

Ceremonial to be observed at the state opening of the International Exhibition, on Monday, 1st May, 1871.

Contributors

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Royal College of Surgeons of England

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2.

London International Exhibition of 1871.

STATE OPENING,

ON MAY 1.

OFFICIAL PROGRAMME.

PRICE ONE SHILLING.

MR. STREETER,
GOLDSMITH

AND

JEWELLER

IN 18-CARAT GOLD.

WATCH AND CLOCK

Manufacturer,

37, CONDUIT STREET,

(Leading from Bond Street) LONDON.

WHOLESALE AND SHIPPING ENTRANCE,

BURLINGTON STEAM WORKS,
SAVILLE ROW.

SHOW ROOMS

For Machine-Made 18-carat Gold Jewellery

AND

ENGLISH LEVER WATCHES
AND CLOCKS,

37, Conduit Street, Bond Street, W.



CEREMONIAL TO BE OBSERVED

AT THE

STATE OPENING

OF THE

INTERNATIONAL EXHIBITION,

ON MONDAY, 1ST MAY, 1871.

LONDON:

J. M. JOHNSON & SONS,

PRINTERS AND PUBLISHERS TO HER MAJESTY'S COMMISSIONERS,
3, CASTLE STREET, HOLBORN.

1871.



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CEREMONIAL

FOR

Opening The International Exhibition of 1871, on Monday, the 1st of May, at Twelve o'clock, on behalf of THE QUEEN, by HIS ROYAL HIGHNESS THE PRINCE OF WALES, accompanied by HER ROYAL HIGHNESS THE PRINCESS HELENA OF GREAT BRITAIN AND IRELAND, PRINCESS CHRISTIAN OF SCHLESWIG-HOLSTEIN.

His Royal Highness the Prince of Wales, accompanied by their Royal Highnesses The Prince and Princess Christian of Schleswig-Holstein, the Count and Countess of Flanders, and His Highness Prince John of Glücksburg, and attended by The Great Officers, and by Her Majesty's Household in Waiting, will leave Buckingham Palace at half-past Eleven o'Clock,

London International Exhibition.

The Carriage Procession will be formed in the following
Order:—

FIRST CARRIAGE.

Major G. H. Grey, Equerry to His Royal Highness The Prince of Wales. In attendance on His Highness Prince John of Glücksburg.
Lieutenant-Colonel C. Teesdale, C.B., V.C. Equerry to His Royal Highness the Prince of Wales.
Lieutenant-Colonel Burnell, The Gentleman in Attendance on His Highness The Count of Flanders.

SECOND CARRIAGE.

Colonel Stephenson, C.B. The Field Officer in Brigade Waiting.
Colonel D. Baillie The Silver Stick in Waiting.
Lieutenant-Colonel G. G. Gordon In attendance on their Royal Highnesses The Prince and Princess Christian of Schleswig-Holstein.
Mr. F. Knollys The Private Secretary to His Royal Highness The Prince of Wales.

THIRD CARRIAGE.

The Honourable Alexander T. Fitzmaurice The Groom in Waiting to His Royal Highness The Prince of Wales.
Colonel H. L. Gardiner The Groom in Waiting.
The Lord Alfred Paget The Clerk Marshal.
The Marquis of Hamilton The Lord in Waiting to His Royal Highness The Prince of Wales.

FOURTH CARRIAGE.

The Earl of Morley The Lord in Waiting.
General Lord Strathnairn, G.C.B. . . . The Gold Stick in Waiting.
The Lady in Attendance on Her Royal Highness the Countess of Flanders.
The Lady Susan Leslie Melville . . . The Lady in Attendance on Her Royal Highness Princess Christian of Schleswig-Holstein.

FIFTH CARRIAGE.

The Viscount Sydney, G.C.B. The Lord Chamberlain.
The Earl of Bessborough The Lord Steward.
The Duchess of Sutherland (Countess of Cromartie) The Mistress of the Robes.

SIXTH CARRIAGE.

The Marquis of Ailesbury, K.G. . . . The Master of the Horse.
His Highness The Prince John of Glücksburg.
His Royal Highness The Prince Christian of Schleswig-Holstein, K.G.

SEVENTH CARRIAGE.

Her Royal Highness The Countess of Flanders.

His Royal Highness The Count of Flanders.

Her Royal Highness The Princess Helena of Great Britain and Ireland, Princess Christian of Schleswig-Holstein.

His Royal Highness The Prince of Wales, K.G.

A Captain's Escort of the Household Cavalry will accompany the Procession.

A Guard of Honour will mount at the Queen's Entrance to the Royal Albert Hall, where His Royal Highness the Prince of Wales, and the Royal Personages accompanying him, will be received by Her Majesty's Commissioners for the Exhibition of 1851, and conducted in Procession through the Corridors to the Conservatory in the Horticultural Gardens, where a Dais will have been prepared for their Reception, and where the Secretary of State for the Home Department will await their Royal Highnesses.

His Royal Highness the Duke of Cambridge, and the other Members of the Royal Family who have accepted invitations to be present, will also be received at the Queen's Entrance of the Albert Hall, and conducted to the Conservatory.

The 148th Psalm will be sung, after which the following Presentations will be made to His Royal Highness The Prince of Wales, and Her Royal Highness the Princess Helena of Great Britain, Princess Christian of Schleswig-Holstein.

By His Royal Highness The Duke of Cambridge, K.G.—

The Inspector-General of Fortifications, the Deputy Adjutant-General of the Royal Engineers, and the Officers of the Royal Engineers, &c.,
assisting in the Exhibition.

By His Royal Highness the Prince Christian of Schleswig-Holstein, K.G.—

The Officers of the Exhibition Staff, and Members of Committees engaged in the Fine Arts Division.

By His Serene Highness the Prince of Teck, G.C.B.

The Officers of the Exhibition Staff, and Members of Committees engaged in the Industrial Division.

By the Earl Granville, K.G., Secretary of State for Foreign Affairs—

The Foreign Commissioners of the Exhibition, accredited through the Foreign Office.

By Lord Henry Gordon Lennox, M.P., Chairman of the Council of the Society of Arts.

The Council of the Society of Arts.

By the Bishop of Winchester—

The Council of the Royal Horticultural Society.

By Lord Houghton—

The Official Reporters for the Exhibition.

By the Right Hon. H. A. Bruce, Secretary of State for the Home Department—
The High Sheriffs of Counties of the United Kingdom, who have accepted the Invitation of the Commissioners.

The Lord Mayor, Sheriffs, and Recorder of the City of London, and the Municipal Authorities of the United Kingdom, who have accepted the Invitation of Her Majesty's Commissioners.

By the Right Honourable Sir John Pakington, Bart., G.C.B.

The Musical Committee for the Exhibition.

By The Right Honourable Chichester Fortescue, President of the Board of Trade—

The Chairmen of the Chambers of Commerce, who have accepted the Invitation of the Commissioners.

By the Right Honourable The Lord Mayor of London—

The City Companies.

The Secretary of Her Majesty's Commissioners will hand their Report to the Secretary of State for the Home Department, by whom it will be presented to His Royal Highness the Prince of Wales, who will receive it on the part of Her Majesty.

His Royal Highness will then, in the Queen's name, proclaim the Opening of the Exhibition, first in the Conservatory, and then from the Balcony, looking into the Horticultural Gardens.

The Opening will afterwards be announced to the Public by a Flourish of Trumpets and a Salute from a Battery of the Royal Artillery stationed in the Park.

The Procession will then be again formed, and His Royal Highness the Prince of Wales, with the other Royal Personages, will be conducted through the Fine Arts Galleries to the Conservatory in the Horticultural Gardens, and to the Queen's Entrance to the Royal Albert Hall, from whence the Carriage Procession will return to Buckingham Palace, in the same order as on arrival.

The Exhibition of Musical Art will take place later in the afternoon in the Royal Albert Hall.

The Route of the Procession will be by Constitution Hill and Hyde Park as far as the Alexandra Gate, and will be kept by the Household Troops.

The Yeomen of the Guard will be on duty in the Conservatory.

Levée Dress will be worn.

Ladies in Morning Dress.

Collar Day.

THE ORDER OF PROCESSION.

- Heralds and State Trumpeters.
- Contractor for the Building.
- The Fine Arts Staff and Committee for the Exhibition.
- The Industrial Staff and Committees of the Exhibition.
- The Military Staff of the Exhibition.
- The Foreign Acting Commissioners.
- The Council of the Royal Horticultural Society.
- The Council of the Society of Arts.
- Official Reporters.
- The Chairman of the Chambers of Commerce.
- The Mayors of the United Kingdom.
- The City Companies.
- The Lord Mayor of London, etc.
- The High Sheriffs.
- The General Purposes Committee for the Exhibition.
- Her Majesty's Commissioners for the Exhibition.
- His Royal Highness the Prince of Wales.
- The Royal Personages, Maharajah, etc.
- The Court.

Sung by CHORUS, with accompaniments of Trumpets, Shawms, and the
AUDIENCE, in the Conservatory.

VERSION OF 148TH PSALM.

AUSTRIA.

Praise the Lord! ye heav'ns a - dore Him! Praise Him an - gels in the height.

Sun and moon re-joyce be - fore Him; Praise Him all ye stars and light.

Praise the Lord for He hath spo - ken; Worlds His migh - ty voice o - bey'd;

Laws that ne - ver shall be bro - ken For their gui - dance He hath made.

Praise the Lord! for He is glorious; Never shall his promise fail;
He hath made His saints victorious; Sin and death shall not prevail.

Praise the God of our salvation; Hosts on high His power proclaim;
Heaven and earth, and all creation, Laud and magnify His name.

Amen.

HER MAJESTY'S COMMISSIONERS FOR THE
EXHIBITION OF 1851.

H.R.H. THE PRINCE OF WALES, K.G.,
President.

H.R.H. THE PRINCE CHRISTIAN, K.G.

H.S.H. THE PRINCE TECK.

THE EARL DE GREY AND RIPON, K.G.

THE DUKE OF BUCCLEUCH, K.G.

THE DUKE OF BUCKINGHAM AND CHANDOS.

THE EARL OF DERBY.

THE EARL GRANVILLE, K.G.

THE EARL RUSSELL, K.G.

THE LORD PORTMAN.

THE LORD OVERSTONE.

THE RIGHT HON. WILLIAM EWART GLADSTONE, M.P.

THE RIGHT HON. BENJAMIN DISRAELI, M.P.

THE RIGHT HON. ROBERT LOWE, M.P.

THE RIGHT HON. SIR STAFFORD H. NORTH-COTE, BART., C.B., M.P.

THE RIGHT HON. HENRY A. BRUCE, M.P.

THE RIGHT HON. CHICHESTER S. FORTESQUE, M.P., or President of the Board of Trade for the time being.

THE RIGHT HON. WILLIAM E. FORSTER, M.P., or Vice-President of the Committee of Council on Education for the time being.

THE RIGHT HON. SIR ALEXANDER Y. SPEARMAN, BART.

THE RIGHT HON. ACTON S. AVRTON, M.P., or First Commissioner of Her Majesty's Works for the time being.

SIR CHARLES LYELL, BART.

SIR RODERICK I. MURCHISON, BART., K.C.B.

SIR THOMAS BAZLEY, BART., M.P.

MAJOR-GENERAL SIR T. M. BIDDULPH, K.C.B.

SIR FRANCIS GRANT, P.R.A.

SIR FRANCIS R. SANDFORD.

SIR WILLIAM TITE, M.P.

THOMAS BARING, Esq., M.P.

ALEXANDER J. B. BERESFORD-HOPE, Esq., M.P.

EDGAR A. BOWRING, Esq., C.B., M.P.

THOMAS FAIRBAIRN, Esq.

THOMAS FIELD GIBSON, Esq.

DR. LYON PLAYFAIR, C.B., M.P.

JOSEPH PRESTWICH, Esq., F.R.S.

HENRY THRING, Esq.

CHARLES B. VIGNOLES, Esq., F.R.S.

LIEUT.-COLONEL HENRY Y. D. SCOTT, R.E., *Secretary.*

L. C. SAYLES, *Clerk.*

GENERAL PURPOSES COMMITTEE, &c.

THE MARQUIS OF LANDSDOWNE.

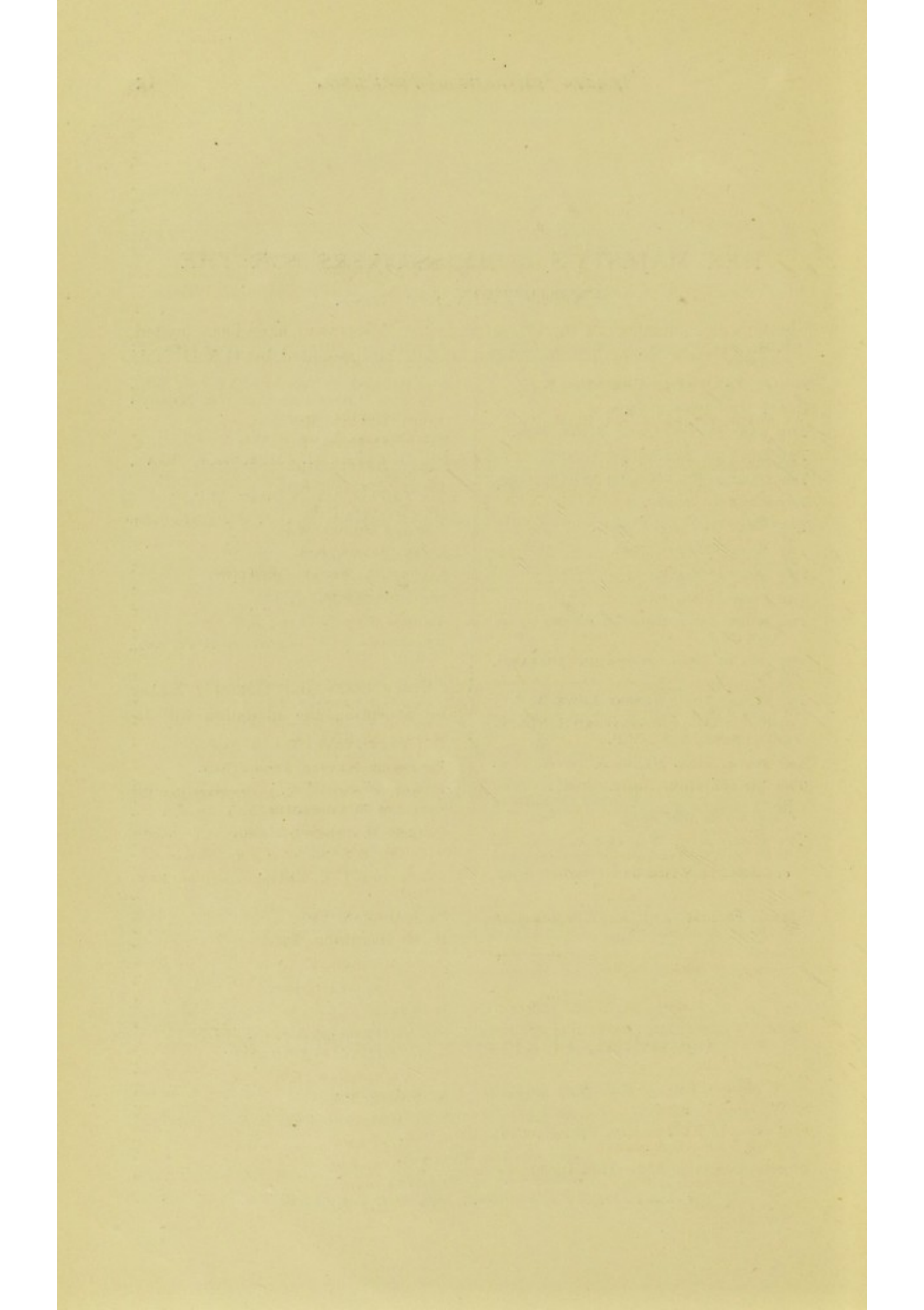
THE LORD NORTHBROOK.

HENRY COLE, Esq., C.B.

JOHN FOWLER, Esq., C.E.

WARREN DE LA RUE, Esq.

COLONEL HENRY F. PONSONBY, One of H. M. Commissioners.



LIST OF INVITATIONS.

The following Members of the OFFICIAL STAFF (MILITARY) have been invited, and those accepting the invitation will be presented by H.R.H. THE DUKE OF CAMBRIDGE :—

SIR FREDK. CHAPMAN, K.C.B., R.E.
 LIEUT. CURLING, R.E., A.D.C.
 COL. BROWNE, C.B., R.E.
 LIEUT.-COL. SCOTT, R.E. (*Secretary to Her Majesty's Commissioners for the Exhibition of 1851.*)
 CAPT. MARTIN, R.E.
 CAPT. DONNELLY, R.E.
 CAPT. FESTING, R.E.
 LIEUT. DAVIES, R.E.

LIEUT. GROVER, R.E.
 LIEUT. CLAYTON, R.E.
 LIEUT. HARRIS, R.E.
 LIEUT. ENGLISH, R.E.
 LIEUT. COLE, R.E.
 LIEUT. CURLING, R.E.
 LIEUT. SETON, R.E.
 LIEUT.-COL. STUART WORTLEY.
 CAPT. MAUNSELL.

The following Members of the FINE-ART COMMITTEES and OFFICIAL STAFF (CIVIL) have been invited, and those accepting the invitation will be presented by H.R.H. THE PRINCE CHRISTIAN, K.G. :—

SIR WILLIAM BOXALL, R.A.
 RICHARD REDGRAVE, ESQ., R.A.
 J. R. ADAMSON, ESQ.
 J. C. BOWRING, ESQ.
 THE VISCOUNT BURY, M.P.
 THE LORD ELCHO, M.P.
 SIR COUTTS LINDSAY, BART.
 ALFRED ELMORE, ESQ., R.A. (representing the Royal Academy).
 ALFRED CLINT, ESQ. (representing the Society of British Artists).
 ALFRED HUNT, ESQ. (representing the Society of Painters in Water Colours).
 HENRY WARREN, ESQ. (representing the Institute of Painters in Water Colours).
 F. DILLON, ESQ.
 H. S. MARKS, ESQ., A.R.A.
 F. W. MOODY, ESQ.
 EDWARD M. BARRY, ESQ., R.A. (representing the Royal Academy).
 JOSEPH CLARKE, ESQ. (representing the Royal Architectural Museum).
 JAMES FERGUSSON, ESQ.

PROFESSOR HAYTER LEWIS.
 T. ROGER SMITH, ESQ. (representing the Architectural Association).
 ALFRED WATERHOUSE, ESQ.
 RICHARD WESTMACOTT, ESQ., R.A.
 ALEXANDER J. B. BERESFORD-HOPE, ESQ., M.P.
 R. J. GILMAN, ESQ.
 H. M. MATHESON, ESQ.
 A. B. MITFORD, ESQ.
 W. WALKINSHAW, ESQ.
 H. REEVE, ESQ.
 SIR RUTHERFORD ALCOCK, K.C.B.
 A. G. DALLAS, ESQ.
 W. WALKINSHAW, ESQ.
 R. FISHER, ESQ.
 J. H. ROBINSON, ESQ., R.A.
 G. SMITH, ESQ.
 W. SMITH, ESQ.
 DR. DIAMOND.
 JOHN BELL, ESQ.

WILLIAM C. MARSHALL, Esq., R.A. (representing the Royal Academy).
 RICHARD WESTMACOTT, Esq., R.A.
 PROFESSOR ARCHER.
 H. A. BOWLER, Esq.
 SAMUEL REDGRAVE, Esq.
 GILBERT REDGRAVE, Esq.
 A. TRENDELL, Esq.
 E. P. BARTLETT, Esq.
 G. C. T. BARTLEY, Esq.
 J. CUNDALL, Esq.

W. SMITH, Esq.
 T. CLACK, Esq.
 T. CHESMAN, Esq.
 F. R. FOWKE, Esq.
 A. C. KING, Esq.
 J. F. ISELIN, Esq.
 H. SANDHAM, Esq.
 R. F. SKETCHLEY, Esq.
 R. THOMPSON, Esq.
 T. A. WRIGHT, Esq.

The following Members of the INDUSTRIAL ARTS AND MISCELLANEOUS COMMITTEES AND CIVIL STAFF have been invited, and those accepting the invitation will be presented by H.S.H. THE PRINCE OF TECK, G.C.B.

THE EARL OF LICHFIELD.
 LORD SACKVILLE CECIL.
 SIR JULES BENEDICT.
 SIR CHARLES BRIGHT.
 SIR WILLIAM FAIRBAIRN, BART.
 SIR DUNCAN GIBB, BART.
 SIR RICHARD ATWOOD GLAS.
 SIR DANIEL GOOCH, BART., M.P.
 SIR WILLIAM THOMSON.
 SIR CHARLES WHEATSTONE.
 SIR JOSEPH WHITWORTH, BART.
 S. ADDINGTON, Esq.
 REV. DR. ADLER.
 JOHN ANDERSON, Esq.
 PROFESSOR D. T. ANSTED.
 DR. T. ARMITAGE.
 W. F. BARRETT, Esq.
 A. H. BATHER, Esq.
 H. BAUERMAN, Esq.
 JACOB BEHRENS, Esq., M.P.
 REV. G. C. BELL.
 CHARLES F. BEYER, Esq.
 REV. R. H. BLAIR.
 GEORGE H. BOUGHTON, Esq.
 ALFRED BOURNE, Esq.
 H. A. BOWLER, Esq.
 FREDERICK J. BRAMWELL, Esq.
 REV. J. S. BREWER.
 J. BRINTON, Esq.
 REV. W. H. BROOKFIELD.
 CHARLES BROOKE, Esq.
 DR. BUCHHEIM.

JOHN P. BULL, Esq.
 HON. AND REV. F. BYNG.
 DR. ARCHIBALD CAMPBELL.
 C. M. CAMPBELL, Esq.
 F. S. CARY, Esq.
 W. H. CLABBURN, Esq.
 HYDE CLARKE, Esq.
 LATIMER CLARK, Esq.
 J. G. GRACE, Esq.
 RT. HON. W. COWPER-TEMPLE, M.P.
 DR. G. H. DAVIS.
 REV. J. H. EDGAR.
 REV. J. EVANS.
 LIEUT.-COL. EWART, R.E.
 CYRUS FIELD, Esq.
 J. G. FITCH, Esq.
 PROFESSOR W. H. FLOWER.
 DAVID FORBES, Esq.
 C. DRURY FORTNUM, Esq.
 DR. FRANKLAND.
 C. W. FRANKS, Esq.
 PROFESSOR FULLER.
 OTTO GOLDSCHMIDT, Esq.
 PROFESSOR GOODEVE.
 PETER GRAHAM, Esq.
 WILLIAM HARRIS, Esq.
 WM. HAWES, Esq.
 THOMAS HAWKSLEY, Esq.
 JOHN HICK, Esq., M.P.
 DR. HOGG. *Subes*
 M. D. HOLLINS, Esq.
 JOHN HOLMS, Esq., M.P.

G. HOWARD, ESQ.
 PROFESSOR WILLIAM HUGHES.
 JOHN HULLAH, ESQ.
 J. F. ISELIN, ESQ.
 PROFESSOR JENKIN.
 REV. J. B. JOHNS.
 EDMUND C. JOHNSON, ESQ.
 OWEN JONES, ESQ.
 H. L. LAPWORTH, ESQ.
 W. G. LARKINS, ESQ.
 G. A. MACFARREN, ESQ.
 CHARLES MAGNIAC, ESQ., M.P.
 S. S. MARLING, ESQ., M.P.
 W. MATCHWICK, ESQ.
 WALTER MAY, ESQ.
 WILLIAM MENELAUS, ESQ.
 C. W. MERRIFIELD, ESQ.
 REV. MUIRHEAD MITCHELL.
 ST. GEORGE MIVART, ESQ.
 THOMAS MOORE, ESQ.
 S. MORLEY, ESQ., M.P.
 ALFRED MORRISON, ESQ.
 JOHN PENDER, ESQ.
 JOHN PENN, ESQ.
 F. PITMAN, ESQ.
 JOHN PLATT, ESQ., M.P.
 DR. PRICE.
 PROFESSOR RAMSAY.
 JOHN RAMSBOTTOM, ESQ.
 E. G. RAVENSTEIN, ESQ.
 JULIUS REUTER, ESQ.
 H. A. RIDGWAY, ESQ.
 REV. ARTHUR RIGG.
 H. W. RIPLEY, ESQ.
 W. ROBERTS, ESQ.
 JOHN ROBINS ON, ESQ.
 W. H. SALTER, ESQ.

R. L. SCHMITZ.
 DR. SCHLESINGER.
 DR. P. L. SCLATER.
 FRANK IVES SCUDAMORE, ESQ.
 REV. T. W. SHARPE.
 C. WILLIAM SIEMENS, ESQ.
 W. W. SMYTH, ESQ.
 E. CARLETON TUFNELL, ESQ.
 REV. J. TWISDEN.
 PROFESSOR TYNDALL.
 CROMWELL F. VARLEY, ESQ.
 HENRY VAUGHAN, ESQ.
 H. S. WAV, ESQ.
 PROFESSOR A. WILLIAMSON.
 PROFESSOR WILLIS.
 REV. A. WILSON.
 R. G. WYLDE, ESQ.
 JAMES ALLPORT, ESQ.
 W. CAWKWELL, ESQ.
 C. H. EBORALL, ESQ.
 J. S. FORBES, ESQ.
 J. GRIERSON, ESQ.
 W. JOHNSTONE, ESQ.
 J. P. KNIGHT, ESQ.
 S. L. MASON, ESQ.
 PERCY MORRIS, ESQ.
 HENRY OAKLEY, ESQ.
 ARCHIBALD SCOTT, ESQ.
 J. SMITHELLS, ESQ.
 T. SWARBRICK, ESQ.
 W. THORLEY, ESQ.
 W. G. UNDERDOWN, ESQ.
 SIR C. W. DILKE, BART., M.P.
 WILLIAM LONGMAN, ESQ.
 JOHN MURRAY, ESQ.
 PHILIP C. OWEN, ESQ.
 WENTWORTH L. COLE, ESQ.

The following FOREIGN COMMISSIONERS have been invited, and those accepting the invitation to attend the Ceremony will be presented by the Secretary of State for Foreign Affairs, THE EARL GRANVILLE, K.G. :

Argentine Confederation :
 SENOR CONSTANT SANTA MARIA.

Austria :
 M. LE CHEVALIER FRANCOIS DE WERTHEIM.

Hungary :
 M. CHARLES LOUIS POSNER.

Baden :
 HERR TURBAN.

Bavaria :

PROFESSOR KONRAD KNOLL, Prèsident of the Society of Artists at Munich.

Belgium :

S. A. R. MONSEIGNEUR LE COMTE DE FLANDRE, Honorary President.
 BARON T'KINT DE ROODENBEKE, Senator, President.

*China :**Colombia :*

JAMES L. HART, ESQ., F. R. G. S., Consul
for the United States of Colombia.

Denmark :

M. C. G. HUMMEL, Councillor of State,
and Director of the Polytechnic Insti-
tution at Copenhagen.

France :

M. OZENNE, Councillor of State, Secre-
tary-General to the Ministry of Agri-
culture and Commerce, Commissioner-
General for the Annual International
Exhibitions.

M. DU SOMMERARD, Director of the
Musée des Thermes and of the Hôtel
de Cluny, Assistant Commissioner-
General for the Annual International
Exhibitions.

*Greece :**Hesse :*

HERR SCHLEIERMACHER, Councillor of
the Ministry of Finance, President of
the Central Office for Commerce and
Industry.

Italy :

SIGNOR A. BACCANI.

*Japan :**Netherlands :**Norway :*

M. O. PIHL.

Peru :

M. JULES JARRIFZ.

*Prussia and North German States :**Rome :*

H. E. CARDINAL BERARDI, Minister of
Commerce.

Russia :

M. BOUTOWSKI, Privy Councillor, Di-
rector of the Department of Commerce
and Manufactures.

San Salvador :

JAMES L. HART, ESQ., F. R. G. S., Consul
for San Salvador.

Saxe-Weimar :

COUNT KATCKREUTH.

*Saxony :**Spain :*

SENOR A. BORREGO.

Sweden :

H. R. H. PRINCE OSCAR, President.
BARON A. H. FOCK.

Switzerland :

ALBERT STRECKEISEN, ESQ., Consul-
General for the Swiss Confederation.

*Tunis :**Turkey and Egypt :**United States :*

N. M. BECKWITH, ESQ.

Württemberg :

DR. VON STEINBEIS, President of the
Board of Trade and Commerce.

The following Members of the SOCIETY OF ARTS have been invited, and those accepting the invitation will be presented by the LORD HENRY G. LENNOX, M.P. :—

F. A. ABEL, ESQ., F. R. S.

G. C. T. BARTLEY, ESQ. (*Treasurer.*)

SIR W. H. BODKIN (*Assistant Judge, V.P.*)

EDWIN CHADWICK, ESQ., C. B.

HYDE CLARK, ESQ. (*Treasurer.*)

HENRY COLE, ESQ., C. B. (*V.P.*)

SIR DANIEL COOPER, BART. (*V.P.*)

RT. HON. W. COWPER-TEMPLE, M.P. (*V.P.*)

EARL DE GREY AND RIPON (*V.P.*)

LORD DE L'ISLE AND DUDLEY (*V.P.*)

THE DUKE OF DEVONSHIRE, K. G. (*V.P.*)

SIR CHAS. W. DILKE, BART., M. P. (*V.P.*)

CAPTAIN DONNELLY, R. E.

CAPTAIN DOUGLAS GALTON, C. B., F. R. S.

EARL GRANVILLE, K. G., F. R. S. (*V.P.*)

WILLIAM HAWES, ESQ., F. G. S. (*V.P.*)

CHANDOS WREN HOSKYNs, M. P. (*V.P.*)

LORD HENRY G. LENNOX, M. P. (*V.P., and
Chairman of the Council.*)

SIR JOHN LUBBOCK, BART. (*V.P.*)

REAR-ADMIRAL E. OMMANNEY, C. B., F. R. S.

RIGHT HON. SIR J. S. PAKINGTON, BART.,
M. P. (*V.P.*)

SAMUEL REDGRAVE, ESQ. (*V.P.*)

REV. W. ROGERS (*V.P.*)

BERNHARD SAMUELSON, ESQ., M. P.

SIR FRANCIS SANDFORD (*V.P.*)

VISCOUNT SANDON, M. P.

GEORGE A. SPOTTISWOODE, ESQ.

SEYMOUR TEULON, ESQ. (*V.P.*)

E. C. TUFNELL, ESQ.

THOMAS TWINING, ESQ. (*V.P.*)

HENRY VAUGHAN, ESQ.

JAMES T. WARE, ESQ.

LORD HATHERLEIGH, F. R. S. (*V.P.*)

MAJOR-GEN. F. EARDLEY WILMOT, R. A.,
F. R. S.

P. LE NEVE FOSTER, ESQ., M. A. (*Sec.*)

The following Members of the COUNCIL OF THE ROYAL HORTICULTURAL SOCIETY have been invited, and those accepting the invitation will be presented by THE RIGHT REVEREND THE BISHOP OF WINCHESTER.

HIS GRACE THE DUKE OF BUCCLEUCH,
Montague House.

JAMES BATEMAN, ESQ.

MAJOR R. TREVOR CLARKE.

JOHN CLUTTON, ESQ.

REV. J. DIX.

JOHN KELK, ESQ.

LORD HENRY C. G. LENNOX, M.P.

E. J. LOWE, ESQ., F.R.S.

W. MARSHALL, ESQ.

J. RUSSEL REEVES, ESQ., F.R.S., F.L.S.

W. WILSON SAUNDERS, ESQ., F.R.S.

LIEUT.-COL. H. Y. D. SCOTT, R.E.

H.S.H. THE PRINCE OF TECK.

G. F. WILSON, ESQ., F.R.S.

THE BISHOP OF WINCHESTER.

MR. JAMES RICHARDS, *Secretary*.

The following OFFICIAL REPORTERS have been invited, and those accepting the invitation will be presented by THE LORD HOUGHTON :—

PROFESSOR ABEL.

— ARNAUX, ESQ.

— BAWDEN, ESQ.

C. D. FORTNUM, ESQ.

PROFESSOR GOODEVE.

J. T. GULLICK, ESQ.

J. HULLAH, ESQ.

G. LEACH, ESQ.

R. SODED SMITH, ESQ.

J. MARSHALL, ESQ.

REV. M. MITCHELL.

GAMBIER PARRY, ESQ.

J. H. PULLEN, ESQ.

THE REV. CANON, R.A.

W. B. SCOTT, ESQ.

SIR DIGBY WYATT.

The following HIGH SHERIFFS have been invited, and those accepting the invitation will be presented by the Home Secretary, THE RIGHT HON. H. A. BRUCE :—

BEDFORDSHIRE.

BERKSHIRE.

BUCKS.

CAMBRIDGESHIRE AND
HUNTINGDONSHIRE.

CHESHIRE.

CUMBERLAND.

DERBYSHIRE.

DEVONSHIRE.

DORSETSHIRE.

DURHAM.

ESSEX.

GLOUCESTERSHIRE.

HEREFORDSHIRE.

HERTFORDSHIRE.

KENT.

LEICESTERSHIRE.

LINCOLNSHIRE.

MONMOUTHSHIRE.

NORFOLK.

NORTHAMPTONSHIRE.

NORTHUMBERLAND.

NOTTINGHAMSHIRE.

OXFORDSHIRE.

RUTLAND.

SHROPSHIRE.

SOMERSETSHIRE.

COUNTY OF SOUTHAMPTON

STAFFORDSHIRE.

SUFFOLK.

SURREY.

SUSSEX.

WARWICKSHIRE.

WESTMORELAND.

WILTSHIRE.

WORCESTERSHIRE.

YORKSHIRE.

MIDDLESEX.

ANGLESA.

BRECONSHIRE.

CARDIGANSHIRE.

CARMARTHENSHIRE.

CARNARVONSHIRE.

DENBIGHSHIRE.

FLINTSHIRE.

GLAMORGANSHIRE.

MERIONETHSHIRE.

MONTGOMERYSHIRE.

PEMBROKESHIRE.

RADNORSHIRE.

ANTRIM.

ARMAGH.	LONGFORD.	DUMBARTON.
CARLOW.	LOUTH.	DUMFRIES.
CARRICKFERGUS.	MAYO.	EDINBURGH.
CAVAN.	MEATH.	ELGIN OR MORAY.
CLARE.	MONAGHAN.	FIFE.
CORK.	QUEEN'S COUNTY.	FORFAR.
CORK CITY.	ROSCOMMON.	HADDINGTON.
DONEGAL.	SLIGO.	INVERNESS.
DOWN.	TIPPERARY.	KINCARDINE.
DROGHEDA COUNTY TOWN	TYRONE.	KINCROSS.
DUBLIN COUNTY.	WATERFORD COUNTY.	KIRCUDBRIGHT.
DUBLIN CITY.	WATERFORD CITY.	LANARK.
FERMANAGH.	WEASTMEATH.	LINLITHGOW.
GALWAY COUNTY.	WEXFORD.	NAIRN.
GALWAY TOWN.	WICKLOW.	ORKNEY AND SHETLAND.
KERRY.		PEEBLES.
KILDARE.	ABERDEEN.	PERTH.
KILKENNY COUNTY.	ARGYLL.	RENFREW.
KILKENNY CITY.	AYR.	ROSS.
KING'S COUNTY.	BANFF.	ROXBURGH.
LEITRIM.	BERWICK.	SELKIRK.
LIMERICK COUNTY.	BUTE.	STIRLING.
LIMERICK CITY.	CAITHNESS.	SUTHERLAND.
LONDONDERRY CITY AND COUNTY.	CLACKMANNAN.	WIGTOWN.
	CROMARTY.	

The following MAYORS and PROVOSTS have been invited, and those accepting the invitation will be presented by the Home Secretary, THE RIGHT HON. H. A. BRUCE:—

THE LORD MAYOR OF YORK.	THE MAYOR OF BIDEFORD.
THE LORD MAYOR OF LONDON.	THE MAYOR OF BIRMINGHAM.
THE LORD PROVOST OF EDINBURGH.	THE MAYOR OF BLACKBURN.
THE LORD MAYOR OF DUBLIN.	THE MAYOR OF BODMIN.
THE PROVOST OF ABERDEEN.	THE MAYOR OF BOLTON, LANCASHIRE.
THE MAYOR OF ABINGDON.	THE MAYOR OF BOSTON, LINCOLNSHIRE.
THE MAYOR OF ANDOVER.	THE MAYOR OF BRADFORD, YORKSHIRE.
THE MAYOR OF ARUNDEL.	THE MAYOR OF BRECON.
THE MAYOR OF ASHTON-UNDER-LYNE.	THE MAYOR OF BRIDGENORTH.
THE MAYOR OF BANBURY.	THE MAYOR OF BRIDGWATER.
THE MAYOR OF BARNSTAPLE.	THE MAYOR OF BRIDPORT.
THE MAYOR OF BARROW-IN-FURNESS.	THE MAYOR OF BRIGHTON.
THE MAYOR OF BASINGSTOKE.	THE MAYOR OF BRISTOL.
THE MAYOR OF BATH.	THE MAYOR OF BUCKINGHAM.
THE MAYOR OF BECCLES.	THE MAYOR OF BURY ST. EDMUNDS.
THE MAYOR OF BEDFORD.	THE MAYOR OF CALNE.
THE MAYOR OF BELFAST.	THE MAYOR OF CAMBRIDGE.
THE MAYOR OF BERWICK-UPON-TWEED.	THE VICE-CHANCELLOR OF THE UNI- VERSITY OF CAMBRIDGE.
THE MAYOR OF BEVERLEY.	THE MAYOR OF CANTERBURY.
THE MAYOR OF BEWDLEY.	

- THE MAYOR OF CARDIFF.
THE MAYOR OF CARLISLE.
THE MAYOR OF CARMARTHEN.
THE MAYOR OF CARNARVON.
THE MAYOR OF CHELTENHAM.
THE MAYOR OF CHESTER.
THE MAYOR OF CHESTERFIELD.
THE MAYOR OF CHICHESTER.
THE MAYOR OF CHIPPENHAM.
THE MAYOR OF CHIPPING NORTON.
THE MAYOR OF CHIPPING WYCOMBE.
THE MAYOR OF COLCHESTER.
THE MAYOR OF CONGLETON.
THE MAYOR OF CORK.
THE MAYOR OF COVENTRY.
THE MAYOR OF DARTMOUTH.
THE MAYOR OF DAVENTRY.
THE MAYOR OF DEAL.
THE MAYOR OF DENBIGH.
THE MAYOR OF DERBY.
THE MAYOR OF DEVIZES.
THE MAYOR OF DEVONPORT.
THE MAYOR OF DONCASTER.
THE MAYOR OF DORCHESTER.
THE MAYOR OF DOVER.
THE MAYOR OF DROITWICH.
THE MAYOR OF DUDLEY.
THE PROVOST OF DUMFRIES.
THE PROVOST OF DUNDEE.
THE PROVOST OF DUNBAR.
THE PROVOST OF DUNFERMLINE.
THE MAYOR OF DURHAM.
THE PROVOST OF ELGIN.
THE MAYOR OF EVESHAM.
THE MAYOR OF EXETER.
THE MAYOR OF EYE.
THE MAYOR OF FALMOUTH (PENRYN).
THE MAYOR OF FAVERSHAM.
THE MAYOR OF FOLKESTONE.
THE PROVOST OF FORFAR.
THE MAYOR OF GATESHEAD.
THE PROVOST OF GLASGOW.
THE MAYOR OF GLASTONBURY.
THE MAYOR OF GLOUCESTER.
THE MAYOR OF GODALMING.
THE MAYOR OF GRANTHAM.
THE MAYOR OF GRAVESEND.
THE MAYOR OF GREAT GRIMSBY.
THE PROVOST OF GREENOCK.
THE MAYOR OF GUILDFORD.
THE CHIEF MAGISTRATE OF GUERNSEY.
THE PROVOST OF HADDINGTON.
THE MAYOR OF HALIFAX.
THE MAYOR OF HARTLEPOOL.
THE MAYOR OF HARWICH.
THE MAYOR OF HASTINGS.
THE MAYOR OF HELSTON.
THE MAYOR OF HEREFORD.
THE MAYOR OF HERTFORD.
THE MAYOR OF HONITON.
THE MAYOR OF HUDDERSFIELD.
THE MAYOR OF HULL.
THE MAYOR OF HUNTINGDON.
THE MAYOR OF HYTHE.
THE MAYOR OF IPSWICH.
THE MAYOR OF NEWPORT (ISLE OF WIGHT).
THE PROVOST OF JEDBURGH.
THE BAILIFF OR CHIEF MAGISTRATE.
THE BAILIFF OF JERSEY.
THE CHAIRMAN OF THE BOARD, KEIGHLEY.
THE MAYOR OF KENDAL.
THE MAYOR OF KIDDERMINSTER.
THE PROVOST OF KILMARNOCK.
THE MAYOR OF KING'S LYNN.
THE MAYOR OF KINGSTON.
THE PROVOST OF KIRCALDY.
THE PROVOST OF LANARK.
THE MAYOR OF LANCASTER.
THE MAYOR OF LAUNCESTON.
THE MAYOR OF LEEDS.
THE MAYOR OF LEICESTER.
THE MAYOR OF LEOMINSTER.
THE HIGH BAILIFF OF LEWES.
THE MAYOR OF LICHFIELD.
THE MAYOR OF LIMERICK.
THE MAYOR OF LINCOLN.
THE MAYOR OF LISKEARD.
THE MAYOR OF LIVERPOOL.
THE MAYOR OF LOUTH (LINCOLNSHIRE).
THE MAYOR OF LUDLOW.
THE MAYOR OF LYME REGIS.
THE MAYOR OF LYMINGTON.
THE MAYOR OF MACCLESFIELD.
THE MAYOR OF MAIDENHEAD.
THE MAYOR OF MAIDSTONE.
THE MAYOR OF MALDON.
THE MAYOR OF MALMESBURY.
THE MAYOR OF MANCHESTER.
THE MAYOR OF MARGATE.
THE MAYOR OF MARLBOROUGH.

- THE HIGH CONSTABLE OF MERTHYR TYDVIL.
 THE MAYOR OF MIDDLESBOROUGH.
 THE PROVOST OF MONTROSE.
 THE MAYOR OF NEWARK.
 THE MAYOR OF NEWBURY.
 THE MAYOR OF NEWCASTLE (STAFFORDSHIRE).
 THE MAYOR OF NEWCASTLE-ON-TYNE.
 THE MAYOR OF NEWPORT (MONMOUTH).
 THE MAYOR OF NORTHAMPTON.
 THE MAYOR OF NORWICH.
 THE MAYOR OF NOTTINGHAM.
 THE MAYOR OF OLDHAM.
 THE MAYOR OF OSWESTRY.
 THE MAYOR OF OXFORD.
 THE PROVOST OF PAISLEY.
 THE MAYOR OF PEMBROKE.
 THE MAYOR OF PENZANCE.
 THE MAYOR OF PETERBOROUGH.
 THE PROVOST OF PERTH.
 THE MAYOR OF PLYMOUTH.
 THE MAYOR OF PONTEFRACT.
 THE MAYOR OF POOLE.
 THE MAYOR OF PORTSMOUTH.
 THE MAYOR OF PRESTON.
 THE MAYOR OF READING.
 THE MAYOR OF REIGATE.
 THE MAYOR OF RETFORD, EAST.
 THE MAYOR OF RICHMOND (YORKSHIRE).
 THE MAYOR OF RIPON.
 THE MAYOR OF ROCHESTER.
 THE MAYOR OF ROMSEY, HANTS.
 THE MAYOR OF RYE.
 THE MAYOR OF SAFFRON WALDEN.
 THE MAYOR OF SALFORD.
 THE MAYOR OF SALISBURY.
 THE MAYOR OF SANDWICH.
 THE MAYOR OF SCARBOROUGH.
 THE PROVOST OF SELKIRK.
 THE MAYOR OF SHEFFIELD.
 THE MAYOR OF SHREWSBURY.
 THE MAYOR OF SOUTHAMPTON.
 THE MAYOR OF SOUTH MOLTON.
 THE MAYOR OF SOUTH SHIELDS.
 THE MAYOR OF STAFFORD.
 THE MAYOR OF STAMFORD.
 THE MAYOR OF ST. ALBAN'S.
 THE MAYOR OF ST. IVES.
 THE PROVOST OF STIRLING.
 THE MAYOR OF STOCKPORT.
 THE MAYOR OF STOCKTON.
 THE MAYOR OF STRATFORD-ON-AVON.
 THE RETURNING OFFICER OF STROUD.
 THE MAYOR OF SUDBURY.
 THE MAYOR OF SUNDERLAND.
 THE MAYOR OF SWANSEA.
 THE MAYOR OF TAMWORTH.
 THE MAYOR OF TAUNTON.
 THE MAYOR OF TEWKESBURY.
 THE MAYOR OF THETFORD.
 THE MAYOR OF TIVERTON.
 THE MAYOR OF TORRINGTON.
 THE MAYOR OF TOTNES.
 THE MAYOR OF TRURO.
 THE MAYOR OF TYNEMOUTH.
 THE MAYOR OF WAKEFIELD.
 THE MAYOR OF WALSALL.
 THE MAYOR OF WALLINGFORD.
 THE MAYOR OF WAREHAM.
 THE MAYOR OF WARRINGTON.
 THE MAYOR OF WARWICK.
 THE MAYOR OF WATERFORD.
 THE MAYOR OF WELLS.
 THE MAYOR OF WEXFORD.
 THE MAYOR OF WEYMOUTH.
 THE MAYOR OF WIGAN.
 THE MAYOR OF WINCHESTER.
 THE MAYOR OF WINDSOR.
 THE MAYOR OF WISBEACH.
 THE MAYOR OF WOLVERHAMPTON.
 THE MAYOR OF WOODSTOCK.
 THE MAYOR OF WORCESTER.
 THE MAYOR OF YARMOUTH.
 THE HIGH BAILIFF OF WESTMINSTER.

The following Members of MUSICAL COMMITTEE have been invited, and those accepting the invitation will be presented by the RIGHT HON. SIR JOHN PAKINGTON, BART., C.C.B., M.P. :—

THE EARL OF WILTON.

LORD GERALD FITZGERALD.

THE RIGHT HON. SIR JOHN PAKINGTON,
BART., G.C.B., M.P.

THE HON. SEYMOUR EGERTON.

FREDERIC CLAY, ESQ.

A. S. COLE, ESQ.

FRANK MORRISON, ESQ.

M. GOUNOD.

A. SULLIVAN, ESQ.

CHEVALIER PINSUTI

DR. MILLER.

The following CHAIRMEN OF THE CHAMBERS OF COMMERCE have been invited, and those who have accepted the invitation will be presented by the President of the Board of Trade, THE RIGHT HON. CHICHESTER FORTESCUE, M.P. :—

ABERDEEN.

BATLEY.

BELFAST.

BIRMINGHAM.

BRADFORD.

BRISTOL.

CARDIFF.

CORK.

COVENTRY.

DARLINGTON.

DERBY.

DEWSBURY.

DOUGLAS (ISLE OF MAN).

DOVER.

DUBLIN.

DUNDEE.

EDINBURGH.

FALMOUTH.

GLASGOW.

GLOUCESTER.

GOOLE.

GREENOCK.

HALIFAX.

HARTLEPOOL (WEST).

HOLMFIRTH.

HUDDERSFIELD.

HULL.

KENDAL.

LEEDS.

LEITH.

LIMERICK.

LIVERPOOL (AMERICAN).

LIVERPOOL.

LLANELLY.

MACCLESFIELD.

MANCHESTER.

MIDDLESBOROUGH.

MORLEY.

NEWCASTLE-ON-TYNE.

NEWPORT (MON.)

NORTHAMPTON.

NORTH SHIELDS.

NORWICH.

NOTTINGHAM.

PLYMOUTH.

ROCHDALE.

RUNCORN AND UPPER
MERSEY.

SALT CHAMBER, NORTH-
WICH.

SHEFFIELD.

SHOREHAM.

SOUTH OF SCOTLAND.

SOUTH SHIELDS.

SOUTHAMPTON.

STOCKTON-ON-TEES.

WAKEFIELD.

WATERFORD.

WICK.

WOLVERHAMPTON.

WORCESTER.

The MASTERS of the following CITY COMPANIES have been invited, and those accepting the invitation will be presented by THE RIGHT HON. THE LORD MAYOR :—

ARMOURERS AND BRAZIERS.	FELLOWSHIP PORTERS.	MERCHANT TAYLORS.
APOTHECARIES.	FELTMAKERS.	MUSICIANS.
BAKERS.	FISHMONGERS.	NEEDLE MAKERS.
BARBERS.	FOUNDERS.	PAINTER STAINERS.
BASKET MAKERS.	FLETCHERS.	PATTEN MAKERS.
BOWYERS.	FRAMEWORK KNITTERS.	PEWTERERS.
BREWERS.	FRUITERERS.	PLASTERERS.
BRODERERS.	GIRDLEERS.	PLUMBERS.
BUTCHERS.	GLASS-SELLERS.	POULTERERS.
BLACKSMITHS.	GLAZIERS.	SALTERS.
CARMEN.	GLOVERS.	SADDLERS.
CARPENTERS.	GOLDSMITHS.	SCRIVENERS.
CLOCKMAKERS.	GOLD AND SILVER WIRE	SHIPWRIGHTS.
CLOTHWORKERS.	DRAWERS.	SKINNERS.
COACH AND HARNESS	GUNMAKERS.	SPECTACLE MAKERS.
MAKERS.	GROCCERS.	STATIONERS.
COOKS.	HABERDASHERS.	TIN PLATE WORKERS.
COOPERS.	HORNERS.	TALLOW CHANDLERS.
CORDWAINERS.	IRONMONGERS.	TILERS AND BRICKLAYERS.
CUTLERS.	INNOLDERS.	TURNERS.
CURRIERS.	LEATHERSELLERS.	UPHOLDERS.
DISTILLERS.	LORINERS.	VINTNERS.
DRAPERS.	MASONS.	WHEELWRIGHTS.
DYERS.	MAKERS OF PLAYING	WAX CHANDLERS.
FAN MAKERS.	CARDS.	WOOLMEN.
FARRIERS.	MERCERS.	WEAVERS.

THE
EXHIBITION OF MUSICAL ART,

AT THREE O'CLOCK, IN THE
ROYAL ALBERT HALL,

CONDUCTOR SIR MICHAEL COSTA.

No. 1.—OVERTURE.

No. 2.—CHORALE,

REPRESENTING ITALIAN MUSIC,

Composed and conducted by
CHEVALIER PINSUTI.

No. 3.—GALLIA.

Composed and conducted by M. CH. GOUNOD.

The words from the Bible,

CHORUS.

LATIN VERSION.

Quomodo sedet sola civitas
plena populo! Facta est quasi
vidua domina Gentium!

Princeps provinciarum facta
est sub tributo!

Plorans ploravit in nocte, et

ENGLISH TRANSLATION.

How doth the city sit soli-
tary that was full of people!
how is she become as a widow!

she that was great among the
nations, and Princess among
the Provinces, how is she be-
come tributary!

She weepeth sore in the

Non est qui consoletur eam ex lacrymæ ejus in maxillis ejus. omnibus charis ejus: Omnes amici ejus spreverunt eam, et facti sunt ei inimici.

night, and her tears are on her cheeks; among all her lovers she hath none to comfort her: all her friends have dealt treacherously with her, they are become her enemies.

SOLO.

Via Sion lugent, eo quod non sint qui veniant ad solemnitatem: Omnes portæ ejus destructæ sacerdotes ejus gementes: Virginesque squalidæ, et psa oppressa amaritudine.

The ways of Zion do mourn, because none come to the solemn feasts: all her gates are desolate; her priests sigh, her virgins are afflicted, and she is in bitterness.

CHORUS—WITH SOLO.

O vos omnes, qui transitis per viam! Attendite, et videte si est dolor sicut dolor meus!

All ye that pass by! behold, and see if there be any sorrow like unto my sorrow!

Vide, Domine, afflictionem meam, quoniam erectus est inimicus!

O Lord, behold my affliction: for the enemy hath magnified himself!

SOLO AND CHORUS.

Jerusalem! Jerusalem! Convertere ad Dominum Deum tuum!

Jerusalem! Jerusalem! be converted to the lord thy God!

 No. 4.—GRAND MARCH,

REPRESENTING GERMAN MUSIC,

Composed by

DR. F. HILLER.

DRAMATIC CANTATA,

Composed and conducted by

MR. ARTHUR SULLIVAN.

WORDS BY TOM TAYLOR.

ON SHORE AND SEA.

The action passes in the 16th century at a port of the Riviera, near Genoa, and on board of a Genoese and a Moorish Galley at Sea.

THE PERSONS REPRESENTED ARE :

LA SPOSINA—a Riviera woman. | CHORUS OF RIVIERA WOMEN.
IL MARINAJÒ—a Genoese sailor. | CHORUS OF GENOESE WOMEN.

CHORUS OF MOORISH SEA-ROVERS.

ARGUMENT.

As a subject not inappropriate to a celebration intended for the honour and advancement of the Arts of Peace, this Cantata has for its theme the sorrows and separations necessarily incidental to war. A dramatic form has been chosen, as lending itself best to musical expression. In order to keep clear of the national susceptibilities and painful associations connected with recent warfare, the action has been thrown back to the time when constant conflict was waged between the Saracen settlements on the shores of northern Africa and the Christian powers of the Mediterranean sea-board, particularly the Genoese. The action passes on shore at one of the many small sea-ports dependent on Genoa, such as Cogoletto, or Camogli, Ruta, or Porto-Ferio, in which galleys were manned and fitted out for her service, and at sea, on board first of a Genoese, and afterwards of a Moorish galley. The Cantata opens with the fleet weighing anchor to the joyous song of the sailors as they heave at the windlass and spread the sail, and the lament of wives and mothers, sisters and sweethearts, left sorrowing on shore.

Then the scene changes to the sea. Aboard one of the galleys, in the midnight watch, the thoughts and prayers of the sailor go back to the loved ones left behind, and invoke for them the protection of our Lady, Star of the Sea.

Months pass. The scene changes again to the shore. The fleet, so long and anxiously looked for, shows on the horizon, and the crowd flocks to the port, to greet its triumphant entry, headed by the young wife or maiden whose fortunes the Cantata follows. But the price of triumph must be paid. The galley aboard which her sailor served is missing. It has been taken by the rovers. Her beloved is captive or slain. She gives expression to the desolation, amid the sympathizing sorrow of her companions.

Her beloved, however, is not slain, but a slave, toiling at the oar, under the lash of his Moorish captors. He plans a rising on the rovers, and while they are celebrating their triumph with song and feasting, possesses himself of the key of

the chain to which, as it ran from stem to stern of these galleys, each prisoner was secured, and exhorts his fellow-prisoners to strike for their liberty. The galley-slaves, after encouraging each other to the enterprise while they toil at the oar, rise on their captors, master the galley, and steer homewards. Re-entering the port, they are welcomed by their beloved ones; the sorrow of separation is turned to rejoicing, and the Cantata ends with a chorus expressing the blessedness of Peace, and inviting all nations to this, her temple.

No. 1.—CHORUS OF SAILORS.

The windlass ply, the cable haul,
 With a stamp and go, and a yeo-heave-oh!
 Your sails to the wind let fall!—
 Joys of the shore we must forego,
 But ours are the joys of the sea—
 To brave the storm and to sink the foe,
 And the spoil of victory.

CHORUS OF WOMEN.

You leave us here, to watch and weep—
 The lonely night—the dreary day—
 'Tis women's hearts your anchors keep,
 Their lives you bear away!—
Tutti. { Then up with the Red Cross, broad and brave,
 { And sweep the Crescent from the wave!

No. 2.—RECITATIVE (*Il Marinajo*).

'Tis the mid-watch of night—stars glisten keen;
 The winds are piping loud in sheet, and stay—
 O'er the bulwark, gazing on the sea,
 The sailor thinks of those he left on shore.

SONG (*Il Marinajo*).

The wave at her bows is afire,
 And afire in her wake behind—
 And higher, and ever higher
 Are rising sea, and wind—
 As in man's heart love's desire,
 And home thoughts in his mind.

CHORUS OF SAILORS.

Maris Stella—from on high
Guard our homes that sleeping lie!
Maris Stella, comfort pour
On the hearts we left ashore!

SOLO (*Il Marinajo*).

What doth now the maid I love?
Does she sleep, and dream of me?
Or prays she her saint above
Shield of her sailor to be?
Sending her heart, like a dove,
Hither across the sea!

CHORUS OF SAILORS.

Maris Stella, etc., etc., etc.

No. 3.—RECITATIVE (*La Sposina*).

From spring-time on to summer draws the year,
And still they come not—still we watch, and weep—
But see, yon cloud of canvas—faint and far!
They come, the loved, the longed for, home from war.
Streamers and pennons wave! They near the shore!
Signal to signal answ'ring—fleet to fort.
But many a noble ship, and gallant crew
That sailed exulting forth, returns no more.
Where is the galley that bore hence my love?
It shows not with the rest! Oh, presage dire!
Mourn, mourn with me—my love is lost, or slain.

No. 4.—SONG AND CHORUS (*La Spinosa & Women*).

Soft and sadly sea-wind swell,
Soft and sadly roll, oh, wave—

Wind that tolled my sailor's knell—
 Sea that made my sailor's grave—
 Dark my life for evermore
 As that ocean grave shall be—
 Sad my voice along the shore,
 As the wind that wails for thee!

CHORUS OF WOMEN.

Dark her life for evermore
 As the ocean grave shall be,
 Sad her voice along the shore
 As the wind that wails for thee!

No. 5.—M O R E S Q U E (*Instrumental*).

No. 6.—R E C I T A T I V E (*Il Marinajo*).

The Crescent o'er the Cross is hoisted high,
 And cymbals clash, and pipe, and drum are loud,
 While o'er the Christian captives, chained and sad,
 The unbelievers' song of triumph sounds.

CHORUS OF MOSLEM TRIUMPH, AND CALL TO PRAYER.

Alla'hu akbar! Alla'hu akbar!
 Mohammadar rasoolu-l-la'! ;
 La'ila'ha illa-l-la'h!*

No. 7.—R E C I T A T I V E (*Il Marinajo*).

They chain not Christian souls that chain their limbs!
 While now the Moslem feasts, or sleeps secure,
 Shape we our freedom: brothers as we are
 In faith, and suffering, be brothers too
 In striking for release, and for revenge!

* TRANSLATION.

God is most great! God is most great!
 Mohammed is God's apostle;
 There is no deity but God.

This key, won from the sleeping Moslem's hold,
Unlocks our chain—a stout stroke does the rest!

No. 8.—CHORUS OF CHRISTIAN SAILORS AT THE OAR.

With a will, oh, brothers, with one will for all!
Think of wives, and mothers, as the oars rise and fall—
Heavy hearts make weary hands, and heavy ours should be
Toiling for the Infidel, far out at sea!

But there is comfort, brothers, in life and in death,
Hold to Christian manhood, firm in Christian faith.
Faithful hearts make fearless hands, and faithful hearts have we,
The Christian 'gainst the Infidel, chained though we be.

Pass the word, my brothers, pass it light, and low,—
Oars will break to weapons, chains will weight a blow—
Manly hearts make mighty hands, it is but one to three,
Then up, and on the Infidel—a blow—and we are free!

No. 9.—RECITATIVE (*Il Marinajo*).

Hark! on the night—the clash of falling chains,
The rush of sudden feet—and desperate hands
That make, or master weapons! Smite nor spare!
The galley 's ours!—'bout ship, and steer for home.

DUET (*La Sposina and Il Marinajo*).

LA SPOSINA. Here on thy heart, where I ne'er hoped to rest
The weight of my brow, and the woe of my breast—
Here on the heart of my love let me lie—
Here in my joy, let me live, let me die!

II. MARINAJO. Come to the heart that ne'er thought to find rest,
In the chain of thy arms, on the wave of thy breast,
The lash and the oar as a dream are gone by,
While thus in the clasp of my true love I lie!

CHORUS (*Tutti*).

Sink and scatter, clouds of war!
Sun of Peace, shine full and far!
Why should nations slay and spoil,
With hearts to love, and hands to toil?
Wherefore turn to mutual ill
God-given strength and skill?
Blest the prince whose people's choice
Bids the land in peace rejoice;
Blest the land whose prince is wise
Peaceful progress to devise—
Closed the brazen gates of Mars,
Peace her golden gates unbars!
Let the nations hear her call—
Enter, welcome, one and all!

No. 6.—OVERTURE.

No. 7.—GOD SAVE THE QUEEN,

By the chorus and audience.

First Annual International Exhibition.

As year by year we go on adding to the already very lengthy list of exhibitions, it becomes more and more impossible, in describing a new one, to afford any adequate record of those which have gone before. We make this statement by way of apology, finding how invariably it has been the rule to preface the remarks on an Exhibition with a review of all its predecessors. Mr. John Hollingshead, in the Official Catalogue of the 1862 Exhibition, devotes some 50 quarto pages to this subject, and we may refer those who take an interest in such statistics to his very exhaustive treatise.

Perhaps, again, it hardly falls within our province to examine the train of events which produced what we may call the Exhibition movement. There can be but little doubt that the tendency to exhibit, or more generally speaking the effort after publicity of all kinds, is a special feature of the nineteenth century. Commercial prosperity and success depends at the present day, to a very large extent, upon such publicity and display; and advertising has become quite an institution among us. Now we owe this tendency, doubtless, mainly to the great facilities for intercommunication which the introduction of steam power has provided us with, but there must be other more deeply-seated reasons for the rapid spread of the movement. Evidently, according to Mr. Hollingshead's account, England was not ripe in 1828 for national exhibitions of a similar character to those which had been fairly successful in France, and we must therefore look to a subsequent period for that change in public feeling which made the first International Exhibition of 1851 so eminently

successful. We are not aware that this question has ever been handled by those capable of giving an authoritative opinion, but it would be an interesting subject for investigation, and might result, perhaps, in enabling us to form a more accurate estimate of the way in which such displays as the present one really operate in improving or stimulating our artists and manufacturers.

There can be, we think, but little doubt that the spirit of much of our modern advertising is in the main false, and, therefore, it would seem to follow that those who look upon Exhibitions merely as a mode of publicity and of puffing their productions, and without any idea of the chances afforded them of contrasting their works with those of their fellows, and thus finding out their defects and shortcomings, are acting upon a wrong and vicious principle. If we could establish the fact that modern free-trade necessitated such world's shows, or could demonstrate that by such periodical gatherings we were fulfilling some inevitable law of human progress and civilization, we might remove many of the objections which are frequently brought forward by those inimical to International Exhibitions.

As exhibitions of a local or even national character from being held in the first instance only occasionally, or at intervals of several years, gradually became perennial; so now, twenty years after the first International Exhibition, we find that these too are in future to take place annually.

Before describing the building and its contents, we may briefly refer to the general scheme of the Exhibition, and point out in what way it differs from its predecessors. One of the chief differences is the subdivision of its industrial portion into groups, only a few of which will be shown in any particular year, but so arranged and distributed that after the lapse of seven or ten years, when the whole round of industrial manufactures will have been traversed, the same group of objects will again come forward for exhibition. The fine arts will not follow this rule, but come on yearly; and thus, in a building of limited extent, it becomes possible to hold an exhibition of the most comprehensive and varied character, by spreading it over a number of years,

instead of compressing a vast number of heterogeneous objects into a huge building in a single year. It is impossible to over-estimate the value of this scheme if carried out in its integrity, affording as it will do a means of comparing and recording the growth and gradual improvement of our industry and manufactures; and to complete its usefulness, we are promised careful reports on the display by judges well qualified to pronounce on the respective merits of the objects exhibited.

Another important feature in these annual exhibitions will be their selective character; in all former gatherings it has been usual to allow manufacturers to send in demands for space, and then to allot the interior of the buildings, as far as possible, fairly among the different applicants, leaving it for the jurors to decide upon the best objects in each class, and to award the medals and prizes accordingly. In the present Exhibition, however, no prizes will be given; the fact of selection and admission will constitute a sufficient distinction, as nothing will be admitted unless it is remarkable for merit of some kind.

This weeding out, if we may so term it, of the objects constitutes a valuable innovation, and one which will go far towards removing from the Exhibition a very objectionable class of contributors, besides being in itself a material guarantee of the high-class character of the display.

Again, the reports of the Exhibition are promised to us one month after the opening, or on the 1st of June, instead of some months after the close of the building, as has frequently before been the case; these reports will therefore be available as guides or handbooks to the Exhibition, and thus be of infinite value both to the public and the exhibitors themselves. Another feature of these new exhibitions is the arrangement of the works which will be undertaken by the Commissioners, in glass cases which they will themselves furnish; thus relieving the contributors of considerable expense and trouble, securing uniformity, and retaining in their own hands the absolute control of the works exhibited.

Lastly, in lieu of making the display to rest merely on the grounds of the excellence of the works submitted, objects will

be accepted on account of their novelty or their cheapness, or a combination of these qualities, and instead of dividing the Exhibition into sections and sub-divisions, where the works of each country and of each contributor will be kept distinct, the different branches of each class will be brought together, so that similar productions from different countries and localities will be brought into immediate juxtaposition, whereby their examination and comparison will be facilitated. Indeed, to such an extent has this sub-division been carried, that in Class VIII., for instance, individual objects—such as cups and saucers, toilet services, and plates—from all parts of the world are shown side by side; all the cups in one set of cases, all the plates in another, and so on.

Having thus briefly noticed the aims and scope of the Exhibition, we may pass on to the description of the building, or rather buildings—for there are several in which the display takes place. The Gardens of the Royal Horticultural Society are doubtless familiar to our readers, and in buildings, surrounding these Gardens, many of them erected for the purpose, the annual Exhibitions will be held. Thus on the eastern and western sides of the Gardens, partly embracing the old arcades, are constructed the magnificent Industrial and Fine Art Galleries. On the north, the existing quadrants have been surmounted with an additional storey, in the shape of a glazed arcade, to form a communication with the Royal Albert Hall, the Picture Galleries of which, the Lecture Theatres, and many of the smaller rooms, will be used for the purposes of the Exhibition. On the south of the Gardens, a portion of the old galleries, which in the Exhibition of 1862 constituted the Refreshment Department, are to be used again for a similar purpose, and these galleries have been connected with the Exhibition by passages formed beneath the south-east entrance to the Gardens, and through the arcades on the western side.

We have by this means a group of buildings nearly a mile in circumference, affording excellent opportunities for classification and arrangement; a pleasant garden in the centre, and

plenty of spare ground on the outside for annexes, and for the display of heavy goods capable of being shown out of doors.

The special buildings for the Exhibition on either side of the Gardens are faced on the garden-side with red brick and terra cotta, while on the outer sides, towards the main road, the façade is merely of plain brickwork, without any attempt at decoration. The lower storey of these buildings, serving for the industrial sections of the Exhibition, is placed against the red brick arcade of the Gardens, which forms a sort of open loggia projecting from the new galleries, and obviating the necessity for an ornamental front, while the flat roof of the arcades affords us an excellent summer walk round the Gardens, protected as it will be from the sun by trellis-work and creeping plants.

The land between the Exhibition and the road will, before long, be built over, and thus it has not been considered necessary to make an ornamental front on that side. The glazed passage, which has been constructed on the top of the north arcades of the Gardens, is made with light wooden ribs or principals, on the plan which was so successfully introduced by the late Captain Fowke, R.E., for the drill-shed at the South Kensington Museum, and which has since been used for the orchard houses forming the eastern and western approaches to the Gardens. The Royal Albert Hall, which will form a very valuable adjunct to the Exhibitions, has been erected from the designs of Lieut.-Colonel Scott, R.E., who is also the architect of the new Exhibition buildings; the ornamental exterior of the Hall is similar in style to the new Museum at South Kensington, being faced with red brick and terra-cotta, and surrounded by a magnificent frieze in mosaic work of encaustic tesserae. As portions only of the Hall will be set apart for the use of visitors to the Exhibition, it seems unnecessary to lay before our readers a detailed description of this wonderful building. The part in which most visitors to the Exhibition will be interested is the Picture Gallery, which entirely surrounds the main hall, at a height of 54 ft. above the ground level. This gallery will serve as a promenade, where those coming to the Exhibitions may, without further charge, listen to

the organ performances, morning concerts, and other entertainments provided from time to time by the Commissioners. In these galleries, the eastern and western Theatres, and the lower rooms on the south side of the building, the drawings and engravings, woollen fabrics, and objects connected with the educational section, are arranged. The picture-gallery is 20 ft. wide, and 780 ft. in length, and communicates with the Hall by means of an arcade of 30 arches. The theatres are 50 ft. by 45 ft., and the lower rooms are all 20 ft. wide.

Perhaps, however, as the musical portion of the opening ceremony takes place in the Royal Albert Hall, we may say a few words with reference to its interior arrangements. The central floor space is occupied by the arena, in the shape of an ellipse, 102 ft. by 68 ft. Surrounding the arena, and raised slightly above it, is a tier of ten rows of seats, which constitutes the amphitheatre, and above this, against the wall of the Hall are situated the loggie boxes, 40 in number. Above them, again, are the forty principal or grand tier boxes, and over them the second tier of boxes, of which there are 80. Over the boxes, sloping back to the main wall of the building, are the balcony seats, to the number of 1,800, disposed in 8 rows. This brings us to the picture gallery we have just been speaking of, which may be used either as a promenade, or it may be covered with a staging, and would then, if this were necessary, on any great occasion, seat 2,000 spectators. The Hall will readily contain an audience of 6,000, and there is further an orchestra contrived for 1,200 performers.

In the centre of the orchestra is the organ, 60 ft. wide and 70 ft. high, which has been built by Mr. Willis, of Camden Town, and consists of 125 stops, and close upon 7,000 pipes; the bellows and blowing machines are propelled by two steam-engines of 8 and 13 horse power, built by Messrs. J. Penn and Son, of Greenwich.

From this brief general description of the buildings, we may pass on to a review of their special features and contents. The industrial galleries on the western side of the gardens are

used this year for the machinery in motion—such machinery only being shown as relates to woollens and worsted, or to pottery. The fine art galleries above them have been allotted to the English exhibitors, while those on the eastern side are, with the exception of one room, entirely devoted to foreign artists. In the eastern industrial galleries has been arranged the pottery, porcelain, &c., of all nations; the coarser kinds being exhibited beneath the arcades of the Royal Horticultural Society. In the glazed corridors leading to the hall, some of the Indian art manufactures will be shown for which space could not be found in the picture-gallery, as also some of the foreign pottery. In the south-western arcade will be found the collection of scientific inventions, and near them, in the exterior gardens, are the collections of wool-producing animals, and the Swedish School-room, a branch of the education department. On the eastern side an annexe has been erected for brick-making machinery; and the French Government has also erected a large building for those objects contributed by France to the industrial sections, for which insufficient space had been allotted in the main building.

It will be as well, before giving a more detailed account of the contents of the various buildings we have enumerated, if we indicate briefly a few of the leading dimensions. The extreme length of the eastern and western galleries, which are similar in every respect, is 600 ft. They consist of four towers and three intermediate buildings, the two central towers, which are the widest, are 60 ft. each, the end ones being 32 ft. The intermediate gallery is 97 ft. in length, and the other two each 152 ft. The width of the industrial galleries is 29 ft., increased to 31 ft. in the towers. The arcades of the gardens are uniformly 20 ft. wide. The picture galleries, which are constructed on the proportions determined by Mr. Richard Redgrave, R.A., and erected by Captain Fowke, for the Sheepshanks Galleries at the South Kensington Museum, are all top lighted, and 30 ft. each way, *i.e.* from the floor to the top of the cove, and in extreme width. To avoid the expense of double glazing, extensive use has been

made of calico blinds, stencilled with a simple pattern, similar in design to those which proved so successful in the English Court of the Paris Exhibition. The end towers are in every case used as staircases, and in them, by means of a handsome flight of stone steps, 11 ft. wide, access is obtained to the picture galleries.

The heating of the building is effected by means of hot water conveyed in 4-inch pipes to every part of the building, and has been carried out by Messrs. Weekes, of King's Road, Chelsea. No special arrangements have been made for the ventilation of the galleries, neither have any means been provided for lighting them up with gas. The terra-cotta work of the exterior, which was designed by Mr. Moody and his assistants from the School of Art at the South Kensington Museum, was made in London, at Mr. Blanchard's works, while Messrs. Gibbs and Canning have supplied the terra-cotta for the completion of the decoration of the arcades of the Gardens. This consists mainly of a series of niches and a frieze of letters, modelled in relief from the designs of the late Mr. G. Sykes.

We may now say a few words on the means which were adopted for getting together the works comprised in this Exhibition, and for conducting the general business connected with it.

At a meeting held on the 8th of July, 1869, Her Majesty's Commissioners nominated certain of their number to form a General Purposes Committee, to prepare and carry out the general scheme of the Exhibition; and at this meeting the following gentlemen were invited to act, viz., Earl de Grey and Ripon (Chairman), Marquis of Lansdowne, Earl of Devon, Earl Granville, Lord Northbrook, General Grey, Sir Stafford Northcote, Mr. Bruce, Mr. Forster, Sir Francis Sandford, Mr. Bowring, Mr. Cole, Mr. Gibson, Dr. Lyon Playfair, and Mr. Thring.

The first meeting of this Committee took place on the 6th of August. At this meeting the steps previously taken by the Commissioners were confirmed, and the circular explanatory of the Exhibition, which had been already prepared, was agreed upon. This circular, dated July 23rd, contains the main

sub-division of the objects into four groups, and the general regulations and instructions to exhibitors. At the second meeting in November, the plan having been prepared, the tender of Messrs. Lucas Brothers, for the erection of the Building, for a sum exclusive of terra-cotta work, and tile-flooring, of £85,788, was accepted. This amount was reduced by sundry omissions and alterations to a total of £74,031, for which sum the buildings have been completed. In order to render the method upon which the present exhibition would be arranged and conducted as intelligible as possible, and to explain more fully its scope and objects, a Specimen Catalogue was largely circulated, gentlemen appointed to act as deputy-commissioners were sent round to the chief manufacturing centres, and the system on which the various classes were to be established was extensively advertised.

The next step was to send out to all artists and manufacturers who were likely to be interested or to take part in the display, provisional application forms on which they were requested to state whether they proposed to send any of their works for the inspection of the committees of selection. By this means it became possible before the days fixed for the reception of the goods to form an estimate of the number of objects likely to be sent in, and of the space they would occupy. Influential committees were appointed to advise Her Majesty's Commissioners on the best method to adopt for arranging and selecting the various classes of goods, and for taking the necessary steps to ensure the due representation of those classes in which the number of applicants seemed insufficient.

As the time approached for the sending in of the goods, namely, from the 1st to the 28th of February, forms were despatched to every exhibitor who had made a preliminary application, and on these forms he was requested to give, not only all the particulars requisite for the Catalogue, but also duplicate registers of all the information required for the reception and charge of the objects he proposed to send in. By making the exhibitor supply all this information the work of the secretariat has been much diminished, and the utmost amount of accuracy has been ensured.

When the goods had been sent in on the days fixed, a meeting of the special Committee of selection was convened, and the merits of the various objects, and their suitability for exhibition, was discussed, much in the same way that pictures come before the Council at the Royal Academy. The objects were divided upon their merits into three classes, marked with the letters A, accepted; D, doubtful; and R, rejected. The accepted goods were then at once handed over to the class-superintendent to arrange, and if, after this had been done, any space remained those marked D were chosen, and, as far as possible, placed among the other works. On the completion of the arrangement the catalogues and labelling had to be taken in hand, and when this was done it only remained for the reporter to draw up his report on each class or section.

We have thus, in as few words as possible, explained the general plan adopted for receiving and arranging the objects exhibited, and we may now pass on to a general description of the exhibition.

The objects this year are arranged under four main divisions, which are again sub-divided into ten classes. Thus, Division I., Fine Arts, includes seven classes; Division II., Manufactures, three classes. The third Division contains the Scientific Inventions and new discoveries of all kinds, and Division IV., Horticulture.

The chief feature of this new series of Exhibitions will be the prominence given to Art and Art-Manufactures. Not only are the so-called fine arts proper viz. painting, sculpture, and architecture, strongly represented, but all manufactures, where the artistic element has been considered as second only to the utility of the objects, are included in the art portion of the display, and find their places along with the productions of the best artists of the country. Indeed, the idea of binding together more closely the relationship between the artist and the art-workman may almost be said to be the aim of the Annual International Exhibitions.

We may quote a paragraph from the official announcement of the exhibitions which enunciates this object in the plainest possible

way: "Hitherto the Exhibition of Works of Fine Art has been too much limited to the display of pictures and sculpture, dissociated from purposes of utility; and it may be doubted whether a picture on enamel or on pottery destined to be applied to a piece of furniture, or a sculpture in wood intended for a picture frame, however great its merit, would find any place in the exhibitions of the Royal Academy of London, or in any of the numerous other exhibitions of the works of artists. Still less would a Cashmere shawl or a Persian carpet, the chief excellence of which depended upon its combination of colours, find in any of these exhibitions its proper place. Such a complete separation of artistic work from objects of utility may indeed be said to be characteristic of only modern times; for in the ancient and mediæval periods the highest art is to be found in alliance with the meanest materials of manufacture. The Etruscans painted on vases of clay, subjects which still charm us by their beauty of composition and skilful drawing; and the finest works of Raffaele were designed as decorations for hangings to be made of wool.

It is intended that the present exhibitions shall furnish the opportunity of stimulating the revival of the application of the artistic talents to give beauty and refinement to every description of object of utility."

As we have already stated objects may be shown, not only for their art merit, but on account of their cheapness or novelty. Thus the same vase may be exhibited in the picture galleries for its art qualities, and in the industrial department by reason of its fulfilling one or the other of the latter conditions. On no other account can more than one specimen of each description of object be received.

As might be expected in this the first of the annual Exhibitions the display of British Fine Arts is a strong one. The rules relating to this division which at first were rather rigidly framed, were subsequently relaxed, and artists were permitted to send previously exhibited works and several pictures in each class, moreover they were not restricted to works executed within any particular date. The rules, in the first instance, tied them down

to two pictures of each kind, and required that these works should have been produced within the last five years: and further, the conditions upon which the paintings were received, were that one of them at least must not have been previously exhibited in London.

Owing to this increased liberty we recognise in the present Exhibition a large number of old friends, many of the pictures having been exhibited on several previous occasions.

The general arrangement of the western galleries is as follows:—The first room contains oil paintings and sculpture; room No. 2, specimens of art workmanship; room 3, water-colour drawings; room 4, furniture and miscellaneous art; room 5, oil paintings and sculpture. The fine arts proper have for the purposes of this Exhibition been divided into four classes—namely, class 1, paintings in oil and water colour; 2, sculpture; 3, engraving; and 4, architecture. For each of these classes a committee of selection was appointed, which consisted in all cases partly of professional artists, and partly of laymen nominated as the representatives of the Commissioners. The laymen were Lord Bury, Lord Elcho, and Sir Coutts Lindsay, and the artists were chosen by the Royal Academy, and by the various artistic exhibiting bodies.

The number of pictures and drawings sent in for selection was very large, and, in addition thereto, certain artists who were not represented, but whose works it was thought by the committee of importance to obtain, were requested to name possessors of such of their pictures as they deemed most desirable for exhibition. The owners of these pictures were then applied to by the Commissioners for a temporary loan of them, and in almost every case satisfactory replies were received. In this way many admirable works by living artists have been obtained from private collections, and the merits of the Exhibition greatly enhanced. So large was, however, the number of “accepted” and “doubtful” pictures that they quite overflowed the picture galleries, and space has accordingly been provided for certain of them in the gallery of the Royal Albert Hall, and in the south and south-east

galleries. The sculpture has been arranged partly on the staircases and partly in two rows down the centre of the picture galleries. In the water-colour gallery space has been provided in two glass-cases for the fan collection—a very interesting feature of this year's Exhibition.

Though the rules this year were that no prizes were to be given, the fans form an exception; for in this class an international fan competition was announced, the first prize in which (given by Her Majesty the Queen) amounted to 40*l.*; the second, 25*l.*; and the third, 10*l.* The regulations for the competition contain among other provisos the condition that only ladies are eligible to compete; they must be under twenty-five years of age on the 1st of March, and alive at the date of adjudication. About 120 fans were sent in for the prizes, many of those which were expected from the Continent having been delayed, in consequence of the disturbed state of France and Germany. The first prize has not been awarded by the judges, and the second has been split up into two prizes, the one of 15*l.* and the other of 10*l.* As will be seen in the gallery, a prize of 10*l.* has been carried off by H.R.H. the Princess Louise, with a cleverly painted fan representing a skating scene.

The two towers allotted to the collection of art workmanship present a marked contrast to the galleries, and form a pleasant break between the rooms devoted to paintings in oil, and the water-colour drawings. Here we have wonderful carved furniture and wood carvings, hammered work in iron and brass, Mosaic decorations, paintings on tiles, and in enamel and various other art-industries too numerous to mention. On the walls hang a few choice pictures arranged much in the same way as they would in an ordinary room, and on the floors are rich carpets, mostly of Turkish or Indian manufacture. In these rooms have been collected the specimens of art workmanship which carried off the prizes in the last competition of the Society of Art, and here will also be found some of the finest specimens of china painting, removed to this place of honour from the industrial galleries.

The windows on the staircases, and, in a few instances, those in the industrial galleries, have been filled with stained glass with excellent effect. The general colour of the picture galleries—a pale sage green—is the one which has been found at the Museum to answer so well for pictures; the staircases have all been coloured dark purple brown to make a better back ground for the sculpture. The floors of the picture galleries have been tiled throughout by Messrs. Boote, of Burslem, Mr. R. Minton Taylor, of Fenton, and Messrs. Maw, of Broseley.

The first room in the picture galleries of the foreign side has been allotted to Belgium, and a small but admirable collection of pictures has been contributed by Belgian artists. Room No. 2 has been devoted to reproductions of all kinds of art workmanship. Plaster casts from India and Italy, copies of frescoes from the catacombs of Rome, electrotypes from the Royal plate, and numerous fac similes of ancient carvings, metal work, and mosaics.

In the centre room have been hung the pictures from Italy, Germany, Norway, and, in fact, all the European countries, except Belgium, Austria, and France. To provide additional wall space it has been found necessary to erect a screen, greatly disfiguring the gallery, and which is, even as it is, crowded to excess.

The two remaining rooms are devoted to French pictures, of which, notwithstanding the war, a considerable number have been received, while the liberality of many large English collectors has enabled the French Commission to make up for shortcomings by the loan of numerous fine works. The foreign sculpture does not make so strong a show as in many former Exhibitions, which may be easily accounted for by the terrible Franco-German war. A few statues and busts from Italy and Germany will, however, be found in the central gallery.

Beneath the foreign pictures is collected, perhaps, the finest display ever brought together in one building of modern porcelain, parian, and earthenware. On the walls hang numerous brilliant carpets, and the windows are many of them filled with stained glass, principally English and Bavarian. The collection of pottery

not only represents the most magnificent and costly specimens of the manufacture, but it includes also the meanest and commonest articles of every day use. The china and porcelain of Minton and Copeland, the earthenware of Wedgwood, the stoneware of Doulton, and with them the common building materials—viz., bricks and terra cotta of every description. In the pottery gallery, moreover, we find that the system of arrangement, as originally laid down, has been most strictly adhered to, and in this class the representation of foreign countries is most complete. Thus we have vessels of sun-dried and rudely baked clay from Egypt, bowls and jars of curious shape from Morocco, pottery from India, porcelain from China and Japan, and from all the best European manufactories.

It is not in our power to do more than enumerate the various galleries through which the Royal procession will pass to-day. In the English picture galleries the exhibitors in the Fine Art division will be assembled, and the lower galleries will be allotted to the exhibitors of woollens and worsted fabrics, and the machinery relating thereto.

The western industrial galleries contain the machinery relating to woollen goods, most of which is in motion; the motive power being supplied from five portable engines disposed in sheds outside the main building. In the south-west gallery will be found the scientific inventions, and the motive power for objects in this class is obtained from a Warsopaëro-steam engine, which has been specially manufactured for the purpose by Messrs. Easton, Amos, & Co. This engine works on the principle of the continuous injection of heated air into the bottom of the boiler, and a satisfactory opportunity will thus be afforded for testing the proposed merits of hot-air injection on a large scale.

Many interesting inventions will be found in this gallery, notably a working model of Chevalier Tommasi's apparatus for obtaining motive power from the ebb and flow of the tides, entitled the flux-motor; a new method of producing chlorine gas by Mr. Weldon, some novel modes of testing gas, and of separating sulphur from alkali-waste by Mr. Mond, and a theodolite

invented by Lieutenant Grover, R.E., exhibited by Messrs. Cooke.

In the western arcades of the gardens is a very complete collection of gymnastic apparatus, a part of the Educational section, and some of the sculpture which has overflowed from the galleries. The south-eastern entrance to the gardens will be mainly used to display the objects from India, among which are some wonderful specimens of woven fabrics, jewelry, and carving; also a fine collection of photographs of little known buildings in the country.

The French annexe, which adjoins the south-eastern entrance to the gardens is at present quite empty, and it is difficult to ascertain what firms will be represented. We notice, however, among the names of the exhibitors many gentlemen well-known for their excellent branch establishments in London. In the reserve garden, on the eastern side, is the annexe for brick-making machinery, and one for the objects sent to this Exhibition from New South Wales. The collection of brickmaking machines is not very numerous. Messrs. Clayton and Messrs. Pollock, both show machinery in motion. There are also several crushers for breaking up clay, and potters' materials. A press is shown by Messrs. Malkin for making encaustic tiles, and one on a somewhat similar principle by Messrs. Minton, Hollins, and Company, for making tesserae for mosaic-work from clay-dust. We see also machinery for making drain-pipes, grinding colours, and a potter's wheel driven by steam-power.

In the reserve garden on the opposite side, are the sheds and enclosures for the sheep, llamas, and other wool-producing animals, and the full size model of a Swedish school we have before mentioned. In the glazed corridor which unites the Exhibitions with the upper level of the Hall, are placed the tiles used both for the purpose of wall decoration and for paving, and in the arcades outside the pottery gallery we find the bricks, terra cotta, and fireclay goods, for which space could not be obtained, along with the finer kinds of pottery.

We have thus conducted our visitors completely round the circle of galleries, and they will doubtless, after such a journey, be glad to get to the refreshment-rooms, which, as we have already stated are in the south galleries. The contractors are Messrs. Spiers and Pond, who have by this time learnt to make the public comfortable, and require no recommendations from us.

We need devote but a very few lines to the special ceremonial of the opening, as our readers will, doubtless, before they see these pages, be in possession of all the leading facts. The ceremony may briefly be described as two-fold—firstly, an official declaration of the opening of the annual International Exhibition, which will take place from a specially erected platform in front of the Conservatory; and, secondly, a grand musical performance in the Royal Albert Hall. In order to inspect the buildings and to visit the various points of interest, a procession will be formed which will pass through the different galleries and the Conservatory, finally reaching the Hall. The words of the music, which has been prepared for the occasion by some of the most eminent composers in Europe, will be found in the earlier pages of the present work; as also a list of those dignitaries who have been officially invited to take part in the ceremonial.

Abroad it is always a matter of reproach against the English that we do not know how to manage a great State pageant, and, in fact, processions and ceremonials are, with a few exceptions, unknown in this country. Perhaps their rarity make us enjoy and appreciate them much more than if they were with us matters of every-day occurrence. At any rate, the spectacle of the opening of the Exhibition is one which it would be extremely difficult to repeat very often. To assemble such numbers of personages in brilliant uniforms and dresses is no slight task, and few are aware of the amount of correspondence which such a gathering necessitates.

The presence of H.R.H. the Prince of Wales on this occasion may be taken as a good omen for the future, and the interest which Her Majesty takes in everything connected with the work at Kensington will have great weight with her subjects.

This we must remember is but the first of a series of annual exhibitions, which have been undertaken with a new and brilliant mission. In 1851, the fruit of these great gatherings of the nations was expected to be "universal peace." A succession of the most terrible wars, in which nearly every country in the world has since then been engaged, has proved the fallacy of these hopes, and now we must give to such displays new aims and new vigour by setting before them the noble task of extending human civilisation.

By promoting the knowledge of the useful arts, and furthering the diffusion of that knowledge amongst the nations, we may hope in time to cultivate strife from off the earth, and thus bring about in the end that PEACE we failed to inaugurate in the beginning.

G. R. R.

