Penney and Co. (limited), Lincoln, England, show their patent adjustable rotary screens, in several forms, suitable for the thorough cleansing of various kinds of grain. This is now recognised as the standard machine for separating refuse and foreign substance from grains of all kinds, delivering a perfectly clean sample, and has been adopted by the leading engineers of England in that particular line for attachment to threshing machines. More than 17,000 have been sold, and the gold and silver medals awarded at various exhibitions and shows number no less than thirty-two, besides special prizes, certificates, and other honours. A new implement, in the shape of an improved potato digger, is here exhibited, which cuts off the growing tops, raising and strewing the roots on the

ground ready for gathering.—W. N. Nicholson and Son, Newark, England. An attractive collection of agricultural machinery and implements, comprising vertical and horizontal steam engines, fitted with patent governors and water heaters, and all newest appliances ; grist mills for hand or steam power, which may be adjusted to grind to flour, or only to nibble or bruise large seeds, such as beans, peas, maize, etc. ; harrows of various patterns, including the patent flexible harrow, which is an invaluable implement, entirely superseding the ordinary chain harrow ; horse-power gears, the working parts of which are entirely covered in, thus avoiding all chance of accident or injury ; Cambridge press-wheel field rollers, and clod crushers ; Anglo-American horse hay rakes, and many other articles.—Brigham and Co., Berwick-on-Tweed, whose particular line of manufacture consists of harvesting machinery, show their reaping and mowing machines, viz., the “Star Buckeye” mower, for right and left hand cut ; the “Buckeye Junior” mower, for right and left hand cut, and the “Star Combined” reaper and mower, all of which are first-class implements, and of high finish. These machines are in great favour here and in South Australia and Tasmania, the sale being extensive.—R. S. Newell and Co., Gateshead-on-Tyne, England, manufacturers of the patent charcoal, iron, and bessemer crucible, and Newell's improved steel wire mining ropes, which are now generally used in place of hempen or other ropes by our leading mining companies, etc.

Wm. Allday and Sons, of Birmingham, show specimens of blast furnaces, portable forges, blacksmiths' bellows, anvils, portable vice benches and other implements used in forges and blacksmiths' shops. This firm also exhibits a very handsome collection of carved, painted, and inlaid parlour

bellows, in wood, leather, pearl, and papier maché work.

Turning to the left, up a short passage, here we see John Brown and Co., of Sheffield, have an extensive assortment of the larger kinds of iron work, comprising boiler ends; shot, pointed, one for 100-ton guns, and one 8-in. diameter, and 15-in. long; also, spherical shot, 20-in. diameter, weight, 1193lbs.; steel marine propeller blade, railway springs, buffers and buffer-boxes, wheel tires, tubing, etc.; also, armour-plating, iron and compound, 9-in. thick, showing the effect of pointed shot on each. This exhibit is well worth the study of the visitor, as it illustrates thoroughly the present extraordinary development of the iron trade and the uses of the metal in war.

Nearly opposite is the magnificent collection of iron and steel work shown by Ibbotson Bros. and Co., of the Globe Works, Sheffield. It comprises sections of numerous kinds of steel, axes, trowels, augers, saws, cutters, rasps and files, and tools of all kinds; locomotive and carriage springs, buffers and buffer springs, and, in fact, all kinds of steel and iron work.

The Shropshire Iron Co. show rolled, drawn, and fencing wire, telegraph wire, galvanised strand wire ropes, staples, etc.

Vicars, Sons and Co. exhibit three large bells cast at their foundry in Sheffield, with other large castings and forgings.

Here, too, near the wall, are presses adapted for wine and cider making, and, at the back, machines for cutting chaff, roots, etc., as also other interesting agricultural appliances.

Next the doorway in this passage is the exhibit of Crossley Bros., of Manchester, comprising three specimens of the "Otto" silent gas engine. These are interesting pieces of machinery, and are as compact in form as they are complete in their construction. The engines exhibited are respectively 1 horse-power,  $3\frac{1}{2}$  horse-power, and 6 horse-power, although the firm make them from  $\frac{1}{2}$  horse-power up to as high as 16 horse-power. The special advantage of these engines is that they can be started or stopped at once by merely turning on or off the gas, thus saving all the time and expense of getting up and letting down steam. The horizontal engines which work the shafting running down the machinery annexes are supplied by Wright and Edwards. There are six in all, averaging about 30 horse-power each, and these are driven by steam from patent multitubular boilers. These boilers are coated with non-conducting substances covered with wood, thus economising fuel, and keeping the air from getting excessively heated.

J. C. Onions, of Birmingham, has an extensive exhibit of all kinds of bellows, forges, anvils, and blacksmiths' tools generally.

The Steel Company of Scotland has an interesting collection of steel and iron plates, toothed wheels, pinions, cast steel ingots, shafting, tie beams, angle steel, sections of steel rails, etc.

Hadfield's Hecla Foundry, Sheffield, has a large exhibit of steel castings, polished and in the rough. It comprises wheels, axles, railway wheels, pulleys, and various other similar articles used in the manufacture of machinery.

Returning to the line of route, we are faced by a collection of stationary and moveable engines of various sizes, exhibited by Tangye, of Birmingham.

The special pump, which is both a steam engine and a pump, the plunger of the latter being fixed on the piston-rod of the former, is a special feature. This firm has also the largest steam engine in the Exhibition, being a horizontal expansion engine of 40 horse-power, working up to 60 horse-power. It has a twenty-inch cylinder, and a stroke of twenty inches. Another speciality is what is called the return flue engine, which is fired in front of the boiler, the smoke-stack being over the furnace, the heat thus travelling twice along the boiler. The furnace is brick-lined, so as to retain heat. Also, on a stone bed-plate, is a very handsome and useful 10 horse-power horizontal engine, with a multitubular boiler.

At this spot, next the entrance to the annexe, are a pair of coupled engines of 35 horse-power, by Wright and Edwards, driving the shafting in this part of the building, and before alluded to. Opposite to these engines are some models of pile-drivers, and of that useful machine, the clam-shell hoist. This is used for loading and unloading ships and waggons, and applicable to corn, coal, sand, stone, etc.

Passing through the doorway leading into the machinery annexe, we come to the extensive exhibit of R. Hornsby and Sons, of Grantham, consisting of agricultural machinery and implements of all kinds, including travelling engines, 3ft. and 5ft., threshing machines, single and double ploughs, hoes, mowing machines, drills, etc. A speciality of this firm is its patent corn screens, which, by means of an endless wire, and doing away with the ordinary bars in the cylinder, is rendered perfectly regular all through in its net, and prevents choking. Another speciality is a new hedge cutter, having a knife cutting bar, adjustable to any angle, and capable of cutting both sides of the hedge from the same side. Visitors interested in

agricultural matters will, doubtless, view these exhibits with great attention.

Opposite is an exhibit of chaffcutters and corn crushers, of various sizes, and worked by steam or hand, shown by Richmond and Chandler, Manchester.

Clayton and Shuttleworth, of Lincoln, adjoin with a large exhibit of steam engines, threshing machines, harrows, reapers, sowing machines and other implements; a very fine exhibit of machinery adapted to the requirements of the colonies.

Following on the same side are the varied exhibits of Reynolds and Co., of London, comprising ribbon and circular saws, boring machines, and those of Coleman and Morton of agricultural implements.

Garratt and Sons, of Leiston, England, show a large travelling steam engine, 14 horse-power, double cylinder, with patent corrugated fire-box, an 8 horse-power mining engine for hauling purposes, an 8 horse-power colonial boiler, a horse corn hoe, and 13-row corn drill, an 8 horse-power straw-burning portable steam engine, a hay elevator, bcilers, threshing, and other agricultural machines; a spark arrester, and a steam corn mill, having the stone hanging in the slings to show the dressing.

Opposite are the numerous exhibits of P. and H. F. Gibbons, of Wantage, England, comprising 8, 10, 12, and 14 horse-power portable steam engines, and 4 horse-power vertical, a 4ft. 6in. and 5ft., with self-feeding apparatus. Scott Bros. show a small exhibit of engineering machinery, lathes, slide lathe, slotting machine, steam hammer, drill, etc. In this group is an unique exhibit of a newly-invented self-acting governor, attachable to any engine, shown by P. and H. F. Gibbons, represented by H. P. Welch and Co.

Robey and Co., of Lincoln, show mining and agricultural engines, threshing machines, circular saws, etc. A feature of this exhibit is the patented engine for mining purposes, of very novel construction, the engine being placed underneath the boiler, rendering it very firm and rigid. A feature of Messrs. Robey's threshing machines is their iron framework, which obviates the drawback of the usual structures of wood in climates like these. Messrs. M'Ewan and Co. are the Melbourne agents.

Foster, of Lincoln, also exhibits fine engines and agricultural appliances, the Melbourne agents being Roberts, Morris and Deakin.

Ruston, Proctor and Co., also of Lincoln, exhibit four portable engines fitted with Ruston's patent steam-heated expansion stay; these are of 8, 10, 12 and 14 horse-power, 2 of them being double cylinders, and link-motion reversing gear; also two threshing machines, which embrace many of their special patents; double corn grinding mill, with two pairs of 4ft. French Burr stones; circular sawing bench, etc. The agents for this firm are Jno. Blyth and Co.

Opposite, Messrs. Marshall, Sons and Co., of Gainsborough, exhibit a 7 horse-power traction engine or road locomotive, fitted with a new patent circular slide valve, 4 portable engines of 6, 8, 10 and 14 horse-power, all fitted with large wood burning fireboxes, wrought iron crankshaft brackets, riveted to the boiler, and mounted on steel under-gear, and wrought iron travelling wheels. The 10 horse-power engine is fitted with their patent automatic expansion gear, and the 14 horse-power engine is fitted with their patent sliding brackets. They exhibit, further, a collection of independent vertical engines and boilers of  $1\frac{1}{2}$ , 3, 4 and 6 horse-power, the smallest of them being mounted on travelling wheels. Further, two threshing machines, both with

very large riddle surface and several new improvements, specially constructed to suit colonial requirements, two horizontal fixed engines, one 8 horse-power, constructed on a hollow frame, one 12 horse-power, constructed on a frame of the Corliss type, with crank disc. Both these engines are fitted with their patent automatic expansion gear. They also show a circular sawbench, with iron table, and a saw-spindle with plummer blocks and pulleys, suitable for putting on to a wood table. Messrs. Marshall were awarded, at the late Sydney Exhibition, two special first and four first prizes, and were specially recommended by the judges for a gold medal. Messrs. T. Robinson and Co., of 247 Elizabeth-street, are their Melbourne agents.

Adjoining is the extensive exhibit of agricultural implements of all kinds shown by Samuelson and Co., of Banbury.

At the bottom end of the annexe is a large assortment of agricultural machinery and implements, comprising engines and rotary screens, shown by Nicholson and Sons, Newark; and of corn crushers, by Hunt and Co., of Earls Colne.

Passing along the line to the left, we again enter the main annexe, and, turning sharp to the right, along the refreshment bars to the bottom of the building, find ourselves in the American Court. Here we see a stand of oars, hand-spikes, etc., shown by De Graun, Ayman and Co., of New York; a collection of Read's patent stoves and kitchen ranges, by Rathbone, Sard and Co., of Albany, Chicago, and Detroit; and steel barb fencing, by Washburn and Moen, of Worcester. This is, in fact, a steel thorn hedge, and is well worthy the attention of stockowners and farmers.

Close by is Hathaway's blacking, harness dressing and oil, bronze, burnish ink, etc. And here is a



perfectly bewildering maze of exhibits of American goods—preserved fish, and an infinite variety of meats and drinks for which the Americans are noted; also, stands of patented medicines, liqueurs, and essences of world-wide fame.

Going thence along the line of route marked along the tramway passage, we first strike an exhibit of the new Davis' sewing machine, New York.

Turning to the left from the line at the first opening, we arrive at the Ceylon Court, which occupies the corner. Mr. Ferguson, in charge of this court, will give, to anyone requiring it, a capitally-arranged catalogue of the exhibits in this court, to which is appended a large amount of statistical and general information on the "Island of Spices." This court of Ceylon merits a careful visit and a close scrutiny of the varied products, to particularise which would be a difficult task.

Returning to the American Court, we find an exhibit of Genesee wool, from the Oatka Valley Stock Farm; buggies from the Abbott Downing Co., American Carriage Co., and other interesting exhibits.

Here, also, is an admirable exhibit of wood type, plain and ornamental, shown by W. H. Page, of Norwich, and metal type of all kinds, by Mackellar, Smiths and Jordan, of Philadelphia; also of steam and hand fire engines, by Shand and Mason, and Merryweather and Sons.

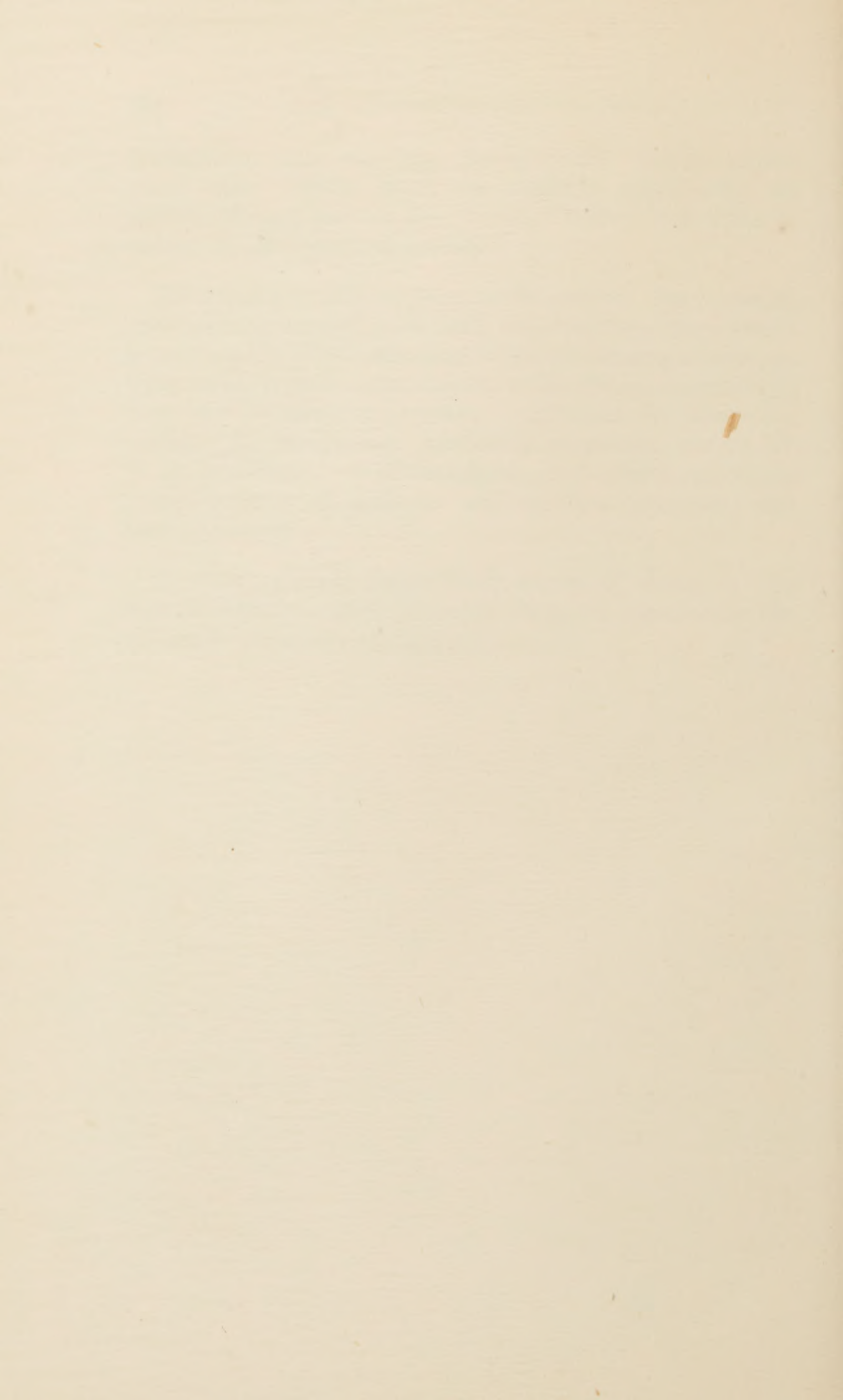
Opposite is a handsome display of ebony carved work, from the Indian Court, and adjoining this is the Straits Settlements Court, showing a collection of native weapons, models of proas, vegetable and mineral products, comprising coffee, gum, tapioca, rice, sago, indiarubber, tin, various woods, and other

materials; also carving, basketwork, papier-maché ware, etc. This court is mainly interesting as representing a part of the world of which but little is known to the general public.

Returning to the bottom north end of the passage, and turning to our, now, left, we observe a very handsome exhibit of Wheeler and Wilson's sewing machines, with some very fine specimens of the fancy embroidery they may be used to produce; and next the doorway, a large and handsome exhibit of porcelain, shown by F. A. Pullinger, of Philadelphia, consisting mainly of reproductions of antique and modern porcelain, and fine tablewares.

As this space is imperfectly occupied, owing to the loss of exhibits in the *Eric the Red*, we leave room for visitor's own notes in this edition.









Against the wall, and at the back of these exhibits, is one by J. S. Scott Brothers, Philadelphia. It consists of a new floorcloth, covered with unbreakable varnish, called papoleum. This is composed of a mixture of leather, linen, and paper, ground into a pulp, and treated by the paper-making process.

The Purdy and Huntington Co., New York, show a fine collection of celluloid jewellery of all kinds and colours. Of this material, the company also make piano keys, collars and cuffs, and other articles. The advantage of this material is, that no matter how dirty it may become, the application of a damp towel will remove the stain.

The D. K. Miller Lock Co., of Philadelphia, show patent self-locking padlocks, of which no two are alike, that is to say, no one key will open two locks.

W. A. Ives, of Newhaven, shows a fine collection of augers, drills, braces, bits, and similar articles of cutlery; and the Stanley Rule and Level Co. show a good assortment of planes, squares, rules, levels, and other carpenter's tools.

The Yale Lock Co. has a nice collection of locks of all kinds, and, close by, the Enterprise Co., of Philadelphia, show coffee, drug, and spice mills.

In this corner of the court, near the fernery, is a large exhibit of nails, tacks, etc., shown by A. Field and Sons, of Taunton, Mass.; and behind it, one of saws, wrenches, tools, files, etc., from the works of H. Disston and Sons, Philadelphia. To the left of these are horse-shoe nails from the Globe Nail Co., Boston, and exhibits of glass, and iron, and tin and enamelled ware for domestic purposes.

At this point we see the extensive exhibit of Fairbanks and Co., of New York, the celebrated

weighing machine manufacturers. This is the largest space in the American Court—45ft. square. It is nicely platformed and carpeted, and shows up the exhibits to advantage. The exhibits comprise three different styles of weighbridges, and what is said to be the finest and most varied collection of platform scales ever shown in the Southern Hemisphere. The extreme sensitiveness of their scales attracts much attention. They also show specimens of the steel pivots and loops used in the manufacture of their machines. These will attract the notice of engineers from the peculiarity of their being soft inside and carbonised outside, thus obtaining all the toughness of iron with the hardness of steel. Visitors are invited to test their weight and some amusement is caused at times on this score.

Adjoining this, and at the corner of the main avenue is the exhibit of Collins and Co., of Hartford, Conn., consisting of a glittering array of axes, picks, tomahawks, adzes, knives, spear heads, and other cutlery; also a similar exhibit from the Douglass Axe Manufacturing Co., Boston.

Returning to the passage, we observe Carter's inks and mucilage, and a collection of toys, bath-chairs, folding-chairs, trunks, etc., shown by the American Novelty Co. (Malcolm's), of New York, San Francisco, and Melbourne.

Turning into the passage again to the right, we find the Swiss Court, which shows a varied collection of laces, carvings, and other Swiss productions from the various cantons.

The principal exhibit is, of course, of the well-known Geneva watches, of which there is a large and varied assortment by a number of makers.

Next the Swiss Court is that of the Netherlands, which has handsome collections of glassware, glass paintings, etc., shown by Bouvy, of Dortrecht; shawls, rugs, and woollen cloths by Veltmann and Co., Amsterdam; matches from the firm of Hogendijk, Fromberg and Co.; hose pipes and belting from Rotterdam; a small collection of bronzes from F. W. Braat, Delft; yarns from Helmond; and hollands shown by J. de Kuyper and Son, of Rotterdam, and other distillers. Also cigars and liqueurs by various manufacturers. This court has also a fine collection of geological specimens from the Dutch settlements, and shows exhibits of iron and copper nails, perfumery, etc.

Adjoining the Netherlands Court, on the left hand side of the passage, is the first of the Belgian Courts. In this will be found a handsome exhibit of furniture in various styles, shown by Demuter, of Brussels; pianofortes by Campo Frères, of Brussels; Berrens, of Antwerp; and other makers. Here also are mouldings, safes, bronzes, specimens of wire, of nails of various kinds, and of ammunition from the firms of Fusnot and Co., and of Bachmann. In this court are also valuable exhibits of white, black, and variegated marbles, in slab, and also made into mantel-pieces; and of matches, pastilles, and chemicals. A marked feature of this court is the display of geological specimens, and the obliging attendant will show to the visitor some excellently rendered specimens of chromo-printing of copies of celebrated pictures from the National Museums. A fine collection of seeds of economic plants is also shown here. The most interesting part of this exhibit, however, is that portion illustrating its iron and steel industries. In this department we have a small locomotive engine built by the Gouillet and Co., of Belgium, suitable for light railways; Bessemer steel weldless tyres, rails, boiler ends, cold-

coiled steel, crank shafts, springs, and castings from the Cockerill-Servaine Society's Works. This firm exhibits, amongst many others, a cold-coiled rail 200ft. long.

Keeping to the left, we enter the Belgian Court, where we find extensive exhibits of glass in sheet and tube, stained and clear, shown by the Société Anonyme, H. J. Bivort, Leon Mondron, and L. Baudoux and Charleroi, who shows, amongst other things, some admirable photographic engravings on glass.

At the lower part of the court are encaustic and other tiles, highly ornamented panels, and parqueterie work, comprising, amongst other patterns, an imitation of the floor of the ball-room at the Royal Palace at Brussels. Here, too, is marble flooring by Mandoux and De Jaiffe Devroye, and handsomely painted marble tables.

The show of leather in this court is an admirable one, comprising plain and coloured leathers of all kinds, belting, buffalo laces, hides, and pieces stained and unstained. Also Geneva, by Mëëus, of Antwerp, cotton and linen yarn, by Vandewynckele, of Ghent, and numerous other objects of interest.

At the bottom of the Belgian Court, we arrive at the Fijian Court, containing samples of cotton, and of various native woods, some of which are very beautiful and susceptible of a high polish. Here also are a number of water-colour drawings of Fijian scenery, and a handsome case of Fijian shells, shown by J. W. Meaden, of Collingwood.

Adjoining this court, and on the same side, is the Japanese Court, where the many very curious wares and products of Japan will be found in profusion. The attendants speak English well, and are always

courteous and willing to give information, or to point out the special features of their wares.

The Japanese Court contains a large collection of porcelain and silk wares, and has also a number of splendid specimens of educational appliances, and of maps, drawings, and other school work, which show the progress this singular country has made since Europeans and European manners and customs have been introduced.

Adjoining Belgium is the Queensland Court, and in this court follow in order, Queensland arrowroot, from Pimpama; cocoa nuts; a handsome collection marsupial skins from the Darling Downs; together with a fine collection of coral and soaps, baking powders, etc.

A good collection of saddlery, shown by N. Lade, of Brisbane, and made at the penal establishment, St. Helena Island, Moreton Bay, is followed by boots and clothing, cabbage-tree hats, etc., made for police use at the same place.

The Ipswich Woollen Manufacturing Co. have a small exhibit of red and white flannels, and here are some specimens of carved and turned furniture.

The central cases are ornamented with a number of interesting paintings of Queensland scenery, and contain a large and very valuable collection of geological and mineralogical specimens from all parts of the colony. The south side of this court is devoted to exhibits of wool, wood turning, carving, etc.

Here, too, is a column representing the exact volume of gold extracted from the Palmer gold-field from November, 1873, to July, 1879, being 946,716 oz., of the value of £3,948,500.

At the entrance is an interesting exhibit of sugar and sugar-cane, and a large trophy of tinned turtle and other preserved meats.

On the pillars round the court are vases of Queensland pottery, containing pine-apples, as grown in the colony.

An exhaustive catalogue, given by the agent in charge to exhibitors, will render any lengthened description of this court unnecessary here. Rich as Queensland is in mineral, pastoral, timber, and agricultural resources, her products, as shown here, are intensely interesting and suggestive. The display of indigenous timbers is very fine, and the exhibits of sugar, pine apples, and other tropical products, show that the colony is alive to the special advantages she enjoys in having a climate well adapted for growing plants which her sisters further south may not venture upon. The catalogue and notices of plants by Mr. W. Hill, of the Brisbane Botanical Gardens, are well worthy of perusal and preservation.

Crossing the passage, we enter the continuation of the Queensland Court, and here we find, on the north side, a large exhibit of leather, and a very interesting one of native woods, highly polished. Queensland tobacco-leaf, prepared by A. Jones and C. G. Corten, of Rockhampton, and other growers, are shown on this side, as are also specimens of stuffed native birds and animals. A valuable collection of fibres from the Brisbane Botanic Gardens, raw, dressed, and manufactured, is shown; and, at the upper end of the court are two trophies, one of a pyramid of quartz, surmounted by a column showing the product of the Queensland gold-fields, 13,477,679ozs., and the other of pearl shells. Here is a stuffed specimen of that singular cetacean—the dugong, or yungun—whose oil is said by some to be preferable to cod liver oil. A

small but interesting exhibit of stream tin will be found at this end, and blocks of tin from the Stanthorpe Smelting Co.

The central tables contain geological collections of gold and silver bearing stone, copper ore, and other matters connected with mineral production, and are, like those in the other court, hung with pictures. In the south-east corner is a fine ethnological collection of native implements, and here is a case containing two very curious aboriginal mummies. A stand of Queensland sugars, arrowroot, rice, senna, flanked by a mummy, folded, tied, and painted in the aboriginal manner, stands at this side of the entrance; and a handsome exhibit of book-binding occupies the centre.

Next the Queensland Court we arrive at the left hand New Zealand Court, which is beautifully ornamented with paintings, drawings, and photographs of New Zealand scenery. A very handsome exhibit of coachbuilding is shown by Robin and Co. of Dunedin, and adjoining this is the exhibit of McLeod Bros., of the Dunedin Soap Works.

J. Bycroft, of Auckland, shows a sample of fancy biscuits; a brewers' trophy from Canterbury represents small casks from Manning and Co., Wood and Co., and Ward and Co., also from Cochran, of Dunedin.

Reeves and Co. of Milton, Otago, show a good collection of pottery and stoneware, drain and water pipes, etc.

Close to this is a collection of vases, fonts, pillars, etc., cut in the celebrated and beautiful Oamaru or Kakanui stone, of which several public buildings in Melbourne are constructed.

Cheese from Port Cooper; hematite from the Thames; iron ore from Nelson; marble, wrought by

G. Munro, Dunedin; Pawa Rika lithographic stone from Westland; polished granite, and a very fine geological collection from all parts of the colony, represent the mineralogical part of the group; and specimens of the kiwi, the kakapo, and skeletons of the giant moa. At the extreme end of this court is the celebrated Maori house, an exhibit which always attracts a great amount of attention.

Crossing opposite to the other New Zealand Court, which is also hung round with pictures, we come across a valuable exhibit of pulse, cereals, and grass and other seeds, also of saddlery and furriery, silk, leather ware, and some magnificent specimens of timber—red and Kauri pine and other woods. Here is an octahedron representing the total quantity of the gold produce of New Zealand, amounting to 9,396,427 ounces, of the value of £36,814,431.

Crossing back to the left hand side of the passage, we come to a narrow court used by South Australia for her carriage exhibits, many highly finished specimens of which will be found there. A fuller notice of the General Court of South Australia will be found further on.

The days of pick and shovel mining in Victoria is now little more than a memory of the past—those days of revelry and riot, when every bucketful of washdirt was supposed to contain enough gold to compensate the digger for his voyage from Europe to Australia, are over; and yet gold mining is still amongst the first of Australian industries. True it is, that quartz reefing has superseded alluvial digging—true, that deep sinking has taken the place of surfacing and paddocking, and costly machinery and scientific apparatus that of the pick and shovel. The minerals of Victoria are admirably represented in the

Exhibition, this court having been placed under the direction of Mr. Norman Taylor, whose geological and mineralogical knowledge is second to none in the colonies.

Adjoining, at the end of the court, on the same side, is the Victorian Mining Court, and in this most valuable and interesting part of the Exhibition the mineralogist, or scientific or practical geologist will find very much to admire. Numerous large cases are filled with geological specimens of all kinds, and from every part of Victoria, while the walls are hung with geological maps on the north, and plans and sections of quartz lodes on the south. At this side, too, is a large collection of auriferous quartz from the several claims all over the colony, arranged and labelled. Here is a stand of cores taken out at various depths by the diamond drill.

Those persons interested in mining, and those who may wish to know something of our quartz mining industry, will not fail to inspect the quartz trophy from the Sandhurst mines, exhibited by Mr. G. Thureau, F.G.S. It is 25 feet high, of the Sandhurst "saddle" formation, and contains blocks of quartz from the various mines; one of 500lbs. having been taken from a depth of 1320 feet in the Carlisle Passby Claim, on the Garden Gully line. This is the deepest lode in Sandhurst. This quartz is very rich, yielding about an ounce to the ton.

In different parts of the court, which is one that ought to be carefully inspected by visitors, as representative of the gold mining industry, are models of masses of gold taken from various places. Amongst these is a rhombic-dodecahedron constructed by Mr. Norman Taylor, that being the form in which crystallised gold is always found, representing all the gold

raised in Victoria. It represents a volume of 49,098,408oz. 11dwt. 6grs., of the value of £196,393,634.

Close by is a cake of smelted gold, just turned out of the melting pot, and having the granulated surface always found under those circumstances. It represents all the gold taken out of the Port Phillip Mine, at Clunes, namely, 498,937oz., from 1,151,347 tons of quartz, and valued at £1,995,748. This amount was taken out in twenty-three years. This model was moulded by Mr. J. Sullivan.

A pyramid represents the amount of gold raised in the Bendigo district from 1851 to 1878, being 11,000,000oz., or 336½ tons of an approximate value of £44,000,000. There are also shown some smaller cakes, representing the highest single year's product of different mines in Sandhurst.

A number of models of ingots representing the gold taken out of the Pleasant Creek Cross Reef show a weight of 296,837oz. 4dwt. 15grs., of the value of £1,106,151 17s. 10d. There are also numerous other models, also ingots of antimony and antimony ore, copper and copper ores, coal, carbonate of magnesia, models of nuggets, specimens of the Mount Abrupt granite, and the Grampian freestone, etc.

The court also contains numerous models of mining machinery and appliances, safety-cages, etc.

At the back of the large gold model is a tower built of the well-known Hoffmann bricks, showing the various kinds of bricks, base and cornice mouldings, etc., made by the Hoffmann Co. They also show egg-shaped and circular brick drains, and specimens of clay.

In the Mining Court is an exhibit of some of the machinery used in the Mint for the purpose of cutting and minting gold.

Behind this court is a magnificent exhibit of flour, vegetables, prairie grass, rye grass, canary seed, maize, tares, beans, and peas, and, in a separate case, of a large number of specimens of wheat, barley, oats, and rye, exhibited by growers in all parts of the colony. This is a most interesting and valuable group, as indicative of what is one of the most important interests in Australia, and, although to the general observer it perhaps possesses no special attraction, beyond a casual glance; still this, in conjunction with the extensive exhibits of agricultural machinery and appliances to be found in the American, Victorian, and British Machinery Courts is sufficiently indicative of the rapid strides the country is making in the important work of the reclamation of land suited to agricultural purposes from the barren waste, and the growth and prosperity of the agricultural industry under the existing Land Act of Victoria.

The samples of wheat shown in this department are very fine, and have, as a whole, received high commendation from judges of cereals.

In this part of the Exhibition will be found some samples of small sheaves, or bundles of wheat, of good quality. Here Bencraft and Co., and some other millers, exhibit samples of flour, and, in fact, the whole of this division may be said to be taken up with agricultural produce.

Opposite this court is that of South Australia, and here we have ample scope for observation. Entering at the lower end, we find exhibits from the Bankside Vineyards, of raisins, olives, almonds, currants,

and other dried fruits, olive oil, and marmalade ; next which is a fine case of stuffed birds, native to the colony.

A. Simpson and Son, of Adelaide, have an exhibit of bedsteads, iron and brass ; tin and galvanised iron ware, ovens, portable gas stoves, etc.

A pretty basket-work exhibit by Janart, of Adelaide, follows ; and Willis and Co. show an admirable exhibit of boots and shoes.

W. H. Burford shows a good collection of toilet soaps ; and candles are represented by J. Tidmarsh.

An exhibit of cabinet making, embracing, especially, a round table of inlaid work, deserves attention.

Further on are handsome specimens of electroplating, by A. and J. Dobbie ; and the exhibits of fur rugs will be viewed with interest.

The handsomely-fitted case of H. Steiner, of Adelaide, cannot be passed by, containing, as it does, a collection of gold and silversmiths' work of great merit.

The principal attraction in this court, however, is its magnificent exhibit of copper. Of this, one of the staple products of the colony, there is a lofty tower built of ingots, and a very interesting case showing the metal in its various stages, from the rough ore up to the finest purified material ; also malachite from the Burra, Moonta, Kapunda, and other copper-bearing districts ; at this end, too, is a large geological collection.

The court contains numerous specimens of stuffed marsupials found in the various parts of South Australia, and has, in a snug corner, a beautifully arranged piece of rockwork, with a waterfall, illus-

trative of the scenery of this region, and containing figures of the South Australian type of male and female aboriginals; also, of the animals indigenous to the region. The figures of the aboriginals have been carefully modelled from life by Mr. Max Kreitmeyer. They are, as may be supposed, from the well-known skill of the artist, most life-like and striking. This has been arranged, and the backing painted by Mr. Harry Grist.

The court is hung with a number of photographs and paintings, amongst which may be specially noticed one of "The Sour Apple," painted by Rippingale, M.A. In this court will also be found a collection of fossils, stalactites, &c., from Mount Gambier, shown by F. Atyeo, of Carlton. Our duty in describing this court is rendered a very simple one, as the South Australian Government have very generously provided an ample catalogue of the exhibits, and this is handed to visitors taking an interest in the colony. Attention is directed to the Ladies' Court, and very specially to the exhibit of olives, olive-oil, almonds, and the splendid collection of fruits of the orange and citrus family.

West Australia is a small court, entered on the left hand from the South Australian Court, of which it may almost be said to form a part. The exhibits in this court are not numerous, but are interesting, as showing the progress made in the industrial arts by a colony of which less is known than any other of the Australasian group. They consist mainly of raw material, such as timber and minerals, and the fact of the colony being as yet comparatively undeveloped as to its resources at once explains the paucity of her exhibits in comparison to her immense area. Logs of sandalwood, a valuable product of the forests of West Australia, and of the celebrated jarrah or

mahogany, are shown. The former is shipped largely to China, India, and to Europe, where it is converted into the beautiful carved cases so costly to purchase. The jarrah is famed as the wood which no marine insect will perforate. It is the *Eucalyptus marginata* of botanists, and is shipped largely to India for railway sleepers as the white ant—that enemy to timber—is found not to attack it. Specimens of the wood are shown which have been immersed in tidal waters for over forty years, and these are proved to have entirely resisted the attacks of *teredo navalis*, as, on a slice being cut off, the wood is found to be perfect.

Entering from this court, we reach that of Tasmania, which, though small, is very interesting. The principal exhibits are those of hops, from the grounds of Messrs. Shoobridge, Sharland, and Neal, all of New Norfolk, on the river Derwent. Tasmania, however, also exhibits basket-work, cooperage, jams, freestone; also shot, from the tower of Mr. Moir, near Hobart Town, and a large group of tin ore and ingots, from Mount Bischoff, and other stanniferous localities. The centre of the court is taken up mainly with a fine specimen of a whaleboat (lugger rigged), built by M. A. Macgregor, of Hobart Town, and constructed of Huon pine. The court is hung with pictures, of which one is specially noticeable, being a painting of an aboriginal group, the figures and faces being copied from original portraits of some of the last living natives of the colony. An excellently arranged catalogue is handed to visitors, to which we must refer for a more extended notice of this very fine display of the resources of Tasmania. Noticeable among the exhibits is the profusion of work illustrating the home duties and pleasures of ladies. Embroidery, paintings, carving, and other arts which women may practice to the decoration of their home surroundings, stand out very conspicuously in the exhibits of our fair Tasmanians.

Crossing over the roadway, we enter the other portion of the Victorian Court, and here we first see the Melbourne Meat Preserving Co.'s exhibit, showing a varied collection of specimens of this important industry. Adjoining this is the exhibit of the Western Meat Preserving Co., Colac.

A most handsome collection, and one which will attract great interest, is that of Mr. C. French, of the Melbourne Botanic Gardens, who shows what is, perhaps, the finest ornithological, entomological and ophiological collection, consisting of birds, butterflies, insects, snakes, etc., from all parts of the world. They are admirably preserved, and form one of the features of the Exhibition, which all those who take any interest in the studies referred to should not omit seeing. Immediately adjoining is a very handsome collection of stuffed birds, shown by Mr. F. R. Godfrey, amongst which are specimens of the rare New Zealand birds—the wingless kiwi or apteryx, and the large, green kakapo.

Here, too, is a grand collection of stuffed birds, by A. Cole, of Kyneton, and one of Australian birds' eggs, by A. T. Campbell.

The exhibits of Messrs. Gray, Waring and Co., of Melbourne, coopers, comprise wine casks up to 1100 gallons, of American white oak and European oak staves; beef tierces, tallow casks, and brewers' casks of colonial blackwood and wattle. Opposite to this exhibit is a similar one by G. Bonetti, of Melbourne.

H. A. Cawkwell shows a fine exhibit of encaustic tiles, and further on, to the right, is a splendid collection of Australian fishes.

Messrs. Guthrie, of Sandhurst, have an important exhibit of various kinds of pottery, stoneware, and

terra cotta, embracing vases, filters, platters, and, in short, the thousand and one objects of domestic use and ornament to which brown pottery is applied.

On the other side of the same stand, Luke Nolan also has a similar, but, perhaps, still more varied collection. A little to the left of this, and against the wall, will be found the Botanic Gardens' exhibit, prepared and forwarded by Mr. Guilfoyle, the curator. The collection is larger than any of the kind previously exhibited in Melbourne. It comprises a collection of fibres—both dressed and in a rough state—of no less than eighty-six different kinds, all prepared from as many species of native and exotic plants growing in the Botanic Gardens. For the purpose of showing with what facility some of these fibres might be worked into druggets, etc., a portion of them, as well as a number of samples of tows, have been dyed in various colours. These are exhibited in a large show case. In a smaller glass case are displayed a number of chemical and vegetable extracts, many of which have been obtained from our native plants, and comprise samples of acetate of lime, acetic acid, wood vinegar, tars, potash, lampblack, charcoal, colouring matter, preserved olives and capers, castor and olive oils, coffee, arrowroot, gums, resins, etc. A large and varied carpological and seed collection from over 1300 genera and species of plants has been classified and arranged in a number of small show cases. Samples of forty-six kinds of papers prepared from various plants are included in the collection, and also 135 specimens of different colonial woods, all polished. In addition to the foregoing are three portfolios, containing a large collection of dried Australian plants, and one portfolio containing a full collection of Victorian ferns. These exhibits have all been prepared in the gardens' laboratory, and no pains has been spared as far as the limited resources and appliances would admit to make the display in every

way creditable alike to the gardens and the colony. To each exhibit is attached a label giving full particulars as to names, habitats, etc., of the plants from which they have been obtained. The whole of this collection confers great credit on Mr. Guilfoyle and his assistants.

Adjoining that will be found an admirable collection of Victorian woods, carefully prepared and polished, also a large slab of red gum sawn in the rough, but affording an idea of the gigantic proportions of some of our forest trees.

Opposite this, A. Cornwell and Co., Melbourne, have a large and varied collection of exhibits of pottery, comprising pipes, coolers, chimney-pots, filters, flower-pots, ornamental vases, etc.; and further up are shown specimens of polished granite from the works of James Taylor.

Turning up here between the tile-built fountain exhibit, and that of Lyster and Cooke, of bronze work tables, fenders, chairs, etc., and kitchen ranges, ovens, and similar goods, we arrive at the exhibit of cooperage. Here John Webber, Geelong, exhibits specimens of brewers' casks of all sizes; also, of oval wine casks made from Tasmanian blackwood, polished and well finished; and the firm of Messrs. Caughey, of Yarra Bank, also show fine samples of their own make of winecasks.

Right and left at this point will be found handsome exhibits of Dahlke's and Middleton's filters, and here may be noticed a large number of ordinary but very necessary exhibits of articles of every day use.

F. T. Wimble and Co., 70 Little Collins-street east, show an interesting collection of printing inks and varnishes of their manufacture, also showing the immense variety of colours kept in stock from which

the inks are manufactured. Some printed samples shown speak for themselves as to the admirable quality of the inks.

Near here is the exhibit of printing inks sent by Messrs. Sidney Cooke and Co., very well worthy of examination.

Crossing over the tramway passage, we find the exhibits of ale and stout of E. Latham and Co.; Messrs. Bride and Martin; J. Wood and Son; the Castlemaine Brewery; Baynes and Hearn, Wangaratta; Boyd and Head; M'Cracken and Co., and other brewers, and of the wine and products of the Château Tahbilk, Echuca, L. L. Smith's, and other vineyards. Two oval casks, admirable specimens of the cooper's art, here represent Mr. Braché's exhibit of wines. A feature of this group is the champagne exhibited from the "L. L." Vineyard, which took first prize at the Sydney Exhibition. This exhibit is one of the greatest interest, as it shows that the wines of Victoria, where properly treated, have nothing to fear from those of the European Continent, even when put to so crucial a test as being converted into champagne. This is a most interesting exhibit, and one which speaks well for the importance of the wine growing industry so lately sprung up in the colony.

Adjoining is a rather wide court of exhibits connected with such manufactures of Victoria as confectionery, sauces, aerated waters, syrups, bitters, curries, spices, candied fruits, etc. Of these the most striking exhibits are those of the Victorian Confectionery Co.; the handsome pyramidal trophy of jams and marmalade, and case of jellies, of Cunliff and Paterson (Red Heart Brand); Macgregor's cordials and essences; and especially the magnificent exhibit, almost deserving to be dignified with the name of a court, shown by R. Harper and Co., who give one of the most roomy,

elegant, and handsome groups in the building, of their productions of mustard, pepper, oatmeal, coffee, and spices. This exhibit is one that cannot fail to attract general attention, and deservedly so, inasmuch as no pains or expense seem to have been spared to render it attractive. This exhibit is intended to show the development and progress of the processes necessary to the preparation for domestic use of the following articles:—Coffee, cocoa, chicory, mustard, peppers, spices, rice, oatmeal, groats, and maizemeal. These, to a large extent, are separate trades, although carried on by one firm, and may be divided into two classes:—1st. Those which involve the manufacture and packing of foreign raw material. 2nd. Those which involve the manufacture and packing of raw material wholly or in part the produce of Victoria. Of the first class, coffee, cocoa, peppers, spices, and rice are the chief, and of the second, oatmeal, maizemeal, mustard, and chicory are most prominent. They have, as far as possible, arranged their exhibits in series, showing in each—first, the raw material, then the same at various stages of the process of manufacture, and, finally, the finished goods packed in tins, bags or other packages, ready for the grocer or storekeeper. Thus, raw coffees are shown from all the chief producing countries, Ceylon, India, Java, etc., then the beans roasted, and finally the same ground and packed in tins. Rice is shown in the husk, or, as it is technically termed, in the paddy, then as rough rice, and, lastly, as fine, clean, polished rice fit for the table. Oatmeal.—The raw and kiln dried oats are shown, then the same hulled, then ground into oatmeal of various grades of fineness. So with mustard, peppers, spices, cocoa, chicory, etc.; in every case the various stages are shown. The preparation and packing of all these goods involves the employment of a very large amount of labour, skilled and unskilled, and the industries are, from that point of view, of great importance; besides which, the general

use of them in nearly every household gives a special interest to their careful and genuine preparation. Special interest, from a Victorian point of view, attaches to the productions which utilise raw material, the produce of the colony; for instance, oatmeal, for the production of which Victoria has long been celebrated; mustard, from seed grown in Victoria, equal, if not superior, to the well-known brands of Keen and Coleman; chicory, from root, the produce of the Lancefield district, which excels the best English productions. The manufacture of tin canisters for coffees, peppers, cocoas, mustards, etc., and tin illuminated boxes for the same, is a large industry. All these are made in the factory by the workmen on the premises. The labels are all of Victorian design, and are made in Melbourne. Finally, the case in which the goods are shown is a magnificent piece of Victorian workmanship, in cedar and blackwood. It is in the form of a bridge, having a large octagonal show case in its centre, in which a pyramid, representing their multifarious manufactures, revolves by machinery. The idea of the bridge is, that commerce and manufactures span the world, bringing the products of foreign countries to our doors, and putting them on the tables of all classes, which idea is rendered more complete by the presence of allegorical figures on the bridge, representing the four quarters of the globe—Europe, Asia, Africa, and America.

At the back of this is a stand of Beck's liniment.

In this part of the court is a handsome exhibit of furs, rugs, etc., shown by M. Nettleberg, of Sandridge, and by other makers.

Here, also, is the magnificent exhibit of the Red Cross Preserving Co., who show a vast and varied collection of tart fruits and jams, flanked by pickles, sauces, bottled fruits, anchovy and bloater pastes, etc.;

and surrounded by tables holding candied peels, preserved fruits, and other such delicacies. This exhibit is a striking one, and is deservedly one of the centres of attraction in this part of the Exhibition.

The Red Cross Co.'s exhibit merits more than a passing notice, as it is really filling a vast requirement in enabling our local producers to utilise crops of many fruits and vegetables which, in the absence of this company, might really be deemed waste products. The company, whose works are on a very large scale at South Yarra, take up the line of business of which, for so many years, Crosse and Blackwell, Batty, and other London firms, enjoyed a monopoly. Adapting in their works the most recent improvements in all that relates to the preparing of pickles, sauces, jams, jellies, etc., the Red Cross Co. is gradually, yet surely, absorbing the whole of the trade in these important articles of domestic use. And it seems probable that, within a few years, the trade in these articles with Great Britain will have ceased, or, indeed, that Victoria may be a powerful competitor for the home trade.

Abutting on the central avenue are the splendid exhibits of Lewis and Whitty, and of S. Capper and Co., each of whom show samples of numerous articles of domestic use, such as extract of soap, egg powder, custard powder, washing blue, essences, extracts, etc.

Turning straight back across the tramway passage, we are confronted with a large and varied assortment of woodware, comprising trucks, mangles, safes, and Japan ware, also wire-work, and gas stoves by Wallis and Co., Jeans, and by other makers. A. R. Walker shows similar goods; Connelly, of Sandhurst, lamps and lamp fittings; and Hutchinson, of Little Bourke-street, iron castings in the form of verandahs, staircases, railings, etc.

At this point, and at the corner of the cross passage, J. Danks has a magnificent exhibit of various kinds of pumps, force-pumps, plated ware, and brass and copper ware of every description, constituting one of the main attractions in this part of the building.

A striking feature here is the fine display of skins of native animals, worked up into rugs, mats, and articles of clothing. They are by various exhibitors, and well merit inspection.

Turning to the right, along the tramway passage, we observe collections of kitchen ranges, weighing machines, boots and shoes in great variety; and proceeding onwards, and passing other exhibits, we arrive at the corner of the main avenue.

Here we find the magnificent exhibit of Messrs. Kitchen and Sons, stearine candle and soap manufacturers. The case is octagonal in shape having four projections or wings, it is built in cedar and blackwood and is surmounted by four handsome bannerettes in crimson satin, fringed with gold, bearing the name of the firm. The base of the octagon shows a very extensive assortment of stearine and paraffin candles. There are no less than 85 different kinds displayed with great taste, so as to form various designs, and varying from 3 inches to 7 feet in length. The most striking of the fancy varieties are the spiral, the striped, and the King Alfred. These are quite a novelty, wax of different colours being worked in patterns through the white candle; the King Alfred measuring the hours as they burn. The Ladies' Boudoir is also an extremely pretty candle. The sides are broken by niches in which are placed statues in pure white stearine. On the base rests the trade mark of the firm's new electrine candle—a boat, in which a figure stands holding a candle; over her head

is a canopy of beautifully worked stearine supported by light carved Corinthian columns.

In the four projections are arranged ordinary washing soaps and a great variety of toilet and transparent soap, including the Exhibition tablet, which is a speciality, and a prettily designed tablet. Soda crystals, purified glycerine, and oils of different kinds are also shown. The four large Cleopatra candles, placed on blocks of stearine at each corner of the case, are a very good imitation of the famous "needle." Perhaps the most striking feature of this firm's exhibit is the exquisite purity and whiteness of the stearine of which the statuary, canopy, etc., are made, it being of the exact quality of their new electrine candle.

Here, crossing the main avenue, we re-enter the British Court, and find a number of fine exhibits concentrated in a small space.

Amongst these, those which will specially strike the visitor, are those of iron, already mentioned, and immediately adjoining is the handsome case of the Patent Nut and Bolt Company, whose works are at Stour Valley, at Newport, South Wales, and at Birmingham. It shows a large exhibit of nuts, bolts, washers, keys, stretcher bolts, telegraph iron work, etc., some of which were used on the railways of Victoria, New South Wales, South Australia, Queensland, and New Zealand, and by the Australian Agricultural Co.

A striking exhibit is that of Greenless Bros., who show samples of Lorne Highland whisky, in bottle and bulk. They also show a model, in silver and glass, of a still.

Next to this is a handsome display of the celebrated "Menier" chocolate, and of McEwan's Indian pale ale, here, too, will be found,

The exhibit of Enoch Taylor and Co., of London, Sydney, and Melbourne, which comprises a remarkably handsome collection of imported boots, shoes, slippers, and fancy Chaussurie goods. Among the exhibits may be specially noticed velvet and cloth topped, leather, button and Levant cork clump boots, satin barette shoes, and embroidered glace, kid and satin slippers from the well-known firm of Richard Vernon, of Stone; also, exquisitely finished goods from T. B. Mottram, of Sheffield; and fancy, and lightly ornamented boots, etc., from Howlett and White, and Cyrus and James Clarke, of Great Britain. The case dressed by M. J. Cooke, from Sydney, is arranged in admirable taste, and cannot but attract the attention of visitors.

Messrs. E. Taylor and Co. are also exhibitors of very extensive collections of German, Austrian, and French goods, in the courts devoted to those countries.

A striking exhibit is one of white, grey, and coloured threads, shown by Wm. Barbour and Sons, of Lisburn, Ireland.

The exhibits of spirits in this section of the court also comprise those of the whiskys of Dunville and Co., Belfast; the Glencoe whisky; and a handsome trophy of Old Highland whisky, shown by J. Walker and Sons, of Kilmarnock. Close by is an unique display of "Bull" whisky, mounted on a nicely arranged base of ordinary but polished cases.

There is a good show of various kinds of paper exhibited by Spicer Bros.; and Dean, of Derby, shows some excellent samples of plain and fancy boot-making.

Hopton and Sons, London, timber merchants and manufacturers of bent timber, carriage-wheels, bodies, etc., have an interesting show of ash and other shafts, wheels, wheel-rims, sawn and bent felloes, and other parts used in carriage-building. Also, carved carriage-panels, and sawn timber in the rough.

Rigby and Son, of Wednesbury and London, have a good exhibit of coach and carriage axles, axle boxes, springs, etc.

A. B. Fleming and Co., Edinburgh, show a large variety of black and coloured printing and lithographic inks.

D. Leonard and Co., Birmingham, have a numerous collection of brass, steel, and mixed pen nibs of all plain and ornamental kinds. They also exhibit what they call the "Universal Pen," the peculiarity of which is that it has a small knob at the point, intended to prevent either spirting or blotting.

A large and interesting exhibit is that of S. A. Daniell, of Birmingham, who show a very handsome assortment of copying presses, embossing machines, screw-jacks, taps and dies, and other iron and steel implements.

Archibald Kenrick and Co., West Bromwich, show a splendid collection of hardware, comprising every article of iron, brass, bronze, etc., used in the fitting or appliance of a house, from the number, knocker, bell-pull, and handle of the door, to the bath and the smallest utensil in the kitchen.

Conspicuous among the exhibits of modern paper-hangings is that of Heywood, Higginbottom, Smith and Co., of Manchester, whose goods are really admirable specimens of decorative art. These exhibits

will be found arranged in court-like enclosures, running along the north wall, dividing the British Court from the French, and may be approached by the side of the "Graphic" stand. The particular exhibits of Heywood and Co. are manufactured entirely by most perfect machinery, the colours being printed at once. It is claimed that they possess novelty in design, harmony of colouring, and perfection of workmanship, while their cheapness places them within the use of all classes. The specimens are so displayed to show at a glance the effect of dado, border, filling, and frieze when combined. By the old method of printing, only one or two colours could be put in at a time, and, consequently, each piece had to pass the workman's hands repeatedly, making the process long, laborious, and expensive.

W. Woollams, London, exhibits some fine specimens of patent embossed flock papers of various styles, comprising raised, real, and paper imitation leather, embossed and hand-finished; raised flock papers, painted; stamped gold papers, etc.

John Mackay, Edinburgh, has an interesting exhibit of essences, quintessences, and extracts from fruits, spices, vegetables, and meats.

Avery, of Birmingham, shows a fine collection of weighing machines, scales, etc., in all styles of manufacture; Cranston and Elliott, of Edinburgh, have a good exhibit of shawls, and other woollen goods, and close by will be found the exhibit of Peebles and Son, who show reels of printing paper, of the following dimensions—37 inches wide, 7163 yards long; 46 inches wide, 2844 yards long; and 38 inches wide, 4000 yards long.

H. Erhardt and Co., London, show samples of white, coloured, and gold plain, embossed, and

printed tinfoils; and of elastic, vegetable tracing, and coloured parchments.

Waterson, Sons and Stewart, of Edinburgh and London, exhibit samples of letter, parcel, Indian, bottle, druggists', and engravers' sealing wax, in all colours.

The "Graphic" Court contains a large and exceedingly valuable collection of drawings by British artists. It is unique in the colony, and deservedly attracts the notice of a large number of visitors. The drawings are, for the most part, in black and white, and are valued at about £3000. Here also may be seen the wood blocks used for engraving at every stage of the process.

Close by is the handsome exhibit of the British and Foreign Bible Society, showing a large number of samples of the various kinds of printing, binding, and general get up of the sacred volume issued by the society, also of some of the languages into which it has been translated.

Here is a fine exhibit of lamps shown by Bevan; E. Jones, of Birmingham, has a good collection of saddlery; and Anderson, Abbot and Anderson, and W. Currie and Co., show waterproofs.

G. W. Sydenham, of Walsall, exhibits a fine collection of first-class saddlery, saddle fittings, and plain and ornamental leather; and adjoining, is a splendid collection of whips, shown by C. and T. Zair, of Birmingham.

It is quite impossible to enumerate the extensive collection of British manufactured goods in this department, and only on close inspection for several hours can the visitor do justice to this group.

Crossing the pathway back to the lower end of the New South Wales Court we find an immense group of industrial exhibits, comprising wool and cretonne work, models of yachts, oars, sculls, and blocks, and beautifully inlaid wood-work shown by various exhibitors. A model of Port Jackson will here attract some notice, as showing the configuration of that lovely harbour.

W. H. Chard and Co. show a fine collection of assorted wool—perhaps one of the most valuable that the colony can put forth. It contains about 300 samples of wool in various states—greasy, scoured, fellmongered, and wool from the fleece washed on the sheep's back. To visitors generally, but especially to people from the country, it is an object of great interest. Close by is an exhibit of veterinary oils and ointments shown by J. Pottie; and in the immediate vicinity are samples of Munn's maizena, mineral waters, syrups, etc.; Wade's patent starch, and Foster's iron bedsteads.

Alderson and Son, of the Grange Factory, Surrey Hills, Sydney, show what certainly deserves to be called a magnificent group of leather and leather-work. The special feature of the exhibits of this firm is that everything is of colonial manufacture. They comprise leathers of all kinds; curried, harness, coach, japanned, enamelled, and patent calf and kangaroo leathers; also morocco and roans, made from kangaroo, goat, and sheep skins of the country, and enamelled morocco-hides, and fancy coloured patent middlings, and kangaroos for the use of saddlers and coachbuilders. A curiosity here is a split hide, of 108 superficial feet measurement, prepared by two different processes, one half being coloured morocco, and the other japanned. To those who understand the business, this exhibit is of special interest, as showing the nicety to which this branch of industry has been

brought by the firm. They also show a fine exhibit of the manufactured article, comprising harness and saddlery, boots, portmanteaus, bags, etc., mill bands, and hose. The sole leather shown is mimosa tanned, and is acknowledged to be of first-class quality. The firm has taken the highest prizes for this branch of industry at all the colonial and other exhibitions.

At this spot will be noticed a pyramidal trophy of various kinds of maize; and when we consider the enormous quantity of this grain grown and exported from New South Wales to all the other colonies, we must admit that it is worthy the attention it commands. Here, too, are exhibits of cocoons and floss silk, shown by T. Affleck, of Glenmorris; common and fancy soaps, by Mulcahy; coke and blacksmiths' breeze from Wallsend, Newcastle; boots and shoes; and a handsome group of lyre birds from the bushes and scrubs of New South Wales; also an exhibit of the fishes common in New South Wales waters.

On a wire stand here will be seen an exhibit of greater importance than at first conjectured. It is the seed of a fodder plant, which, it is thought, will prove very valuable in these colonies—the Burnet (*Poterium sanguisorba*)—and is exhibited by Law, Somner and Co. for D. H. Campbell, of Cunningham Plains, New South Wales.

A striking feature of the New South Wales Court is the collection of palms, cycads, ferns and other typical indigenous plants of the colony. Oranges are also shown on growing trees, but these do not fairly represent the importance of this industry, or the luxuriance of the growth characterising the orange family in the favoured parts around Sydney.

The visitor will be struck with the grand display made of the natural resources of the colony—coal,

kerosene shale, iron, copper, tin, and other mineral products ; maize, sugar, oranges, and other produce of a specially suitable climate, are conspicuously prominent ; but manufacturing enterprise is not so well represented as in the Victorian Courts. At all events, it does not appear to be in the highly-developed state that it has reached in Victoria.

The Colonial Sugar Refining Co. of Sydney have an interesting exhibit of rum and sugar in various stages, from the raw up to the refined crushed and loaf.

Next to this is the stand of the Australian Kerosene and Mineral Co., showing kerosene shale and oil, and of the Comet Shale Oil Co. An exhibit of pig and bar iron from the Eskbank Iron Co.'s Works, Lithgow Vale, and a splendid one of mats and carpets from Darlinghurst.

Passing south into the other part of the court, we observe a trophy of tin ingots, and an obelisk representing in bulk the quantity of gold raised in New South Wales—9,066,601 ounces, value £33,745,019. Next to this is a column consisting of copper ingots, showing the rapid strides made in this direction by the colony. Near this is a fine group of cases containing geological specimens and fossils.

This department also contains an obelisk of New South Wales silver, specimens of various woods, coal, iron, and stalactites and stalagmites from the Fish River caves. The whole of this, the mineral department, is under the direction of Mr. Wilkinson, the New South Wales Government geologist.

Returning to the tramway passage, we pass an exhibit of Sydney grindstones, shown by F. Lasseter and Co. ; pottery-ware, wood-carving and turning, by A. Millson ; roller skates, Indian clubs, skittles, etc.,

by Lasseter and Co.; and maps from the Survey Department.

A charming feature in this (New South Wales) Court is the exhibition of a number of orange trees with the fruit on them.

Passing from this court we come to that of France, which occupies four compartments, and is faced by handsome exhibits of glass and art pottery ware, shown by Arles-Dufour and Co., and other exhibitors.

Entering at the south end, we observe exhibits of glass by C. Gomant, of Paris, and of fancy jewellery by P. A. Regey.

Keeping to the left we come to a fine exhibit of velvets, network, gloves, wools, ladies' boots, braces, and similar articles, by Piauxt, Suay, Blazy Frères, Basset, and other makers; and still further of webbing, by Fromage and Co.; perfumery by Gauthier and Co., Arles-Dufour and Co., Guerlain, Barnadac and Croise, Royer and Gallet, and others.

Here, again, it is impossible to give a detailed description of what is really *un embarras de richesses*. We point out some of the principal features striking us on a somewhat leisurely inspection; but it is quite likely that other features will have greater importance in the mind of many observers.

Returning at the tramway passage, we observe silk and cashmere gloves in various stages of manufacture. By C. Neyret and Co., hosiery of all kinds; embroidered under linen by Madame L. Prémont; lace by Cliff and Co.; shirts, gloves, millinery, by Salme and Lepine, and Longle and Lamoitie; and an exceedingly handsome collection of fashionable parasols and fans of all kinds and materials.

Here, at the north entrance to this compartment, is an elegant exhibit of ormolu work, comprising clocks, candelabra, statuettes, etc., and a collection of bijouterie by Savard, of Paris.

Down the narrow court will be found a remarkably rich exhibit of ladies' fancy boots and chausserie generally from the well-known firm of F. Pinet; also an exhibit of dressed dolls and fancy goods, and of shirts.

Retracing our steps along the narrow court, so as to regain the line of route, we come to the exhibits of linen goods by Roualte and Gente, and of table cloths, etc. by Vanoutryve.

Here we turn into the second French compartment, where we are met by an exhibit of hats, bonnets, artificial flowers, feathers, and other similar goods, which must make the eyes of the ladies twinkle with delight. To describe this compartment in detail would be a work of supererogation, as those who take most interest in it, namely, the fair sex, must necessarily know much more about it than we possibly can. Suffice it to say that is stocked with the choicest products of the looms of Lyons, with silks, satins, velvets, plushes, and other similar materials of all colours and patterns, plain, embroidered, printed and otherwise. It would be impossible to pick out the exhibits of any particular firm for special mention, where all are alike so enchanting to the female mind, nor could we do justice to the theme, without ascending to the use of feminine epithets, such as "a duck of a bonnet," or "a love of a shawl," and, therefore, wisely, we think, we prefer to leave the matter in the hands of the ladies, who are more competent to judge. We may perhaps, however, be permitted to say that the lower end of this compartment is devoted to tulle, raw silks and diapers.

Jordan, Tillmanns and Co., of Paris, exhibit, in separate show cases, a brilliant assortment of fancy goods and novelties in leather articles, such as *portemonnaies*, ladies' bags and satchels, fancy workboxes, and ladies' companions, of novel patterns and exquisite workmanship; also patent kid dolls, dressed after latest fashion, baby dolls, etc. There is also a variety of tasteful jewel boxes, ring cases, scent flasks, etc., of which stock is kept at their show rooms, 43 Elizabeth-street.

In the narrow compartment adjoining will be found mirrors, cloth, boots and shoes, underclothing, silk and woollen hosiery, and a magnificent collection of art bronzes—ancient, modern, classical and grotesque—manufactured by Jenkens, Aine and Co., of Paris; also a smaller one, of the same character, by J. Hatterer.

Returning to the main avenue, we enter the third French compartment, and, facing us, we find a charming exhibit—articles of bijouterie in gold, silver, bronze, porcelain, &c. To the left are artists' materials, and beautifully embroidered screens, silk-worked pictures *a la Chinoise*, and mirrors. Further along are shawls, lace, sewing silks, reps, artificial flowers, fancy boots, shoes, and slippers, felt hats, chinaware, purses, brushes of all kinds, jewellery, meerschaum pipes, basket ware, bronzes, repoussé work, clocks, watches, and fancy goods of every description.

In the narrow *attache* are dolls, toys (mechanical and otherwise), dog collars, foils and fencing materials, letter scales, lamps, chimney ornaments, portfolios and bags, brass and silver musical instruments, and other small exhibits too many to enumerate.

On the walls and sides of the court will be found a very choice display of carpets, rugs, and other fabrics for

which the French are famed. These are quite a new departure from the stereotyped patterns and gaudy colours which prevailed a few years ago.

The fourth compartment of the French Courts is devoted to literature and to public instruction and the arts and sciences, and, as such, is largely visited by literary and professional gentlemen, who are interested in the mental progress of the world. The exhibits are scarcely such as attract the notice of the general public, but to those who visit the Exhibition with a broad cosmopolitan view to improvement on our existing systems, this department offers special facilities for study. Here is shown in a complete form the system of rudimentary, advanced, artistic and scientific education adopted in France. Modelling, drawing, architecture, and, in fact, all the other arts and professions, as taught in that country, being fully represented. Every part of this compartment is replete with interest, and cannot fail to command the careful attention and strict examination of those who visit the Exhibition, not so much for casual amusement as for knowledge.

Leaving this court, and still going along the line of route, we come to a fine exhibit of ornamental clocks, shown by Gay, Lamaille and Co.

It may be remarked, before leaving the French Courts, that the whole of them are hung with a most magnificent array of carpets and tapestry, which in itself forms a striking and most interesting portion of the Exhibition.

Keeping to the left, we next reach the German Court, which consists of three compartments, and, still keeping to the left, we observe specimens of carved and inlaid furniture, numerous cases of bitters, cigars, tobacco, and some fine exhibits of plain and

fancy leathers, and papers from the Weesenstein Paper Mills, near Dresden, also of liqueurs and essences, especially one from the firm of J. A. Gilka.

The next compartment of this court is devoted to music and stationery, and here will be found pianofortes and harmoniums of all kinds, and by all the principal German makers. A grand concert piano by Lipp, and one by Grotrier, Helfferich and Co., are shown by Nicholson and Ascherberg, the Melbourne agents. They are, as a matter of course, of various designs, both with regard to the cases and the internal construction, but it may safely be averred that, in this particular exhibit, Germany bears the palm. The statuary, or rather plaster casts of statuary, consists of nude figures from the antique, mainly representing the sports in the gladiatorial arena. These are copies from the antique, the originals being discovered by the German expedition to Olympia.

The third compartment shows large assortments of paints, mineral waters, chemical preparations, wall decoration—a number of specimens of panel work, with and without carved and inlaid dados, being worthy of attention—fancy leather work, pipes, brushware, and fancy goods generally.

Next in order along the line of route comes the main Italian Court, entering which, at the nearest end, we are confronted with a handsome exhibit of straw work, Tuscan, followed by the collection of mosaics shown by Meriotti and Fantoni, an exhibit which is greatly admired.

In the main compartment are some handsome specimens of intaglio work, and a suite of carved and inlaid furniture commands attention. An unique exhibit in this court is one of a small centre table, two couches,

and six chairs, made entirely of the horns and skin and hair of goats and Italian cattle—the well known long-horned cattle of the Marshes and of Naples. Here, also, are specimens of brass and iron bedsteads, and of the famed bent wood work, and cabinet carving.

An interesting exhibit is here shown of Italian pianos, by Brizzi and Niccolai, of Florence, Nicholson and Ascherberg being the Melbourne agents. This is quite a new industry in Italy, and, considering the proficiency of the Italians in all that appertains to music, may be regarded as the initial effort of future excellence.

The chief feature of the Italian Court is the collection of sculpture in marble. This embraces many works of the highest ideal in art.

Returning to the line of route, we pass, on the left, a handsome stand of inlaid work, basket and general straw work, and umbrellas and parasols.

Passing out of the Italian Court, and keeping to the left, we come to the Austrian Court, which is deserving of special mention.

The Austrian Court is situated at the north-west end of the main annexe, opposite the United States Court. Considering it is so recent since this vast Continent of Australia was barely known by name to the bulk of the Austrian people, it is gratifying to mark the large number of exhibits which have been received from that Empire, and to remark the interest taken in the Melbourne Exhibition by the Austrian manufacturers. Amongst the numerous exhibits which cannot fail to attract attention in this Court, the following may be pointed out :—The extensive and varied collection of meerschaum pipes shown by several makers, especially by Messrs L. Hartmann and

Co., whose manufactory in Vienna of these *articles de luxe* employs over 100 hands, and turns out work valued at £30,000 per annum.

Similar exhibits are also made by Trebich, Christ, and Franz Hiess, of Vienna, and of amber mouthpieces and narghiles, by Mathias Hranda.

A number of grand exhibits of glassware is the striking feature of the Austrian Court, and these are so numerous as, within the limits of this work, to defy detailed description. Let it be sufficient to say that the whole of the entrance part of the court is taken up by what may be classified as one magnificent exhibition of highly ornate jet, crystal, turquoise, ruby and mixed glass, the like of which is not to be seen in any other part of the building.

A whole morning may be profitably employed in scrutinising closely the super-excellence of many of these exhibits. That of the bent wood furniture is particularly attractive, as the graceful curves form such beautiful features in any room in contrast with the rigid straight lines of the ordinary surroundings.

The ornamental glassware of Bohemia is well and favourably known all over the world, and is common in almost every household, where it is used for flower vases, chimney ornaments, etc. A very choice collection of this beautiful ware will be found in the exhibit of Count Harrack, from the factory at Neuwelt, in Bohemia.

Crockery, Sevres, and chinaware, is also represented in all its branches, and ornamental clocks are shown, which compare favourably with those from any other part of the world.

Speaking generally, this portion of the Austrian Court may be said to consist of exhibits of glass and pottery; although there are excellent specimens of scythe blades, parquetry, safes, toilet appliances, mineral wax, surgical instruments, and other articles of use or luxury shown.

One of the most important exhibits in this (Austrian) Court is that of beer, exhibited by Mr. A. Dreher, who has large establishments for the brewing of this beverage near Vienna, Pesth, Saatz in Bohemia, and at Trieste. The first-named brewery is one of the largest in Europe, and the four establishments produce over 15,239,818 gallons of beer per annum; the malt being made on the premises. This beer is sent to nearly all parts of the world, and will, no doubt, soon be known in the Australian colonies. A pavilion is erected just outside the Austrian Court, where the beers may be sampled, and other refreshments be taken.

The fine arts are well represented by Austria, showing some masterpieces by the most eminent living painters. Among them may be especially noticed that of St. Cecilia, by Karl Max.

Excellent specimens of chromo-lithography are shown by G. Reiffenstein, of Vienna; and a chromo-lithographic geological map, from the Imperial Geological Institute of Austria, is deserving of notice.

In the important industry of the manufacture of woollen goods, the Austrian province of Moravia holds a prominent position, manufacturing, as she does, some of the finest cloths known. Specimens of exquisite quality are shown by the Chamber of Commerce of Brunn, and will be examined with interest by our own manufacturers.

Among other exhibits worthy of note in the Austrian division may be mentioned glycerine and toilet soaps, scented extracts, and cosmetic perfumery; also mineral wax of all kinds, and other similar goods, shown by various manufacturers.

Messrs. Kirchner Bros., of Vienna, show specimens of the zither, or cittern, a kind of harp-guitar, and the favourite musical instrument in the Tyrol, and other mountainous parts of the Austrian dominions.

It is not generally known that Austria exports, annually, large quantities of boots and shoes, and that a trade is growing in that line with these colonies. The Vienna Shoe Factory, as will be seen, has a large exhibit, illustrating this important industry.

This brings us to the end of the main avenue, and here it is necessary, following the line of route, again to turn our faces to the south, and proceed along the western pathway. As a matter of fact, we simply leave one portion of the Austrian Court and go into the other, which is more definitely devoted to articles of domestic use. Here we find, in addition to the exhibits of pottery, furniture of all kinds, especially that wrought in cane; cotton goods, straw hats, and notably a fine exhibit of electro-plated goods, shown by J. L. Hermann, of Vienna.

Passing up the tram-roadway, we come to the remainder of the Italian Court, where are some fine marble statuary, wood carving, and carriages; and, beyond this, Germany again claims our attention with her fine show of brass, lacquer and steel work, and the magnificence of her woollen and other textile goods.

The back portion of the French Court is principally devoted to furniture, horologe, bronzes, terra cotta statuary, lace curtains, mirrors, glassware, china—of

which there is an exceedingly handsome collection—gloves, embroidery, and bijouterie generally, although the last of the French Courts in this line have ample specimens of leather work, preserved and tinned fish and meats, confectionery, soaps, colours, wearing apparel, boots and shoes, and articles of passementerie.

The last French compartment on this line, which is called by way of distinction the Chamber of Commerce of Rheims, contains a magnificent exhibit of woollen goods of all kinds, and is, in fact, the wool exhibit of France. It comprises shawls, tweeds, cloths, and all other articles, whether of the coarser or finer branches of this branch of manufacture. A similar, and yet dissimilar exhibit is behind this, but in the same compartment. This is what is called the Chamber of Commerce of Rouen, and contains cotton goods, the manufacture of France.

Following the passage along, we come to the back British Court, which, devoted as it is almost solely to exhibits of woollen manufacture, is, of course, most interesting to a people so intimately connected with the wool trade as we are. The British show of woollen goods is very large, and splendid in quality. That part of the court, however, nearest the footway is taken up more with displays of shirtings, twills, canvas, and long cloths, of which Crewdson, Crosses and Co., Webster and Co., and Swainson, Bailey and Co. have fine exhibits.

Many British publishers here show specimens of their works and the styles of binding. Blackie and Son, of Edinburgh; Paterson, of the same town; Unwin Bros., Ward and Locke, of London, and others, are well represented.

Of the exhibitors of woollen goods we may name Hogg Bros., of Selkirk, Brooke and Son, of Hudders-

field, and Bliss and Son, of Chipping Norton, for tweeds; J. F. Futh and Son, of Yorkshire, for rugs, blankets, etc.; J. Walker, of Huddersfield, for seal-skins and astracans; and Marling and Co., Strachan and Co., and Libby and Co., of Stroud, and C. Hooper and Co., Gloucestershire, J. Brooke and Son, Huddersfield, and Salter and Co., Trowbridge, for broadcloths, doeskins, and fine goods of similar character.

A careful inspection of this most important court completes the tour round and through the building, although the visitor interested in agricultural machinery may find an additional set of exhibits in the yard leading out of the covered passage or small court; and the gardens, especially those at the back, will be found interesting, as containing quite a number of varied exhibits.

A very interesting object, not often seen in any part of the world except Venice, is a full-sized gondola, 36 feet long, introduced by Signor Sarfatti, and placed on the Exhibition lake, where it attracts no inconsiderable amount of attention.

Having arrived at the end of the prescribed route, and having seen the whole of the Exhibition, the visitor can, if he be so inclined, proceed to inspect the pictures in the gallery, the doors leading to which are near the entrances, and also at the end of the north transept, near the entrance into the main annexe.

## The Picture and Statuary Galleries.

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*In which are also great numbers of works of Art  
in Gold, Silver, Precious Stones, China,  
Terra Cotta, &c., &c.*

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As the general entrance to the Exhibition is from the Nicholson-street gates, we propose to take the visitor from the point as he enters the building, near the Italian exhibits. The ascent to the Italian collection is by the stairs exactly opposite the Italian Court, in the basement, and immediately on the visitor's left as he enters the building. It is by these stairs that we propose to conduct him, merely noticing here that the galleries may be reached by no fewer than eight separate stairs—two from the east, at either side of the Nicholson-street entrance; two from the west, near the Rathdowne-street entrance; two from the front, near the dome; and two from near the entrance to the main annexe.

It is required of visitors that they leave in charge of the attendants any sticks, umbrellas, and parasols, and on no account may these articles be taken in the hand. It is necessary to understand fully that the pictures and other works of art in each of the galleries is numbered from "No. 1," and it will be necessary for the visitor to carefully note the particular court he is in before referring to the published catalogue. This caution is the more necessary as in many cases the courts are not divided, and one glides, almost imperceptibly, from one court to another, only to find the numbers all adrift, and the confusion is rather irritating. It will, then, be more convenient to *finish* one court before entering upon another, thus avoiding

the nuisance of searching backwards and forwards through the various lists in the ponderous volumes called the Catalogues.

### THE ITALIAN COURT.

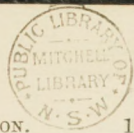
On the walls of the staircase leading up to this will be found some fine pictures, notably one of "Still Life" (116), in which the painting of the dead deer is exceedingly good; the rendering of the fur of the animal being most faithful. On the left, as you ascend, is a picture typical of America, and worthy of note (No. 64), painted by De Vivo.

A fine array of marble statues next greets the eye; four on the pedestals facing the nave are emblematical of the four seasons, and are very beautiful specimens of Italian art. One also of the "Genius of Franklin," and designed as a lightning conductor, is a beautiful conception.

Turning sharply to the left, at the top of the stairs, will be found, perhaps, the largest and most forcible picture in this court. It is named in the catalogue "The Pirate's Tavern," but the last word should be *Cavern*. The scene is one where the general loot of the pirate is being landed and offered for sale to the speculators, who grew fat and wealthy by such dangerous means. It is by E. Siemeradski, of Rome, and is vigorously painted in every detail, though the subject is somewhat repulsive. Referring to this picture (No. 175), the critic of the *Argus* says:—"The vigour of the drawing, the modelling of the principal figures, and much of the colour are exceedingly good, but the effect of the double illumination from the front and back of the cavern is unpleasant to the eye, and the figures upon the first, second, and third planes appear to be all of the same size. *Du reste*, the forms and attitudes of the grim captain of the band, of the woman who is being stripped, of the captives in the boat, of the old man in the centre, of the rower in the Phrygian cap, of the wounded pirate whose face is distorted by physical pain, and of the men who are unloading booty in the rear, are treated in a magistral style, while the texture, workmanship, and tints of the drapery are handled with no less skill."

There are scattered through the collection a great number of landscapes in oil, and these will well merit close inspection. The most beautiful, to our fancy, are—"To the Wood," No. 30, by Colle, of Venice; "Sunset," No. 39; "Ischia," No. 38; and No. 39; No. 4, "Venice from the Mole," by Ballerini, is a view of the grand old city, once the chief seat of the world's commerce; No. 3, "The Friendly Barons," by Balduino of Turin, is a good piece of character painting; "Venice by Moonlight," No. 7, is very effectively rendered; "Florence from the River Arno," by T. H. Bradley, gives a good idea of the city of Michael Angelo. Other praiseworthy pictures in the Italian Court we note further on. It is not our purpose to criticise closely the paintings under notice, but to point out to the visitor those which have been forced upon our notice. As to their merits or defects, in point of execution, or in the subject itself, these must be determined by each beholder, for everyone will have his particular fancy or standard of taste. Neither can we notice the pictures in the order they are catalogued, as, of course, this arrangement has necessarily had to be broken up in the hanging process.

No. 31, the "Place of St. Mark at Carnival Time," is by Leone Colle; as also is No. 32, "A Serenade on the Grand Canal," Venice. "Teresina the Thoughtless," No. 47, is by D'Ancona, of Florence. A fine sea piece is that on the left of the Italian Court, representing a ship foundering in a gale of wind. No. 60 is a sporting trophy of well painted game, etc., and No. 61 is one of Dogs, Ducks, etc., both by De Vivo, of Naples. "Villa Clara" is a view of the residence of Queen Victoria during her visit to Italy. A fine Harvest Scene, by Faccio, will be found in No. 68; and not far away is No. 70, by Fattori, of Florence, a picture (resembling some of Rosa Bonheur's in the bold drawing of the horses) representing the "Horsemarket in Rome." A copy of Raphael's "Madonna of the Chair," No. 72, is one of the many copies turned out yearly in Italy, where men follow "copying" as a profession, instances being known of men growing old in the simple work of reproducing copies of



a celebrated picture. As may be thought, copies by such artists are rendered very perfect.

No. 88, "Columbus Sighting Land," by Giacomella, of Venice, is a striking picture; so also is the Hypochondriac (Malade Imaginaire), by Guardabassi, and bearing the number 94. Other pictures of note in the Italian Court are—109, "Venus Playing with Cupid;" 103 and 104, cattle pieces, by Laessa; No. 110, "The Prisoners' Comfort;" No. 18, "Bulls Fighting;" No. 119, "A Baron's Court;" No. 125, "The Market;" No. 145, by Barratti, "A Lady Sleeping;" No. 156, "A Snow Scene," No. 160, "Supplication;" No. 169, "Fisherman of the Sarno;" No. 187, "Sheep in the Campagna," a sunrise scene.

Many of the pictures in this court are excellent, but there are some characterised by great coarseness of treatment.

The visitor will find that it will be necessary to be careful here that the entire collection of Italian pictures and works of art is inspected. They occupy the whole of the south-west angle of the gallery near the Nicholson-street entrance, the space exactly opposite to the organ, and that immediately over and corresponding to the Italian Court below.

In the gallery fronting the nave will be found a fine collection of large photographs, of chroma and crayon drawings, and albums of lithographs and engravings.

### *THE FRENCH COURT.*

Presuming that the Italian Court has been traversed, we next enter upon the French Gallery, which occupies the whole avenue space between the Italian and the German Courts, under the Dome.

Here we enter upon the inspection of the real gems of the collection. The dash in treatment, and boldness in conception, strike the visitor at once as he passes from one

picture to another. Everything is typical of France. The landscapes are French, the cattle are French, the horses are French, and the men, women and children are essentially French.

No. 3, "Looking for the Kitchen," is very suggestive. "The Pearl Fairy," No. 13, is an exceedingly effective painting. No. 15, the "Temptation of St. Antony," has had marked attention called to it. The nude figure of a woman is suddenly presented to the good saint's gaze, as the story goes, to finally test the sincerity of his vows. Nos. 16 and 17 are fine landscapes by Beauverie. No. 25, "The Last Resting-place of Coco," tells its own story. An old, worn-out or half-starved horse succumbs to the work imposed on him, and falls to the snow-covered ground, while his master, with the other members of the little family, look woefully and hopelessly on. No. 31, "Midday Prayer at the Grande Mosque of Trebizonde," is a finely executed picture by F. Brest.

No. 40, "An Alarm," by Chaillou, is greatly noticed by connoisseurs.

No. 8, "Jezebel Devoured by Dogs," tells the incident related in the Biblical record with great force. It is a large picture, at the far end of the gallery, in the corner, and hung rather high. It is painted by L. F. Comerre.

"A Country Wedding in Normandy," No. 53, by Decan, is a quaint picture of a quaint people.

No. 64, on the wall near the stairs, is a large picture of "A Poacher," by J. Ferry.

No. 73, "The Skate," is a good bit of fish painting.

Other pictures of merit in the French galleries, and on the stair walls near the German Court and organ, are :—

No. 74, "Giving Alms to the Troubadour;" "In the Desert," No. 70; No. 83, "The Last Gunshot of De Ruyter;" No. 85, "Reverie;" No. 86, "Snow in Brittany;" No. 93, "The Murder of Julian de Medicis;" No. 95,

“Leda;” No. 96, “The Faithful Guardian;” No. 97, “A Fellah Woman;” No. 96, “The Angel of Sorrow.”

A very fine piece of flesh painting will be found in the picture of “Ephraim’s Wife,” No. 99, by Laporte, who also sends Nos. 100, “The House,” and 101, “The Vintage.”

Layraud, in No. 103, forcibly depicts the bandit who finds on the dead body of his victim but a few coppers, and exclaims, in the terror of his evident remorse, “For so little” (Pour si peu.)

Nos. 106 and 107, “Chloe,” by J. J. Lefevre, and “French Leave,” by Lejeune, are both worth notice.

Near here will be found some nice examples of flower painting.

No. 119, “Child Riding a Dog,” is pretty.

Other pictures which will strike the visitor able to appreciate good and forcible painting are:—126A, “A Field of Corn;” 127, “Hymn to the Creator;” 129, “The Startled Bathers;” 133, “Meditation;” 135, “Puss in Boots;” 138, “The Convalescent on her Birthday;” 145, “Pepina;” and 146, “Indiscretion,” by Emma Roslin; No. 149A, “Victim;” No. 156, “Under Fire,” is graphically painted, as also is the “Consequence of a Game at Cards,” where the players have evidently quarrelled, and settled matters by recourse to the foils.

A very large picture is shown on the left of the second gallery, in the treatment of which the painter, Toudouse, has thrown great force; it is entitled “Lot’s Wife Changed into a Pillar of Salt,” No. 160.

“The Last Sheaf” is a good picture of harvest time as it used to be, but as it is never likely to be in these colonies, where the “Reaper” and the “Stripper” are robbing the harvest of many of its old attractions. Its number is 166.

Observe here a grand specimen of tapestry weaving after the original painting by Chev. Le Brun, "The Earth."

Some fine studies of the nude, beautifully drawn and painted, will strike visitors, and these are scattered here and there throughout the galleries. It is said the Government and Trustees of our National Gallery are about to enrich the collection with several of these works.

The collection of water colour paintings, drawings in crayon, engravings, and specimens of medallion work is very extensive in the French galleries, and all merit an exhaustive scrutiny on the part of those who feel an interest in these branches of art.

In passing through the courts, we have endeavoured to give but few remarks, as the opportunity is not one admitting of much reading. For those who would like to know more of the technical merits and history of many of the principal pictures, we append the very able notices which have appeared in the *Argus* from time to time. Speaking of some of the gems of the French Court, the writer says:—

"The 'Chloe' of the Chevalier J. J. Lefevre, a pupil of Cogniet, was exhibited at the Salon in 1875, and is the finest study from the nude in any of the galleries. It displays that fine modelling which is the rule rather than the exception among French artists, and results from a systematic course of training in the life schools. Mark the ease and naturalness of the pose, and the skill displayed in the management of the half-averted head, the retracted leg, the bent right arm, and the left hand with the doubled forefinger and extended thumb. As regards the flesh tints, there is more of the warmth of life in her limbs than in those of the vigorously-drawn young *adoratrice* in A. Marie's 'Hymn to the Creator,' whose skin assumes a yellowish tinge by its injudicious juxtaposition with the plumage of the flamingo on one side, and with the flush of roses on the other. But the face and figure are poetically conceived, and the expression of her countenance denotes a heart overflowing with gratitude. Another finely-modelled figure is that of 'Leda,' by A.

Jourdan, a pupil of Lalabert, from whom he has probably derived that smoothness of surface which is observable in this picture. All the lines are very graceful, and the position of the beloved of Zeus is free from the reproach which attaches to most illustrations of this fable. M. Pierre Charles Comte has been pronounced by so competent a critic as Mr. Hamerton to be 'the most perfect painter of historical incident in France;' and his 'Dante' is worthy of his high reputation. It represents a group of musical amateurs of distinction seated on the grass, under the shadow of a wide-spreading chestnut tree, at a little distance from a mountain stream. In the far distance lies the city of Florence, bathed in the glow of sunset; and on the other side of the rivulet is a wood through which the solitary figure of Dante, cloaked and meditative, wends his way. All the party abruptly lay down their instruments and turn their attention to the poet, their attitudes being as various and as skilfully painted as their costumes. In all probability, the incident illustrated is that described in the *Vita Nuova* as having inspired him to write the canzone commencing '*Donne ch'avete intelletto d'amore.*' This picture was first exhibited at the Salon in 1878. 'The Murder of Julian de Medicis,' by the Chevalier E. E. Hillemacher, one of the pupils of Cogniet, represents a tragic incident in the history of Florence. On Sunday, the 26th of April, 1478, just as the tinkling of a bell announced the elevation of the Host in the cathedral, three assassins struck Julian to the heart, and one of them, envenomed by jealousy of a faithless woman, gashed the lifeless body of his victim with repeated stabs, and then fled. In the picture before us the cathedral has been deserted, and the woman is seen to be kneeling by the side of the corpse, one of whose lifeless arms she has taken in both her hands, while she surveys his unresponsive face with a look of mute anguish. The *prie-dieu* has been overthrown, the hat and cloak of one of the assassins have been dropped on the pavement during his precipitate flight, and in the distance the high altar is dimly visible, with a patch of softened sunlight falling through a stained glass window on the floor of the aisle. 'For so Little,' by J. F. Layraud, is a life-sized

picture by the painter of 'The Brigands' in our own National Gallery. Here is a man of the same ruffianly stamp as themselves, at whose feet is lying the body of a wayfarer whom he has just killed. The bandit is looking down upon his victim with a grimly ferocious expression of countenance, and is holding in his right hand a few copper coins—the sole possession of the dead—while he asks himself, 'Was it worth while to put the poor devil out of the world for a few beggarly *carentani*?' But the life is past recall, and the miniature on the murdered man's breast suggests a pathetic story. Both figures are solidly and forcibly painted, and the attitude and expression of the brigand are particularly good. E. Dubufe, whose celebrity as a portrait painter has eclipsed his reputation as a sentimentalist, contributes two pictures. In one, entitled, 'Study of a Head,' we have a weak though handsome face, enveloped in a mass of unkempt hair. It is the head of a woman who might become a *petroleuse*, or a sister of charity, according to the strong constraint of surrounding circumstances, and the good or evil influences of stronger-minded associates. The second picture, 'The Widow's Mite,' is well-known all over Europe through Gustav Schauer's admirable photograph of it. The widow, with the infant sleeping on her breast, has the pensive beauty of a Madonna, and she drops her mite into the iron-bound poor-box as she emerges from the church; her eldest daughter, slightly in advance of her, with a face of singular beauty, turns her head to the alms-chest, while her little brother, dark-eyed and curly-headed, looks out of the picture with a countenance more expressive of a determination to do battle with the world, than sympathetic with his mother's tenderness of feeling. The picture is full of character, subdued in colour, and very effective as regards the arrangement of light and shade. 'The Pearl Fairy,' by J. F. Barrias, another pupil of Cogniet, was exhibited at the Salon, in 1878. It represents a tall young lady in a cavern by the sea-shore, contemplating the reflection of her slim figure in a pool of water, while her uplifted hands are engaged in wringing a shower of pearls from a profusion of red hair. The modelling, from the hips upward, strikes one as being more accurate than

that of the rest of the body, as the lower limbs appear to be disproportionately long. The same artist contributes two cleverly-conceived and picturesquely-expressed historical pieces, illustrative of Venetian conspiracies, in one of which the beautiful Maria Stella is betraying her lover to the officers of the Council of Ten by means of a kiss, in the midst of a wild revel. As a painter of style, M. Barrias bears a high reputation in France, and his 'Exiles Under Tiberius' is in the Luxembourg. F. C. Compte-Calix belongs to the school of *Peintres Galants*, and is rightly credited with 'a luminous quality of touch seldom found in any but the most accomplished artists.' This is evinced in his 'Curious,' and still more so in his 'Good-night, Neighbour;' the former representing a young girl peeping through a door slightly ajar, with a look of eager interest in her pretty face, and the other a picturesque street scene, with the head of a winsome demoiselle projecting from a window on the ground-floor of one of the houses, bidding good-night to a handsome young fellow, who returns her salutation from the first-floor window of the next; the artificial light streaming out of each casement contrasting effectively with the lustre of the moon. A couple of cats, stealing to their nightly rendezvous, give a certain amount of humour and point to the incident portrayed. 'John Brown and his Accomplices,' by E. A. Guillon, shows us the hero of Harper's Ferry, wounded and captured, brought before his accusers at Charlestown in 1859, and pleading his cause in the presence of a tribunal whose countenances indicate that he will receive but scant consideration at their hands. H. E. Schlesinger, who is a native of Frankfort, and a pupil of the Academy at Vienna, but a naturalised Frenchman, has sent the 'Good Kiss,' which he exhibited at the Salon in 1878. The picture has but one defect, the prominence given to the mother's knees, which look as much 'out of focus' as they would do in a photograph under similar circumstances. The drawing of both herself and the child is otherwise perfect, the colour brilliant, and the texture of the blue satin bodice and of the white satin skirt in its sheeny lustre, is scarcely, if at all, inferior to that of Terborck's famous 'Satin Gown,' over which Goethe went into such raptures.

“ For homely pathos and dramatic interest, there are few pictures more attractive than ‘ The Last Stage of Coco,’ by P. M. Beyle. The horse of an itinerant showman has fallen dead in the middle of a bleak moor covered with snow, at some little distance from the town to which the caravan was proceeding. The showman contemplates the situation with something like stoicism, his wife with genuine grief; and the dog surveys his old companion with an apparent inability to comprehend the phenomenon of death. In E. Bayard’s ‘ On the Way to the Shambles’ we have a semi-serious, semi-grotesque episode in the late siege of Paris. In the raw morning a number of miserable-looking horses are seen to be on the way to the knackers, and they are met by a couple of ambulances passing in to the hospital. Probably there was a spice of grim humour in the artist’s mind when he planned such a *rencontre*. In J. F. F. Lematte’s ‘ Players with Bones,’ a picture which gained for the artist the Prix de Rome in 1870, each of the figures is carefully drawn and naturally posed, and the colouring is pure and harmonious, if somewhat weak and thin. Mr. Charles Landelle’s ‘ Fellah’ is a choice and highly-finished work, which has been so often reproduced by photography and on porcelain as to have become as familiar as the face of an old friend. It is one of the gems of the gallery, and preferable, we think, to the same artist’s ‘ Angel of Sorrows.’ In this picture, the angel stands with one hand clasped to her forehead and the other clinging to a cross which bears the sacred monogram encircled by a crown of thorns. Her countenance is full of anguish, and her head, slightly thrown back, is surrounded by a halo of glory, which forms the only light of the picture. A recent French critic says of the painter of this picture that ‘ he has elevated his art by ascending the steps of the church.’

“ A judiciously elevated position has been assigned to the large picture of ‘ Jezebel,’ by L. F. Comerre, who is a pupil of Cabanel, and exhibited this work at the Salon in 1878. It contains some fine anatomical drawing, and should be realistic enough for anybody; but the subject is an eminently repulsive one, and the method of treat-

ment adopted by the artist does not render it less so. Jezebel, a woman of superb form, has just been thrown from the window, and lies with her head to the spectator, and the whole of her limbs stripped of their clothing by the dogs, one of whom is about to bury his fangs in her breast. Her long hair streams upon the pavement; her arms and hands are rigid in death, and the warmth of life is ebbing away from her flesh. 'The Dress of a Musketeer,' by Jenny Zillhard, is a picture in which a good deal of technical skill has been expended in imitating the texture of a plumed hat, gloves and cloak, sword and scabbard. A 'Bowling Alley in Alsace,' by C. A. Pabst, a pupil of Comte, is full of life and character, sunshine and gaiety, and is a picture that will bear looking at again and again. N. Chaillou's 'Sudden Alarm' is also a picture of conspicuous merit, painted with great vigour and decision. Nor should A. Defaux's 'Feeding the Fowls,' and F. A. Delobbe's 'Return from the Fields,' be overlooked by visitors to the Exhibition. As to P. P. de Vuillefroy's 'Free Market in Picardy,' with its animation and variety, its troupes of farm horses, and its dusty atmosphere, it almost justifies the prophecy that the mantle of Rosa Bonheur will eventually fall on his shoulders. The other *genre* pictures entitled to special mention are L. Barillot's 'Market-day of Aurillac,' P. M. Beyle's 'Adornment of the Bride,' L. Sergent's 'Under Fire,' and G. C. St. Pierre's 'Song of the Oleander.' E. H. Laporte's 'Harvest' and 'Vintage' are much pleasanter pictures in style and subject than his 'Ephraim's Wife.' In the first, two bare-footed peasant girls are engaged in winnowing corn; in the second, a mother and her daughter are coming from the vineyard, laden with grapes; and in the third, the wife of the Levite, without a rag of covering, is beating frantically at her husband's door for entrance. The finest landscape in this court is A. Defaux's 'Effect of Snow,' one of the most perfect winter scenes we have ever seen; scrupulously true to nature, and exquisitely pure in colour, two notes only being employed—white and a slaty grey—with their semi-tones. You feel that you could brush the snow off the branches of the trees, upon which it lies with such a feathery lightness. G.

Guynard's 'In Brittany during a Snowstorm,' deals with a similar subject, but with somewhat inferior skill. H. Bonnefoy's 'Threatening Weather' represents a mountain slope, with a tempest rising behind it, and a flock of sheep being hurriedly driven for shelter to the lowlands. J. J. Veyrassat's 'Last Load' is a charming landscape, bathed in the soft hues of sunset, with a four-horse waggon wending its way, laden with golden sheaves, and accompanied by reapers and gleaners, towards the stockyard. Among the historical pictures special mention must be made of L. Melingue's 'Twenty-fourth of August,' representing Charles IX. firing on the Huguenots from one of the windows of the Louvre; and Moreau de Tours' 'Octavius Augustus at the Tomb of Alexander the Great.'"

### BELGIUM AND HOLLAND.

Passing from the French Court, and not forgetting to inspect the pictures on the walls of the staircase, we pass by the front of the organ and by the gilded statue sent by Germany, and arrive at the Belgian Court, where will be found some excellent paintings.

No. 28, "Naughty Pussy," is one that will strike every visitor, young or old, for truly it may be said of it, "One touch of nature makes the whole world 'kin. It is by Faraeyn, of Antwerp. Another, No. 29, "On the Beach at Scheringen," by Mesdag, is a masterly picture, well described by the *Argus* critic:—"The place itself is about three miles from the Hague, and is somewhat famous as having been the spot at which Charles II. embarked for England at the Restoration, and where the Prince of Orange landed just before the downfall of Bonaparte, as also on account of its having been the site of a populous village which was completely engulfed by the sea about 300 years ago. In the picture before us we see nothing but a yeasty grey-green sea and a cloudy sky. All the strongly accentuated passages have been laid on with the thumb nail and the palette knife, and the brush has been used with such a bold sweep as to justify the belief that

the canvas might have been covered at a single sitting of an ordinary sketching club, but the hand is that of one who knows exactly the effects he intends to produce, and the most rapid and certain methods of arriving at them; and the turbid and turbulent waves, the convexity of the clouds, their hurrying motion, and their subtle gradations of colour, from sunny whiteness to the dull leaden hue which they assume where squally showers are falling, are rendered with masterly power, and with the utmost loyalty to nature."

Taking the display on the left hand, we come to "The Broken Chair," No. 22, by Delahoyes, a merry picture, exhibiting, as it does, the general inclination to laugh at the small troubles of others.

No. 74 is a large picture, by Suldrayers, of "Monks Begging from a Wealthy Merchant." "Under Fire" is a vigorous painting of a horse whose stable is on fire; he is vainly attempting to tear himself away from his balter.

No. 5 is a beautiful piece of fruit painting by Bellis.

No. 24 is a large and bold painting of a winter scene—"Extra Post Horses for Snowy Weather." The animals are thoroughly well painted.

A large historical painting by Mellery, No. 47, next strikes the attention—"Cornelia, the Mother of the Gracchi." It is somewhat heavy in treatment, but the figures and faces of all are well rendered.

"The Tower of London," by Musin, No. 50, is brightly painted; too bright, in fact, for a Thames scene at any period of the year.

"Thou Shalt not Kill," No. 54, is an allegorical picture, aptly typifying the Divine command.

No. 64 is a picture of a little girl, who, for misbehaviour, has been put in the corner of the room; her sulky, uncomfortable condition is well portrayed.

Some fine sea pieces and river scenes abound on the walls hereabout, notably "The Scheldt," by Bouvier.

Crossing over to the other wall of the court, we note a suggestive, brightly-painted picture of a greenhouse, with two young ladies and a gentleman, who is supposed to be giving the "Lesson in Botany" (No. 23).

No. 56, by Portacts, is a life-like picture of a woman and child, both bearing the true Algerian type of face. The child is suspended from the shoulder of the mother, and looks as sad as the children of the East usually look.

No. 15, by Cogen, entitled "A Fisherwoman," and No. 16, by the same artist, "Returning Shrimpers," are both good.

Scattered on the walls of this court are some fine landscapes, but these do not require further description, and we mention them in order that they may not be overlooked.

Noticing a large map of Africa over entrance to the French Court, we retrace our steps down the centre of the court towards the entrance to the German Gallery. We pass on the way a fine group of statues, in bronze and in terra cotta, among which stands out for remark that of the little laughing girl in a large bonnet. For a more extended notice of these pictures than could be followed in our GUIDE we are indebted to the *Argus*, whose critiques upon the pictures at the Exhibition have been very ably done:—

"'On the Zealand Waters,' by M. Mesdag, has all the fine qualities of the previously described picture by the same artist, with the advantage of a better object, as the lugger which is being beached, and the fishermen who are wading through the shoal-water with a hawser, relieve the monotony of sea and sky. Note the crest of the wave breaking in spray upon the vessel's bulwark, and the skill displayed by the artist in depicting the thin film of blueish water on the fluctuating sands.

“ ‘A Landscape in the Province of Dreuthe,’ by Madame Mesdag, wife of the abovenamed artist, shows that her talent is quite equal to her husband’s. Dreuthe is one of the dreariest regions in Holland, covered with heath and morass, and so liable in former times to be submerged by the waters of the Zuider Zee that the churches were built on mounds, so that the people might take refuge in them from the floods. In this picture we have a marsh, with a reedy pool of water in the foreground, scrub and sandy path, with a stack of peat in the middle distance; a low line of horizon, with flying glints of sunshine on the distant moorland, and overhead a grey sky with different layers of clouds, heavily charged with moisture. The air feels raw and humid, and each feature of the landscape harmonises in colour and sentiment with all the rest.

“ ‘When the Teacher has Turned his Back,’ by J. Taanman, is one of those subjects in which our own Webster excelled; and it is a picture worthy to have proceeded from his pencil. It represents the interior of a village school, in which a score of children, mostly girls, whose curly heads are touched with a golden nimbus by the sunshine streaming into the room through an open window, are seated at or standing around four desks in the most charmingly natural and unconscious attitudes, and with a no less charmingly unconventional method of arrangement and distribution. Some are conning their lessons. One has fallen asleep. Two are having a gossip. One child is playing with a paper toy, and another is stealthily pursuing an apple which has fallen from his pocket; while the pedagogue stands with his back to the group, inscribing a lesson on the blackboard. Careful in drawing, pure in colour, homely in sentiment, and sunny in character, the picture is one which will bear and repay close study.

“ ‘A Landscape in Gelderland,’ by Mdlle. Von Bosse, is one that recalls to recollection some of the delightful bits of rural scenery painted by Jacob Ruysdael and his pupil Meindert Hobbema. A little brook, dappled with water lilies, a couple of trees, a strip of green meadow bounded by a leafy copse, a grey sky with a tender gleam of silvery

light low down on the horizon, and a tangle of weeds and wild flowers on the margin of the stream, constitute the whole of the elements of the composition, but the whole scene is full of freshness and of vapoury warmth; is suggestive of the swelling life of bud and blossom, leaf and flower; and could only have been painted by an artist as intimate with nature as Wordsworth was.

“‘A Bouquet of Roses,’ by Mdlle J. van de Sande Backhuysen, shows that the countrymen of David de Heem, Rachel Ruysch, and Jan van Huysum, have neither lost their love for flowers nor their skill in portraying them.

“‘A Conservative,’ by J. Taanman, is a highly-finished cabinet picture, representing a middle-aged burgher, in a white coat and black skull-cap, seated upon a carved oak chair, with a deed-box, money chest, rouleaux of coin, and other evidences of wealth before him, while his countenance is expressive of firmness, shrewdness, and self-complacency.

“‘In the Roef,’ by G. Henkes, introduces us to the interior of the cabin of a trekschuit, or canal boat. A Friesland woman, with her characteristic head-dress and gold hoops, is occupied with the baby on her lap; a child with a doll and an aged widow woman occupy the same seat, and in the opposite corner a Lutheran minister smokes his pipe, and listens to the ripple of the water outside and the lapping of the swell among the sedges on the bank, which is visible, as well as some green pastures and cattle grazing, through the cabin window.

“‘A View on the River Meuse,’ by Hendrick Veder, is, we are informed, the work of an amateur. It is painted in a broad, scenic style, with a dry brush and a free recourse to impasto, laid on with audacious thickness, as in many of Turner’s pictures; but the result is great breadth of effect. We have seldom seen steam rendered with such singular felicity, and with such a nice appreciation of the differences it presents at unequal distances, as in this picture. Note also the broken shadows in the

water from the three vessels in the foreground, and the watery light of the declining sun, reflected from the heavy rain clouds hanging over the western sky.

“‘Afra, a Martyr,’ by Mdlle. Therese Schwartze. Pathetic in sentiment and subdued in colour, the figure firmly drawn and cleverly modelled; but the face, as it appears to us, is insufficiently foreshortened. The martyrdom represented took place on the 5th of August, 304. Afra had been a common prostitute at Ausburg, in Rhetia. Converted to Christianity, she was ordered by one of the colleagues of Dioclesian to sacrifice to the gods under pain of being burnt alive. She refused to obey the mandate, was carried to an island in the River Lech, stripped, and bound to a stake. While a fire of vine-leaves was kindled around her, she returned thanks to God for the honour of thus vindicating her faith, and was presently suffocated by the smoke.

“We come now to the Belgium pictures proper, most of which reach a high average, although not, with a few exceptions, the highest. One of the most remarkable works in the collection is that entitled,

“‘A Change of Horses,’ by E. de Pratère, to which the gold medal was deservedly awarded in 1878. The work is one rivalling the best of Rosa Bonheur’s. Four strong Flanders horses—two greys, a dark chestnut and a brown—are on their way from a stable outside the city to the diligence inside the gates. The ground over which they are trotting is caked with snow, and the air is thick with a raw, dank mist, through which dimly loom the bare trees which fringe the boulevard. The breath of the horses’ nostrils is puffed out in little jets of delicate vapour, and the reek of their bodies is indicated with wonderful ability. All the animals are splendidly drawn and modelled, and there is no attempt at over-refinement in the texture of their coats, which have the roughness of the season, and are literally true to nature. Each horse is instinct with motion, and the picture is as fine in colour as it is vigorous and masterly in execution.

“A grand fruit piece, by Hubert Bellis, has nothing of the kind superior to it in any of the galleries for truth to nature, sober richness of colour, juicy softness of substance, and freedom from artificiality of arrangement. The longer you look at it the more you admire it, and if you wish to contrast genuine with spurious art, you have only to compare this choice piece of work with a gaudy composition entitled ‘Meucci Fruits and Birds,’ in the Italian gallery. The one is paint and varnish, but the other is so like the thing represented that you feel if you were to press your finger on one of those peaches it would yield to the touch. Two smaller pictures of fruit and flowers, by Henri Robbe, will also be found to possess the same admirable qualities. Not far from these is ‘The Naughty Pussy,’ of E. Faraeyn, which is too well known by the engraving in the *Art Journal* to require any further description. Next to it is ‘The Broken Chair,’ by J. de la Hoese, of Brussels, one of those *genre* pictures which are always popular on account of the homeliness and familiarity of the subject. We are introduced to the interior of the workroom of a Belgium Madame Mantalini, in which upwards of a dozen young girls are at work. One of them has just arisen from the floor, upon which she has been deposited by a broken chair, and is ruefully rubbing her elbow. All her companions are immensely amused at her mishap, and each expresses her merriment in a method peculiar to herself. One giggles, another sniggers, another simpers, a fourth suppresses her enjoyment of the fun, while a fifth laughs outright, and so on with the rest. The artist has chosen a curious source of illumination for the group. A large window faces the spectator, and the central figure stands with her back to it. The effect is rather displeasing to the eye, but it affords scope for the exercise of considerable ingenuity in the distribution of light and shade, and although there does not appear to be any definite scheme of colour, much skill has been displayed in the arrangement of the diversified materials upon which the various inmates of the room are represented as at work.

“‘Under Fire’ is the title of a very different picture, by Charles Tschaggeny, a brother of the artist whose ‘Sheep

'in Repose' was selected by the late Sir Charles Eastlake for our National Gallery. Both brothers were pupils of Eugene Verbœckhoven, the celebrated animal painter. The subject of the picture under notice is a singularly difficult and hazardous one to grapple with, but it has been mastered with victorious ability. A Flemish horse, with a head and crest worthy of Greek art, and a barrel and hind-quarters to match, is startled by the ruddy glare of a conflagration, which has just reached the stable in which he is confined, and casts a lurid light upon his white coat. As the hot smoke is wafted towards him, he starts back with a violent strain upon the chain which binds him to the manger, his dilated eye, expanded nostrils, swollen veins, and quivering flanks are expressive of a terror that is human in its intensity; and the sombre key of colour in which this remarkable picture is painted harmonises well with the tragic incident which it relates.

“Conspicuously hung upon the same wall is X. Mellery's 'Cornelia, Mother of the Gracchi,' that stately figure in Roman history who refused to share a throne in Egypt in order that she might devote herself to the education of her two sons, Tiberius and Caius. Scipio's daughter, a commanding figure, nobly posed, leans an arm upon the shoulder of each son, and proudly exclaims, 'These are my jewels' to the haughty beauty whose somewhat masculine and lightly-draped form reposes on a couch, while a slave arranges her footstool, and a couple of tiring-women stand at her beck, ready to adorn their mistress with the costly gems which sparkle in her jewel-box and on the table. The composition is somewhat academic and the colour muddy.

“'Fishermen Returning from Shrimp Fishing,' by Felix Cogen, represents a number of trawlers with their nets and baskets coming ashore in the twilight, and wading through the surf that breaks upon the beach. Their faces and figures are dark against the fading light, and their broken shadows on the shallow water and the moist sand are capitally depicted. 'A Fisherwoman' on the opposite wall, by the same artist, possesses some fine qualities. It is equally good in drawing, colour, and expression.

Leaning against a broken mass of masonry by the sea-shore, the wife of a Dutch fisherman, in the picturesque coif and embroidered bodice of her class, stands, with an empty creel in one hand, anxiously scanning the horizon for a glimpse of her husband's sail. The sky is lowering and the breeze is freshening, as shown by the streaming of her hair from underneath its quaint cap. Her face is full of character and of strenuous expression, and the whole figure is splendidly painted. Somewhat similar in character is 'The Fisherman's Betrothed,' by E. de Block, which is as pure in sentiment as it is pathetic in expression. A handsome young woman of the peasant class is seated on the sea-shore, with clasped hands and half-averted face, looking wistfully in the direction of a fleet of fishing smacks putting out to sea, their sails just beginning to fill with a fresh breeze, and she is evidently pondering in thought on the tragic truth expressed in the lines:—

“ But men must work, and women must weep,  
Though storms be sudden and waters deep,  
And the harbour bar be moaning.”

The picture is vigorously painted in a quiet key of colour, and the flesh tints of the face, neck, and hands glow with healthy life. The 'Notched Sword,' by C. Soubre, depicts a veteran bringing his dented weapon to the village blacksmith, who, leaning on his anvil, examines it with great interest, while his assistant in the background stands in the ruddy light of the forge fire, which he has just kindled into a glow. 'An Episode in the Montenegrin War,' by E. Van den Bussche, is a somewhat theatrical composition, representing three athletic mountaineers who have captured a woman from the enemy and are carrying her off, in spite of her frenzied resistance, to one of their rocky fastnesses. The figures are spiritedly drawn, and there are some bits of vivid colour and dexterous brush-work in the arms, costumes, and accoutrements of the men, but the general effect is patchy.

“ M. Portails, one of the foremost artists in Belgium, who is a member of the Antwerp Academy, director of the Academy of Ghent, and was professor in that of Brussels,

has sent in four exhibits, in one of which, 'Mignon,' may be traced the influence of his master, Delaroche; while another, entitled, 'A Souvenir of Morocco,' was painted during his tour through North Africa and the East. In colour it is almost monochromatic, with only two bright notes casually introduced. The shadowed head and shoulders of the woman betrays the hand of a master, while the simple and massive folds, and the soft texture of her drapery, the ease of her *pose*, and the quaint face of the child, who is strapped behind her back and looks out upon the world with a dumb curiosity and a bright intelligence, combine to augment the interest of the picture as a work of art. 'Spring,' by the same artist, represents a young girl, lightly attired, seated on a bank of verdure, pressing a double handful of violets to her nose with an exquisite sense of enjoyment. The fourth picture, 'Thou Shalt Not Kill,' is a grim fantasy, quite Dantesque in its conception, horrible as anything in William Blake's 'Marriage of Heaven and Hell,' and tragically grotesque as the 'Triumph of Death,' by Andrea Orcagno, on the walls of the Campo Santa at Pisa. 'A Young Girl of Albano,' and a 'Young Italian,' by J. Stallaert, are both specimens of that conscientious workmanship which seems to be a characteristic of Belgian artists. 'A Village Shop in Flanders,' by T. Heyermans, is a homely subject happily treated. A young mother, with a baby in her arms, has just completed her errand, and is turning from the counter, while the woman behind it, in her quaint Flemish costume, offers the infant a sugar-stick, which is eagerly received. An elder child, frightened by the withered features of an aged crone seated near the door, clings to her mother's gown; and a little girl, just high enough to reach the counter, is thrusting forward a copper coin for lollies. A 'Reverie,' by L. Abrey, is what Mr. Whistler would call a symphony in pink and white, in which an immense amount of labour has been bestowed upon the frilling and ruching of the young lady's dress, the flossy fleece of the mat in which her feet are buried, and the details of the furniture. There is still higher finish and much greater smoothness and harmony of colour in J. Bellin's 'Bad News,' a picture of more than average

merit, diminished, however, by the fact that the projecting mantelpiece is quite out of drawing. Markleback's 'Cromwell' is a highly effective composition. It portrays the death of his favourite daughter, Elizabeth Claypole.

"L. Kerbo's 'Wedding Breakfast' introduces us to about 20 figures seated round a table in a café. The champagne has been circulating freely, tongues are unloosened, glasses are clinking, the bride's mother is lachrymose, her father is sentimental, the best man is flirting with one of the bridesmaids in blue satin, the bridegroom is telling his wife that it is time to put on her travelling dress, and the guests are getting oratorical and bibulous.

"'Dogs in Kennel,' by E. Van der Meulen, consists of three hounds, cleverly drawn, forcibly painted, and distinctly individualised. Superior to this, however, is the one, 'Meadow in Flanders,' by L. M. D. R. Robbe, the elder brother of the flower painter. His animals may fairly claim to stand in the same rank as Cooper's, and the picture under notice is a choice specimen of his pencil. 'Breakfast,' by F. Van Lemputten, depicts some poultry receiving their morning meal from a rustic matron in a meadow, under some trees white with the blossoms of spring; the picture is somewhat raw in colour, but the birds are admirably painted.

Turning to the landscapes and marine pieces, about 30 in number, we find the majority of them to be characterised by a sincere feeling for nature, and by an honest desire to present a faithful interpretation of her manifold aspects. With but few exceptions, the pictures are painted with a remarkably free hand, and with an equally decisive touch, combined with a copious application of the palette knife. On looking closely into T. Rosseel's 'Midday on the Scheldt,' for example, the canvas appears to have been covered with a thick coat of plaster, and this is especially the case with respect to the water and the clouds; but on retiring to a little distance, the former is seen to be perfectly transparent, and the latter to be vapoury and distinctly detached from the blue sky beyond. In the 'Scheldt at Tolen,' by A. Bouvier, an equally clever

landscape, with a low horizontal line like the other, similar effects have been produced by similar means. But as a piece of impasto painting, 'The Studio,' by Pierre Oyens, is even more striking. The colour lies up in ridges and bosses, but the *chiaroscuro* resulting from the process is all that could be desired.

#### NOTE.

[The space marked America on the plan of the Picture Galleries, in connection with the Dutch collection, does not contain any pictures from America, but in the court in the annexe some lithographs and educational models and drawings will be found.]

#### *GERMAN GALLERY OF PAINTINGS AND WORKS OF ART.*

This is entered from the last court described, or it may be approached by the stairs near the organ. It contains a most brilliant collection. The surroundings, too, in the way of furnishing the apartment are executed with great taste, while the nice tone of the carpet harmonises well with the whole.

Keeping to the left, and surveying the pictures on that wall, we are struck by several landscapes by Del Veschi, of Leipsic—one, No. 97, a Snow Scene, being very ably rendered. No. 42, "Under Palms," is very brightly painted, and is very faithful in detail, each plant standing out from the canvas in its true character. No. 66, a "Norwegian Fjord," reminds one of some of the New Zealand scenery—steep, smooth pyramids of rock mounting up to the clouds, the placid, lake-like water reflecting even the minutest feature. "Watched" is a picture of two young ladies looking archly from a balcony at somebody who is not shown; but the fact of the old lady watching them from the dark corner would appear to indicate that a little forbidden flirtation is going on. "Sheep Shearing" is a good representation of the rough-woolled animals of the district, the shearers

being old dames, and others, who ply their shears in a style not exactly like that witnessed in our squatter princes' shearing sheds.

"The Midday Rest" (51), a group of cows under trees, is very naturally painted—full of incident. Some fine landscapes and sea and river views enrich the right hand wall, to describe which in detail would be beyond our space here. Of these, No. 72, "Evening;" No. 21, "Sunrise;" No. 41, "Rhone Glaciers;" No. 53, "Return from the Pasture;" No. 69, "Winter;" No. 74, "Pheasants in Spring;" No. 88, "Moonshine;" No. 94, "Autumnal Storm;" No. 92, "Morning Landscape," are amongst those most noticeable.

Lindenschmit's large picture relates, very powerfully, an incident in the fabled career of Venus and Adonis. It is very graphically painted, and is, perhaps, the most noticeable picture on the right hand wall.

The "Music Lesson" (No. 55), a picture of a lady with a viola, and a gentleman with a guitar-like instrument, is suggestive of pleasant times. The "Mother's Return," and "Maternal Joy," Nos. 75 and 62 respectively, are quiet scenes of domestic happiness.

There are also, near these, some fine pictures of Fruit, Flowers, and Still Life. Nos. 38, 39, 96, 85, are very well done.

A thrilling scene is that represented in No. 3, entitled "Help is Near." The shattered timbers of a house with its inmates tell the story of an inundation from which a first hope of escape dawns on the despairing family—a boat is seen in the distance approaching.

On reaching the end of the room, a complete circuit of the German Court will have been traversed. The visitor will inspect the colossal cast of the celebrated Barbarini Faun, and proceed along the centre of the room, noticing the beautiful vases, statuettes, and other works of German art. The two large and exquisitely-painted porcelain

vases from Dresden have been purchased for the Government of New South Wales. Before leaving the court, we would call the visitor's close attention to a plaster cast of the world-famed work by Praxitiles. This is said to be the only work extant known to be by the hand of this early master. The original from which this exhibit was modelled and cast was unearthed by the German expedition at Olympia a few years ago.

Passing now through the draped doorway, we enter the department devoted to the ecclesiastical statues and furnishing, for which Munich and other centres are famed. In the corner of the building we find a chapel interior, with subdued light, and completely furnished, *en suite*, with every requisite for devotional purposes. Some of these aids to devotion are, perhaps, rather too realistic, but all will agree as to the extreme fidelity of the modelling and the colours used. Some fine examples of stained-glass windows give an air of quiet repose to this portion of the court, quite in striking contrast with the stir, bustle, and gaiety of other parts of the great show.

Turning round sharply to the right, we come into the second gallery of the Germans, which is devoted to engravings, etchings, educational works and models, photographs, and other works of high art, for which the nation is noteworthy. Most of this gallery, facing, as it does, the nave, is, however, left vacant for promenades, or is occupied by chairs on occasion of concerts, etc.

Retracing our steps to the head of the western stairs, we descend, finding the walls well studded with statuettes and other objects suited for cathedral or chapel decoration. Near the foot of the staircase, on the wall, is a collection of curious musical instruments, belonging to the Indian Court, which is at the foot of the stairs to the right.

[A notice of the German exhibits near the Emperor's tent will be found in its proper place as we pass from the western gallery of British paintings to that of the East.]

*THE LADIES' COURT.*

Passing the western or Rathdowne-street doors, the visitor will arrive at the stairs leading up to the Ladies' Court and the gallery of Victorian paintings, and other works of art. On the walls of the staircase will be found some exhibits, a large screen formed of coloured supplements to newspapers being very tastefully and skilfully arranged.

Turning to the left, the Ladies' Court is entered upon. Here will be found a perfect bazaar, so numerous and varied are the exhibits. They comprise woolwork, lacework, knitting, crochet, needlework, and specimens of every process known to ladies by which cotton, wool, silk, leather, paper, wax, seaweed, shells, and other substances can be converted into wearing apparel or ornamental articles, for the decorations of their homes or persons. The chief department wherein these are collected is the corner square corresponding to that occupied as a chapel in the opposite German Court. But so abundant are the exhibits, that they have overflowed this space, and run out, as it were, along the stages and wall facing the nave near the organ. A minute description of these would require many pages of this little handbook, and, as it would chiefly interest lady visitors, who would probably laugh at our attempts to master these mysteries of manipulative skill, we forbear. We must, however, point to the palpable evidence of industrial art of a very high order, to the absence of a taste for which so many homes are rendered bald and free from ornament.

*THE VICTORIAN GALLERY.*

This is entered from the right of the Ladies' Court, in the corner. It is, perhaps, the most interesting in the whole building, as showing the exact stage at which art has arrived in the colony.

First to be noticed is the collection of pictures sent by the Art Union of Victoria, which embraces many works of great merit, and which will be noticed in their proper order. Next is the Loan Collection, with which the gallery has been enriched by the possessors of really good pictures. It will at once be seen that our connoisseurs have been very liberal and trustful, and withal imbued with the true spirit of art, in lending such a grand collection for the edification and instruction of the public. It is doubtful if any community of like age could, or would, send so many gems for furnishing the walls of an Exhibition; for it must be remembered that, where discussions are going on as to the desirability of exposing pictures to the effects of gaslight, the proprietors must instinctively feel that great risk is run. But we are not of the class who think that a few hours' daily exposure to influences of that kind can affect any honestly painted picture. And it has often struck us that, if such grave fears are entertained for the colours used in painting the pictures exhibited in our National Palace, it is a very poor encouragement to buyers for home decoration, where they would be subject, in less well ventilated rooms, to far more exposure to the vapours of burnt gas. Briefly, let it be stated: if the pictures are liable to deterioration by exposure to a single hour's gaslight per week, what would their liability be when exposed to the nightly glare for hours of an imperfectly ventilated drawing-room? In the language of the juvenile debater: we pause for a reply.

"Caught in a Squall," No. 3, on the right as the room is entered from the Ladies' Court, is a spirited little picture by M. A. Campbell. No. 6, by Chester Earles, shows a languid-looking young woman and girl, and is

entitled the "Third Day of a Hot Wind," but more might have been made of so good a subject. "Brighton Beach," No. 1, by Miss Elsie, is harmonious in detail and treatment. No. 20, "The Princess," by C. D. Richardson, is painted from a dignified model, whose face will be at once recognised by many. No. 24, "Oh! Summer Land of Silence," is a meritorious painting by H. Reilley, admirably representing an Australian landscape.

"Camille," No. 31, by S. Calvert, is pretty, as also No. 32, by the same artist.

The prevailing pictures sent by the Victorian Academy of Arts are landscapes, and these are, as a whole, well painted; but the studies of Fruit, Flowers, and Still Life subjects are very good indeed.

#### CLASS I.—OIL PAINTINGS BY VICTORIAN ARTISTS.

This collection embraces pictures by most of our local painters, and includes Landscapes, Portraits, Seapieces, Flowers, and Fruit, and other subjects in the special walks of the painters.

No. 5, "The Boldest of the Party," shows a plucky young lady out on the steep and rugged rocks, but somebody is with her in whom she has confidence. This is one of J. R. Ashton's nine contributions to the Exhibition.

No. 11, "When Sorrow Sleepeth Wake it Not," is nicely painted by G. E. A'Beckett. It represents a bereaved young mother sleeping on a couch, and the expression on the face is one of absorbing sorrow. The same artist sends well-painted portraits of The Dean of Melbourne and of Dr. Bromby.

No. 53, "Eagle Rock," No. 5, "Winter on the Acheron," No. 55, "Menindie Lake," are all by J. A. Panton, P.M., and are good specimens of his quiet, truthful style. J. Whitehead's, No. 75, Nos. 77, 78, and 76, hung in this

order, are all glowing pictures of New Zealand Fjord scenery.

F. Wolf sends some well-painted portraits in Nos. 79, 80, 81, 82, 83, and 84. It is when we see such, and know the people so portrayed, that we despair of photography ever faithfully preserving the real features of our friends.

Von Guerard sends two pictures of Victorian scenery, Nos. 35 and 36, "Scenes in the Mitta Mitta Ranges," and Nos. 33 and 34, two New Zealand views, in the representation of which this artist has, perhaps, never been excelled.

Van den Houten sends, in No. 73, a contribution to Australian history in the picture of "Batman Meeting Buckley;" and Miss Hamilton sends, No. 37, a nicely-toned landscape of Gippsland scenery. No. 17, by Buvelot, entitled, "Between Tallarook and Yea," must not be overlooked, as it is a charming picture, in this artist's best style.

Some seapieces, by J. G. Pearson, Nos. 58, 59, 60, and 61, are promising, as are also three landscapes by J. T. Patterson, Nos. 62, 63, and 64.

In portraits, Messrs. Flintoff and M'Alpin are not so successful, for, while the features in most cases have been caught, the pose is somewhat strained, and there is an absence of quiet repose and naturalness, so essential in a portrait.

### THE LOAN COLLECTION.

These pictures have been lent by the owners to the Commissioners, and among them will be found some real gems.

Nos. 87 to 102, lent by Mr. W. Aitkin, embrace some fine pictures; one by Guido, one by Claude Lorraine, and one by Poussin, being noticeable as genuine pictures.

Mr. Charsley's loan includes twenty pictures, many of which are really valuable, high-class paintings. They range from No. 106 to 126.

Of the pictures of merit in this loan contribution are, No. 130, "Mitherless," and No. 131, "'Tis Opportunity makes the Thief," in which a saucy-looking lot of lambs have broken through the hurdles dividing the paddock from the garden, and are playing "old gooseberry" with strawberry plants.

Other pictures of varied merit will strike the visitor, but those noticed are the pearls of the collection sent by the owners. Nor must the visitor omit to notice the fine examples of drawing on wood, engraving, and lithography, with which this court abounds. Photography, by our very best artists, is well represented on the walls, to detail which would require far too much of the space at our disposal. There are also some good specimens of memorial and illuminated writing by Melbourne and country artists who make this a speciality.

Near the buttress of the dome, at the end of the Victorian Art Gallery, and near the commencement of the British, is a series of chromographs sent by Messrs. A. H. Massina and Co., Printers, of Melbourne. These have been printed from time to time to serve as special supplements to various illustrated papers. They form a most interesting group, and reflect the greatest credit on the printers, who have made this their peculiar business. Among the subjects depicted are "The Corroboree," "The Momentous Question," "Maori Girls," "Australian Pets," "Coo'ee," and all are most artistically rendered. The number of blocks ranges from six to eight, while similar pictures in the *Graphic* and *London News* often have twelve or fourteen.

## THE GALLERIES OF BRITISH PAINTINGS.

On turning to the left, after passing through the Victorian gallery of Fine Arts, we enter upon the galleries of British Paintings. The first collection faces the northern transept, and contains many very striking pictures. The first to be noticed is that by Dollman, entitled, "The Course of True Love Never Did Run Smooth" (No. 94). It depicts a coach which has come to grief, while the unfortunate couple bewail the *bouleversement* of their hopes of escape. A carriage, following in the distance, suggests still further trouble to the betrothed, for visions of an enraged parent in pursuit are but too real.

"Dives and Lazarus," the New Testament story of riches and poverty, is forcibly told by Mrs. Thornycroft, and No. 223, W. Crane's "Fate of Persephone," is not up to the usual standard of this painter's works. A clever picture by F. Barnard, entitled "East End, London, on Saturday Night," is noticeable from the glare of lamps and lurid glow of the painting. It is not a bit overdrawn, as anyone may attest who has seen modern London within a stroll of the Broad-street station. It forcibly depicts incidents, the parallels of which may be witnessed every Saturday night in the region described.

A finely-painted picture of our first parents is from the easel of James Barry, R.A. Some difference of opinion prevails as to its merits, but all must agree that the tone is admirable, the drawing good, and the general sadness of bearing of Adam and Eve most natural.

The "Sleeping Beauty" is a large picture (No. 46) by E. F. Brentnall. The subject is a rather hackneyed one, but this is redeemed by really excellent painting, except in the chief figure, about which there is little to suggest the possession of unusual beauty.

"Wards in Chancery" is a merry, striking picture, the glow and beauty of the young ladies contrasting vividly

with the sombre surroundings and with the sober bearing of the Chancellor and his associates. It is by John Morgan, and is numbered 188. The old "Unanswered Question" is another rendering of Hamlet's soliloquy, but in the picture here shown, an old recluse, with eyes almost as hollow as the sockets of the skull he contemplates, is mentally asking the question—What is Death?

A group of portraits of political celebrities is to be seen in the painting by W. M. Wyllie. The portraits are thus described by the *Argus* critic. We give them in detail, as they are all of men eminent in the Councils of Great Britain; some of whom have, however, since the painting of this picture, gone over to the "great majority":—"The ex-Chancellor of the Exchequer is speaking, and near him, on the same side, are Sir James Elphinstone, Lord Barington, Mr. Cross, and Mr. Gathorne Hardy, now Lord Crabrook. On the front bench opposite, sits the leader of the Opposition, Lord Hartington, with his hat over his eyes. On his left is Mr. Goshen, deep in the study of a document, and Mr. Forster, swinging his eye-glass, according to his wont. On the other side of the leader sits Mr. Childers, who is whispering to him, while Sir William Harcourt turns to listen to something Mr. Herschel is saying. Beyond is the worn face of Mr. Gladstone, to whom Mr. Bright is speaking; while Mr. Lowe may be easily recognised by his shaggy white eyebrows. Below the gangway sits the late Arthur Roebuck, and behind him is the Irish Brigade, the face of Mr. Biggar being just visible at the edge of the picture. Mr. Chamberlain has squatted down on the steps of the gangway for the sake of conferring with Mr. Muntz, his fellow-member for Birmingham. Sir Wilfrid Lawson is handing a notice of motion to the clerk at the table; and, in the back-ground, Mr. Fawcett is being led to his accustomed place by Sir Charles Dilke. Dr. Kenealy is just behind the leader of the Opposition, and the Marquis of Lorne, Mr. Reid, and the late Mr. Whalley occupy seats on the back benches."

Near here are some good landscapes by known painters of repute, and other pictures of but minor interest to the casual visitor.

This brings us to the staircase on the left, and to the exhibit of the German Emperor's tent, with its contents and surroundings. Noticing here the superb display of diamonds and jewellery, near the head of the stairs, and the magnificent display of silver, gold, and electro-plated goods and other works of art, we cross to the eastern transept gallery, where the pictures sent by Great Britain are continued. Keeping to the wall—the left hand—we notice a picture by A. D. Lancaster, No. 166, representing the "Chapel of the Children's Hospital," a picture full of delicacy and refinement, where it may be presumed the little inmates are on the way to convalescence.

Near this is Calderou's conception of that historical character, "Joan of Arc." The calm face of the martyr is well depicted, and the artist conveys to the beholder a real sense of the devotion and heroism of the girl-patriot.

A large picture of "Esau," by G. F. Watts, R.A., will claim attention. It is essentially a gallery picture, and requires to be hung well away from the point of sight.

Winfield's "Joseph and his Brethren" shows the powerful steward of Pharaoh revealing himself to his supplicant brothers. It is well painted in every respect, the surroundings evincing careful study of facial types and Egyptian architecture, which is to-day as it was in the days of Joseph.

Ansdell, one of the best animal painters of the present century, is represented by two pictures—both striking ones. No. 12, "Girl With Dogs," might be called "The Keeper's Daughter." The dogs are fine examples of the better class. No. 14 is the other, and represents some good sport, "Partridge Shooting." Both dogs and birds are well painted, though it strikes us that the birds are too large, and the luck rather too good to be realised in England now; but the sheaves of corn in the field show that the period is soon after the opening day, 1st September.

Other noteworthy pictures on the wall in the transept are several landscapes. "A Brook in the Meadows," by Cooper, R.A. No. 71, "Ruins on the Island of Phila the Beautiful," by E. W. Cook. "Samson and Delilah," by Leighton, a powerfully painted picture of Milton's description of the treachery of a woman. "Gilbert's Doge of Venice" is a good example of this artist's power. The old "Curiosity Shop" reveals to us the daily life of Dickens' heroine, Little Nell. Three portraits of the children of Lady Nicholson are painted in the best manner of the most noted portrait painters. A seapiece of an incident in the "Battle of Trafalgar" is by Ballin, and presents one of the most realistic pictures of that much-painted exploit.

"Going to Market," No. 47, is a beautifully painted scene in an English country lane, by Wm. Bromley, who revels in his success of happily depicting such bits of English rural life.

"The Threshing Floor at Gilgal" is one of Richard Beavis's happy renderings of Eastern life.

A sheep picture, No. 158, is cleverly painted, the surroundings being harmonious, and the animals photographically sketched.

No. 84, the "Song of Solomon," by F. Dicèy, should be noticed.

This brings us to the end of the transept, when we turn sharply round to the left, and inspect the pictures sent by her Majesty's command. These are arranged on the wall facing the nave, and are known as the Victoria Cross collection. They represent scenes where special bravery has been displayed by British soldiers and sailors. Each picture is carefully labelled, and the following additional details will convey an idea of their interest:—

### THE VICTORIA CROSS PICTURES.

These are arranged on the wall of the gallery facing the western nave, and, with the exception of a few pictures, to be subsequently noticed, occupy nearly the whole space. The visitor will enter this gallery in passing from the transept to the front, past the piece of sculpture standing out in the pathway. It will be well briefly to explain that the whole of the pictures are by a French artist, Louis W. Desanges, and have been painted from the actual narrative of the incident depicted by an eye-witness, or by the survivor. The Victoria Cross is a special decoration for brilliant and effective service rendered to the cause of the nation.

The *Argus*, in its capital notice of the paintings, enters very elaborately into the details of each incident depicted, but our limited space compels us to present but a close digest of its *critique* :—

“The largest and most striking work in the collection is that of the ‘Battle of Inkermann’ (No. 54), which is full of animation, and shows the battle raging in every part of the field. ‘Lord Raglan, anxious to gain some commanding point which would enable him to obtain a more definite notion of the disposition and numbers of the enemy, was moving with his staff along the ridge in front of the second division camp, when General Strangways, who was riding at his side, was mortally wounded by a shell which burst inside Colonel Somerton’s horse, that officer miraculously escaping uninjured. It was about 11 o’clock when the welcome sounds of the French bugles were heard above the rattling and rolling of the firing. The Zouaves came up on the right. The enemy’s flank was turned. His batteries on the heights were silenced by Dickson’s guns. By 12 o’clock the Russian columns were in full retreat along the whole of the line, and the day was ours.’ No. 33 depicts Colonel (the Hon. Hugh) Percy, A.D.C. to the Queen, dislodging the enemy from the sandbag battery; and the other (No. 40) represents Captain Andrew Henry, of the Land Transport Corps,

who, after defending the guns of his battery against overwhelming numbers, has fallen to the ground pierced with bayonet wounds.

“Another very noticeable painting is that of ‘Lieutenant-Colonel Loyd Lindsay, V.C., of the Scots Fusileer Guards’ (No. 24), who is seen grasping the regimental colours with his left hand and waving his hat with his right, the battle raging fiercely round him. The incident occurred at the Alma. The Welsh Fusileers, after having seized the colours from a Russian battery, were compelled, on account of their losses, to retire. The Russians, seizing the opportunity, attempted to possess themselves of the regimental colours, and a fierce struggle ensued, in the course of which an English officer was killed, but Colonel Lindsay, rushing up, himself took the colours, and continued to hold them until order was restored and the line re-formed. The Victoria Cross was awarded to Colonel Lindsay for this act of bravery, coupled with another which occurred at Inkermann, when, under circumstances of critical danger and with but little assistance, he attacked and drove back a large party of Russians.

“The painting which next strikes the eye is that of ‘Lieutenant-Colonel Sir Charles Russell, Baronet, V.C., Grenadier Guards’ (No. 30), which depicts a well-remembered incident at Inkermann, and is familiar to all who have read the letters of Sir Charles. It was on this occasion that Sir Charles succeeded, with the help of Sergeant Norman and Privates Palmer and Bailey, who had volunteered to accompany him in dislodging, at imminent risk to themselves, a large party of Russians from the sandbag battery. M. Desanges has represented Sir Charles with his revolver in his hand, which has just been discharged at the Russian soldier, who is in the act of falling from the effect of the shot; another soldier is stealthily approaching from behind, and about to run through Sir Charles with his bayonet. Grenadier Palmer is coming rapidly up in the act of raising the butt end of his gun to bring down the Russian. A portrait of the grenadier adorns

the walls of the gallery in the painting (No 28), where he is shown singly charging the enemy.

“ Near to this picture is one (No. 17) which commemorates an act of bravery performed at the battle of Kooshaub, in February, 1857. The heroes depicted are Lieutenant and Adjutant Arthur Moore, V.C., and Lieutenant John Grant Malcolmson, V.C. Lieutenant Moore was first in the square, but his horse fell dead under him, thus leaving him exposed to almost certain death. At this critical moment, Lieutenant Malcolmson desperately fought his way to his assistance, and was the means of saving his life. The painting represents the infuriated soldiers closing round the lieutenant, who is attempting to rise from his fallen horse, and about to run him through with their bayonets. Lieutenant Malcolmson is seen rushing up on horseback, with drawn sword, to the assistance of his friend.

“ Of smaller size than the last one, but no less interesting, is the painting (No. 35) which represents Thomas Henry Kavanagh, Esq., V.C. (‘ Lucknow Kavanagh ’), completing his disguise in the Residency of Lucknow. It was on the 9th of November, 1857, that Mr. Kavanagh, an Irish gentleman then serving under the orders of Lieutenant-General Sir James Outram, in Lucknow, volunteered for the dangerous duty of passing through the city to the camp of Sir Colin Campbell, the commander-in-chief, for the purpose of guiding the relieving force to the beleaguered garrison in the Residency. To accomplish this it was necessary to pass through the ranks of the mutineers, and it was with great difficulty that a native spy was induced to undertake to lead him, which, however, was eventually done, and Mr. Kavanagh, having disguised himself in Oriental attire, set out in the darkness of night on his perilous expedition. Accompanied by the native spy, he reached the River Goomtee, which had to be waded across, but was stopped when he approached the bridge by the officer on duty there. The answers of the spy, however, overcame this difficulty, and on they went until—having got into the wrong track—

they stumbled on one of the enemy's pickets. This danger was also overcome; but at the next post the guard was called out by the suspicious sentinel, and but for the intrepidity of Mr. Kavanagh a discovery would doubtless have ensued. Ultimately allowed to proceed on their journey, they advanced through the dangerous country which had to be traversed, often wading through the water, which rose up as high as their necks, and Kavanagh was often obliged to carry his companion, who was of short stature, in his arms. Soon afterwards a native village was approached, but the sentries were sleeping round their fires, and offered no obstacle to the progress of the adventurer. After encountering many similar dangers they successfully reached a picket of the Sikhs, who conducted our hero to the advanced guard of Sir Colin Campbell's forces, where he was received with the utmost enthusiasm.

“A well-remembered incident, which happened before Sebastopol, forms the subject of picture (No. 21). The hero is Captain William Nathan Wright Hewett, V.C., R.N., who, on the occasion of the repulse by Sir de Lacy Evan's division, on the 26th October, 1854, was in charge of the right Lancaster battery. The gun was placed in great jeopardy in consequence of the Russian advance, who approached within 300 yards, and poured a heavy fire into the battery. By some blunder the word was passed to spike the gun and retreat, but Mr. Hewett, believing there was some apprehension, assumed the responsibility of disregarding the order until it should be sanctioned by Captain Lushington, by whom he felt sure no such command had been given. He, therefore, remained at his gun, in which position the artist has drawn him.

“A no less intrepid hero, who also gained the Cross for his bravery at Sebastopol, was Colonel Collingwood Dickson, C.B., R.A., who is depicted (No. 41), in a very exposed position, and under a heavy fire from the enemy, assisting in bringing in powder to the battery from a waggon, the horses of which have been shot by the enemy. It was before Sebastopol, too, on the 19th of April, 1856, that Colour-sergeant Henry M'Donald, R.E., performed the act

of bravery which afterwards entitled him to a place in the V.C. Gallery. The picture (No. 18) shows him effecting a lodgement in the enemy's rifle pits in front of the left advance of the right attack, a task of imminent peril, though not perhaps greater than that performed by Private John M'Dermond, V.C., of the 47th Regiment (No. 4), who saved the life of Colonel Haly by rushing to his rescue, when lying on the ground disabled, with the Russian soldiers closing in upon him. There are three instances of heroic self-devotion, all occurring at the Redan, represented in the gallery, viz., that of Lieutenant William Hope, V.C., 7th Fusileers (No. 5); Private John J. Sims, V.C., 34th Regiment (No. 44); and Commander Henry James Raby, V.C. (No. 11), each of whom received the Cross for brave and noble conduct in bringing in under the enemy's fire those who had been wounded during the assault, and left lying outside the trenches.

“ One not yet mentioned, occurring during the same campaign, is represented in the picture (No. 31) of Sergeant Alfred Ablett, V.C., who, on the 2nd of September, 1855, seeing a shell fall into the midst of the ammunition cases and powder, with immense presence of mind instantly seized it with his hands, and threw it outside the trench, where it immediately exploded.

“ Colonel Henry Tombs, C.B., V.C., and Lieutenant James Hills, V.C., Bengal Artillery (No. 27).—This is a very large and striking picture, depicting the incident referred to in the following *Gazette* notice of 27th April, 1858:—

“ ‘ Date of act of bravery, 9th July, 1857. For very gallant conduct on the part of Lieutenant Hills before Delhi, in defending the position assigned to him in case of alarm, and for noble behaviour on the part of Lieutenant-Colonel Tombs in twice coming to his subaltern's rescue, and each time killing his man.’

“ Only four of the Victoria Cross paintings have been assigned to naval heroes, but of these perhaps the most interesting and effective is that (numbered 38) which

represents 'Commander George Fiott Day, V.C., R.N., effecting a Reconnoissance within the Enemy's Lines at Genitchi.' In the dusky night the captain is seen standing behind a rock with his glasses in his hand, the enemy's gun vessels lying only a short way off. In the distance can be described the town, with lights shining from the different windows. The particular incident which the painter has represented occurred during the Crimean war, Captain Day then being in command of one of the vessels near Genitchi. The town itself was strongly garrisoned by the Russian troops, while opposite were moored their gunboats covering the entrance to the straits, and preventing the approach of any hostile vessel. It was, however, necessary that the passage should be forced, and Captain Day conceived the bold project of crossing the spit, and capturing the gunboats, the crews of which, he had observed, seemed to be less numerous at that time than ordinarily. Accordingly, on the night of the 19th of September, having taken the bearings of the gunboats from the masthead of his vessel, he embarked alone in a little boat, and succeeded in landing unobserved. With imminent danger to himself, he passed unobserved through the enemy's pickets, and approached within two hundred yards of their gunboats. Captain Day then returned, barely escaping discovery, and obtained the official sanction which was necessary to organise the expedition. On the following day, however, increased activity was visible on the part of the enemy, and Captain Day once more entered at night within the enemy's lines, and effected another reconnoissance. He then discovered, much to his disappointment, that his previous impressions were unfounded, for the vessels were fully manned and their crews on the alert, and he was thus reluctantly compelled to abandon as impracticable the idea of attempting a surprise. The intrepidity with which he had performed a task fraught with such great danger was not, however, allowed to pass unnoticed, and the Victoria Cross was shortly afterwards bestowed upon him by the Queen as a fitting recognition of his services. Another incident occurring at Genitchi is depicted in painting

“ No. 8, which represents Commanders John Talbot Burgoyne, V.C., and Cecil William Puckley, V.C., setting fire to the Russian stores, to accomplish which they had to land under circumstances of imminent peril, and in the presence of a very superior force.

“ Colonel Bell, V.C., Royal Welsh Fusileers (23rd Regiment), is the hero of picture No. 9. The colonel is shown seizing the heads of the horses that are carrying away one of the enemy's guns. It was at the Alma, when the Russians were retreating with their guns, that the colonel, seeing a Russian soldier driving away a 16-pounder, immediately pursued him, and holding a revolver to his head, forced him to stop. The driver ran off, and Colonel Bell seized the heads of the horses, and captured the gun, which was afterwards taken to England, and is now to be seen at Woolwich.

“ Among the paintings of a smaller size, attention may be called to that (No. 29) of Lieutenant Thomas Adair Butler, V.C., First Bengal Fusileers. The incident depicted in this painting occurred at Lucknow, when, on the 8th of March, 1858, Sir Colin Campbell attempted the capture of the city. One of the British officers having led his men against a two-gun battery, and succeeded in spiking the guns, it became important that those on the other side of the river should be made acquainted with the circumstance, and it was then that Lieutenant Butler volunteered to swim across. Having accomplished that feat, he climbed the parapet, where he was exposed to a heavy fire from the enemy, and succeeded in conveying the intelligence to the skirmishers on the other side. In the painting, the lieutenant is shown standing on the parapet, and waving a signal to those on the other side of the river.

“ Painting No. 2 should be viewed in immediate connection with this picture, as it was by the daring valour of Lieutenant Farquharson, V.C., of the 42nd Highlanders, that the advanced position of the forces was rendered secure from the enemy's fire.

“No. 36, which represents Corporal Robert Shields, V.C., of the Royal Welsh Fusileers, seeking his wounded adjutant, Lieutenant Dyneley, is also, from its associations, a very interesting work. The lieutenant is painted, lying on his back in a state of utter exhaustion, and the corporal, with sorrowful face, is bending over him, stretching one hand towards him, and with the other grasping his rifle. This instance of gallant self-devotion occurred at the storming of the Redan, on the 8th September, 1855. Another picture (No. 22) of this collection, where the corporal is also represented assisting the doctor by administering a cordial to the adjutant. As there was no prospect of the wounded man being able to move, Corporal Shields returned once again to the trenches, and induced his comrades to come out and assist in bringing the dying man in, which was successfully done. For his noble and disinterested conduct the Emperor of the French conferred on Corporal Shields the Cross of the Legion of Honour, and Her Majesty the Queen presented him with the Victoria Cross.

“The paintings Nos. 1 and 14 are illustrative of acts of bravery performed during the celebrated charge of the Light Brigade. The first represents Private Samuel Parkes, V.C., 4th Light Dragoons, saving the life of Trumpet-major Crawford from the Russian soldiers, and the other is descriptive of a precisely similar service rendered on the same occasion by Major Robert Dunn, V.C., of the 100th Regiment, to Sergeant Bentley. Both heroes are depicted in the act of cutting down the enemy, and thus saving their friends' lives. Another instance of similar self-devotion is furnished by No. 25, which represents Mr. James Mouat, C.B., V.C., deputy Inspector-General (late 6th Dragoon Guards), and Sergeant Wooden, V.C., 17th Lancers, dressing the wounds of Colonel Morris under the enemy's fire at Balaclava, for which act they both received the Victorian Cross.

“No. 23 represents Lieutenant (afterwards Major) Leith, V.C., 14th K.L.D., saving Captain Need's life at the battle

of the Bewtah, on 1st April, 1858. The following explanatory extract from Sir Hugh Rose's despatch recommending the hero of it for the Victoria Cross will explain the subject of the picture :—

“ I beg to do justice to Captain Need's troop. They charged with steady gallantry the left, composed of the enemy's best troops, Velaities and Sepoys, who, throwing themselves back on the right, and resting the flanks of their new line (four or five deep) on two rocky knolls, received the charge with a heavy fire of musketry. We broke through the dense line, which flung itself among the rocks, and bringing our right shoulders forward, took the front line in reverse, and routed it.’

“ The artist has represented his hero rushing with drawn sword to the assistance of Captain Need, who is seated on horseback, encompassed by the enemy. Lieutenant H. N. Dalrymple Prendergast, V.C., another member of the same troop, also received the Victoria Cross for distinguished bravery shown on this same occasion. His portrait is included in the present collection (No. 26), where he is depicted in the act of charging the army of the Peishwa.

“ The pictures relating to the Indian mutiny are numerous. Besides those already described, there are 15 or 16 others all having reference to incidents which occurred during that critical period. Mr. William Fraser M'Donnell, V.C., of the Bengal Civil Service (No. 53), whose bravery was the means of saving thirty-five European soldiers from certain destruction, is depicted under fire of the enemy cutting through the lashing which held the boat in which he and several other soldiers were. In No. 48 Lieutenant Charles George Baker, V.C., is seen attacking the rebels at Suhejnee, near Peroo, on the 27th of September, 1858, on which occasion he displayed the most daring bravery. Lieutenant John Watson, V.C., 1st Punjaub Cavalry, is seen (No. 55) in the act of running his sword through the body of the Resslerer in command of a body of rebels, who had come suddenly upon him. The Resslerer had ridden up to the lieutenant, and dis-

charged his pistol at him, but missed his aim, and the lieutenant seized the moment to destroy his enemy. 'Lieutenant Andrew Cathcart Bogle, V.C., 78th Highlanders,' is shown (No. 51) forcing his way under fire into a loopholed house in the enemy's occupation. Then we have (No. 42) 'Dr. J. Jee, C.B., V.C., surgeon; Assistant-Surgeon Valentine M'Master, V.C.; and Lieutenant and Adjutant Herbert; T. Macpherson, V.C., 78th Highlanders,' the first two are immortalised for their splendid self-devotion in bringing in and attending to the wounded at Lucknow under a heavy fire from the enemy, and Lieutenant Macpherson for distinguished bravery at the head of the regiment.

"Major Charles John Stanley Gough, V.C., 5th Bengal European Cavalry, is the hero of No. 10. A party of rebels have taken up a position on the roof of a house, from which they have been dislodged after a severe affray, during which Major Gough's brother fell wounded, and, but for the gallantry of the former, would most certainly have perished. Nos. 20, 34, and 7, are descriptive of incidents of Lucknow. The first represents Private Henry Ward, V.C., 78th Highlanders, who, when Havelock (then a lieutenant in the 10th Foot, and deputy assistant adjutant-general field force) had been severely wounded, in the most devoted manner, remained all night by the officer's dooley, and on the next morning escorted him and a wounded private, who had flung himself into the dooley, thus causing the bearers to drop their burden; and the second commemorates the bravery of Lieutenant Young, V.C., William Hall, A.B., V.C., and Lieutenant Nowell Salmon, V.C., the two former of whom are seen fighting the Shannon 24-pounder gun, close under the wall of the Shahnujeef, before Lucknow, under a murderous fire, while Lieutenant Salmon has climbed up into a tree overlooking the wall, and is shooting the mutineers with rifles handed to him by a private of the 93rd Highlanders. The third picture is that of 'Captain Frederick Robertson Aikman, V.C., 3rd Sikh Cavalry,' who, on the march to Lucknow with 100 men, charged a body of 700 or 800 of the rebels and completely routed them, killing five with his own hand, and capturing two guns.

“ A well-remembered act of bravery and self-devotion, which happened at Arrah, on the 30th of July, 1857, gained the cross for Ross L. Mangles, V.C., (No. 16) who was then serving as a volunteer. The forces having fallen into an ambuscade were compelled to retreat, and Mr. Mangles, who was himself wounded, carried out of action a wounded soldier of the 37th Regiment. A similar act of devotion on the part of Lieutenant Francis D. M. Brown, V.C., 1st Bengal Fusileers (No. 52), procured for him the same reward, and a third instance is furnished in the painting (No. 32), which depicts Lieutenant William George Cubitt, V.C., in the act of saving three of the men of the 32nd Regiment on the retreat from Chinut, in June, 1857. The lieutenant is on horseback, from which he is stooping to support with his hand the wounded man who is walking on one side; on the other side another soldier is holding to the saddle to gain support, while the third poor fellow, unable to walk at all, is mounted on the horse behind the lieutenant, and clasping his arms round his waist for support.

“ The pictures numbered 13, 46, 19, and 12, which follow one another in the gallery, are all mutiny paintings. The hero of the first is ‘ Captain William Alexander Kerr, V.C., South Mahratta Horse,’ in the mutiny of the 27th Bombay Native Infantry, in July, 1857, nobly distinguished himself by his bravery in an action with a party of the mutineers who had taken up their position in a stronghold near the town of Kolapoor. On this occasion, Captain Kerr himself was severely wounded, and of his 17 followers 12 were killed, and the remainder all wounded. The second picture commemorates the act of ‘ Captain Henry Evelyn Wood, V.C., 17th Lancers,’ who, on the 9th of February, 1860, assisted only by two others, put to flight about 70 rebels, and rescued from captivity and certain death the Potali Clemmun-Singh and his relations, who had been carried off by the rebels. The third is illustrative of the bravery of Dr. Home, V.C., and Dr. Bradshaw, V.C., 90th Regiment. When in charge of the sick and wounded, and on their way to the Residency, the party having missed the road, entered Lucknow, and were nearly all massacred.

The doctors are represented defending themselves and the few other survivors from behind some sheds, whence they were rescued on the following morning. The hero of No. 12 is 'Major (then lieutenant) Frederick Sleigh Roberts, V.C., Bengal Artillery,' whom the artist has represented in the act of cutting down a sepoy, who, in company with another, had been observed by Lieutenant Roberts going away with a standard. The lieutenant immediately pursued them, and forced them to surrender it. The incident happened at Khodagunge on the 2nd January, 1858.

"No. 6 is a large painting, representing Captain Dighton MacNaughten Probyn, C.B., V.C., of the 2nd Punjaub Cavalry, who, at the Battle of Agra, after having led a charge against the rebel infantry, became separated from his squadron, and had to defend himself against tremendous odds. He appears in the picture life-size, firmly seated on his horse, and in the act of striking down one of the rebels who are pressing round him, and several of whom are already lying dead upon the ground.

"Two paintings of large size remain to be noticed. The first is that of Brevet-Major Gerald Littlehales Goodlake, V.C., Coldstream Guards (No. 37), who, on the 28th of October, 1854, when the sortie on the second division was made, was in command of the sharpshooters furnished by the Guards. On that occasion the party under his orders killed 38 and took three prisoners of the enemy. The major is standing by his guns at the Windmill Ravine, directing the fire, and behind him the party of sharpshooters are hurriedly loading their pieces and discharging them at the enemy. The other picture referred to is that of Major Christopher Charles Teesdale, V.C., C.B., R.A. (No. 3), who, at the Battle of Kars, on the 29th of September, 1855, threw himself into the Yuksek Tabia Redoubt, where the enemy had penetrated, and by his noble example encouraged the garrison to make a vigorous attack. The artist has painted him forcing his way into the redoubt. With his left hand he has seized, and is turning aside, the bayonet

of the soldier who is attempting to bar his progress, and in his right hand is a drawn sword, which he is in the act of letting fall upon his foe. Coupled with the act of bravery just named was also that of having, after the victory, saved from the fury of the Turks, and at the risk of his own life, many of the wounded among the enemy."

On the walls, towards the end of the gallery of the Victoria Cross pictures, are hung some large and excellent oil paintings. One, a large picture of a "Hop Garden in Kent," No. 10; No. 52, a good representation of a "Fish Stall;" No. 13, "The Three Jolly Post Boys;" No. 8, "The Captive." No. 247, No. 12 and No. 4, near by, are good.

Retracing our steps to the transept gallery, we turn round sharply to the right, and enter what may be called the British Gallery proper. This contains the pictures lent by the Queen, hung on the left hand, near the entrance. All are labelled with proper titles and descriptions. No. 1 is by Leslie, and represents "The Queen receiving the Sacrament on her Coronation." No. 2 is by Signor Belli (after Winterhalter) "The Royal Family, 1857." No. 3 is by W. P. Frith, and illustrates the "Marriage of the Prince and Princess of Wales." No. 4 is by N. Chevalier, and depicts the "Thanksgiving Procession on the Occasion of the Recovery of the Prince of Wales, 1872." The next picture is also by Chevalier, and represents the "Ceremony of the Vienna Exhibition, 1873." These pictures all form very valuable additions to the National Portrait Galleries of Britain, as every face is a likeness.

The general collection sent by British artists fills the remainder of the wall space in this gallery. No. 72, Lieutenant Cameron's "Welcome Home," from his *African Travels*, is a cheery picture. A fine interior is that of Strasburg Cathedral, No. 35, by Wyke Bayless. Having now reached the limit of our space for description, we shall merely enumerate other pictures specially worthy of notice, the difficulty being to select where all are so good.

No. 115, "The Battle of Naseby;" No. 117, "Arming the Household;" No. 96, "Moses Viewing the Promised Land;" No. 93, "The Millstream;" No. 244, "The Inspection of Foundling Girls in Spain;" No. 213, "The Captive Britain;" No. 11, "The Gordon Riots," a street scene in those exciting times. "Going to the Front," an Indian railway scene; No. 37, "Bedouin Caravan in the Desert;" No. 151, "Salmon Fishers;" No. 139, "All That was Left to Love;" No. 219, "An Appeal for Mercy;" No. 133, "Dutch Shipping returning to Port;" No. 168, "Ophelia;" No. 61, "Making Hay while the Sun Shines;" No. 125, "My Baby Sleeps;" No. 62, "The Hampshire Hatches;" No. 216, "Rose Time;" No. 92, "Risen from the Dead;" No. 101, "King James Before the Battle of Flodden;" No. 141, "Loot;" No. 13, "The Anxious Mother;" Nos. 119 and 120, two faithfully painted Egyptian scenes by Goodall; No. 18, "Pygmalion's Galatea;" No. 144, "Cupboard Love;" No. 228, "The King's Banner;" No. 149, "Shrimpers." These are all exceptionally meritorious.

In the centre of this room are some electrotype reproductions of antique salvers, vases, bowls, fonts, fountains, sceptres, epergnes, etc., contributed by the Department of Science and Art, South Kensington. The originals of these are, for the most part, in the Tower of London, but many are in the possession of her Majesty, and form part of the Royal collection of plate at Windsor Castle.

### *WATER COLOURS—BRITISH GALLERY.*

In the north-east corner room, corresponding to the Italian Court, in the south-east corner, is a very fine collection of smaller works, chiefly in water colours, and these embrace some of the best pictures in the building. Nos. 1, 2, 3, 4, and 5, are by J. Absalon, and are all noticeable pictures, as coming from the pencil of a leading member of the Institute of Painters in Water Colours. His "Emigrant Ship," No. 1, will remind many of the voyage out to Australia. Nos. 16 and 17, by O. W. Brierly, "A Man Overboard," and a shipping piece, are

in this artist's best style. No. 18, by Buckman, is suggestive as to modern street scenes being utilised for decorative purposes.

Nos. 25 and 26, by Chevalier, who laboured so long in our midst, are excellent examples of his painstaking style. The first is a New Zealand lake scene, and the second a Swiss mountain view. Other noteworthy pictures are Nos. 23, 27, 29, 32, 35, 41, 42, 44, 67, 72, 74, 75, 76, 80, 83, 85, 88, 94, 108, 123, 141, 149, and 150. The pictures of fruit and flowers shown here are very faithfully painted. Many of the smaller pictures are liable to escape attention, but their great merit should secure for them a very leisurely inspection.

UNITED EVANGELICAL ASSOCIATION'S KIOSK.—This is immediately outside the Fernery, at the northern end of the annexe, and is designed for the gratuitous distribution of copies of the New Testament and other sections of Holy Writ.

THE STATE SCHOOLS' SYSTEM OF VICTORIA.—This is an exhibit of the various works executed ordinarily by the State scholars. The building itself is a cottage-like structure, not far from the Austrian beer kiosk, and consists of several rooms, containing drawings, needle-work, and every feature illustrative of the National System of Education. There are, also, photographs of some of the chief schools. The whole exhibit is of great interest, as it conveys to the minds of foreign visitors the completeness of our public school arrangements.

In various parts of the grounds hereabouts are exhibits of iron, hurdles, gates and posts, ploughs, windmill pumps, the clam shell hoist, etc. From time to time other articles, crowded out of the building, find a resting place here.

Within the space surrounded by the Eastern Machinery Courts is also a fine display of Agricultural Implements, by celebrated makers, to describe which would only weary the general reader. The visitor may inspect these by entering the unroofed space, nearly opposite the steam boiler of Wright and Edwards, in the North Eastern Machinery Court.



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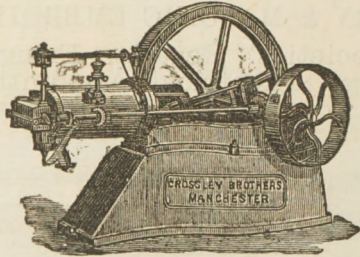
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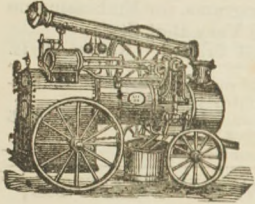
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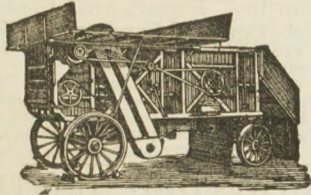
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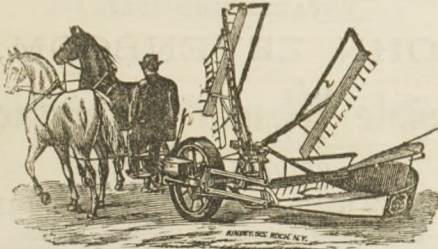
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
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