MARC MAISON
120, rue des rosiers
93400 Saint Ouen (France)
tel: +33.(0)6.60.62.61.90
contact@marcmaison.com



The Great Exhibition of 1862, watercolour, 1862.



Joseph Nash, The Nave of the London Great Exhibition of 1862, watercolour, 1863. State Library of Victoria's Pictures collection.



Japanese delegation at the World's Fair of 1862.



Russian Izba at the World's Fair of 1862, The Illustrated London News, 1862.



Stereoscopic view of the Nave, from the Western dome. London Stereoscopic and Photographic Company, 1862.

England wishes to mark the 10th anniversary of its great invention, the famous World's Fair of 1851 , by **organizing a third exhibition** which would still surpass the World's Fair of 1855 in Paris. Delayed for a year because of conflicts engaging the major nations of Europe, the **London Great Exhibition finally opened on the May 1st, 1862**. Taking up the French model of 1855, it is a World's Fair of Agriculture, Industry and Fine Arts, to which France is invited, under the auspices of regained peace.

The event hosts 39 countries under the same main nave of the Exhibition Palace. Built by architect **Francis Fowke**, this building is the synthesis between the **Crystal Palace** from the World's Fair of 1851 and the **French Industry Palace** of 1855 by the combined use of brick, iron and glass.

Visitors enter through a large nave where works of art are exhibited, while mechanical inventions are exhibited in adjacent wings. For example, it is at this exhibition that the public discovers the Analytical Engine of Charles Babbage, first prototype of the computer.

A chess tournament welcomed 14 players of different nationalities, thus widening the fields of the World's Fair. Additionally, following the **opening of Japan to foreign trade** in 1853, Japanese ambassadors visited the Great Exhibition, in the context of negotiations with Europe. The country officially participated in the next World's Fair of 1867 which was held in Paris.

Among the French artists, **Ferdinand Barbedienne** made a sensation at this Exhibition with the objects resulting from his fruitful collaboration with **Constant Sévin**. Together they present Byzantine style objects in chased and cloisonné enamels. The **pair of vases presented at his stand** was illustrated by John Burley Waring in his *Album, Masterpieces of Industrial Art and Sculpture at the International Exhibition of 1862* His choice of illustrations gives much space to the French works, showing the quality of these productions on the international scene.

Finally, the **World's Fair of 1862** takes place on a background of social struggle. At the request of the worker Tolain, a delegation of 183 Parisian workers' delegates went to the World's Fair to compare the working conditions in English and French industries and manufactures, which would lead to the drafting of the Manifesto of the Sixty Workers of the Seine, by the first International Association of Workers.

The World's Fair of 1862 presented 28,700 participants for 6,212,000 visitors. Despite the affluence, its profits were less than at the first World's Fair in 1851. Its main contribution was the **South Kensington Museum**, given as an example to Europe, model of the future **Museum of Decorative Arts in Paris**.

See also

World's Fairs — 1855 World's Fair — 1867 World's Fair — Ferdinand Barbedienne — Constant Sévin — Albert-Ernest Carrier-Belleuse — Eugène Viollet-le-Duc — Christopher Dresser — Japonisme

See our 19th-century objets d'art



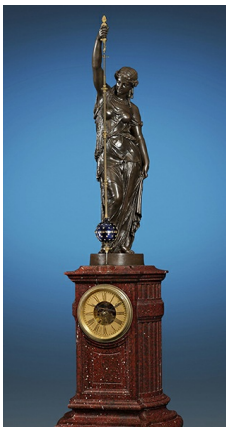
Ferdinand Barbedienne and Constant Sevin, pair of vases exhibited at the World’s Fair of 1862, Orsay Museum, Paris.



Elinkgton et Cie, design by Leonard Morel-Ladeuil, Plate “Table of the Dreams”, silver galvanoplasty, model presented at the World’s Fair of 1862, Orsay Museum, Paris.



Viollet-le-Duc, Reliquary Sainte-Couronne d’Epine, presented at the World’s Fair of 1862, Treasure of Notre-Dame Cathedral, Paris.



Carrier-Belleuse, statue of Urania set on a clock by Eugene Farcot for the World’s Fair of 1862, private coll.



Ewer and plates by Gueyton, Paris, for the World’s Fair of 1862, illustrated in John Burley Waring, Masterpieces of Industrial Art and Sculpture at the International Exhibition, 1862.



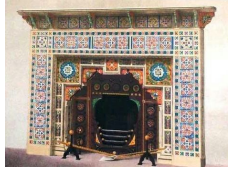
Candelabra by Lerolle, Paris, illustrated in John Burley Waring, Masterpieces of Industrial Art and Sculpture at the International Exhibition, 1862.



Fireplace garniture by L. Marchand, Paris, illustrated in John Burley Waring, Masterpieces of Industrial Art and Sculpture at the International Exhibition, 1862.



Cabinet by Fourdinois, illustrated in John Burley Waring, Masterpieces of Industrial Art and Sculpture at the International Exhibition, 1862.



Maw&Broseley Fireplace, London, illustrated in John Burley Waring, Masterpieces of Industrial Art and Sculpture at the International Exhibition, 1862.



Chinese vases, illustrated in John Burley Waring, Masterpieces of Industrial Art and Sculpture at the International Exhibition, 1862.



Analytical Engine by Charles Babbage, Arithmeum, Bonn, Germany.