

tors and listeners like himself; and if he is poetical, he imagines it to be some enchanted scene in fairy-land; if he is not poetical, he sees in it a scene of innocent and happy enjoyment on the part of his fellow mortals, and his own enjoyment is increased in consequence.

On particular occasions, there are such additional attractions as a flower-show or a concert, in the palace, and military bands of music, or a display of the fountains in the gardens. When the fountains began to play, on a late occasion, the visitors made their way into the gardens; and the scene which was soon presented was one of indescribable beauty and interest. The water rose in graceful columns, some of them of enormous height, and fell over in wavy foam like folds of the finest muslin; while at intervals the sun peered out from behind a silvery cloud, and spanned the liquid columns with the most beauteous rainbows. Even Versailles was here outdone, as many who had witnessed the far famed water displays of that royal abode were heard to acknowledge. All the terraces of the gardens were covered with dense throngs of happy beings, who added life to the scene, and thus gave it an interest which it could not otherwise have possessed. Certainly no monarch ever assembled so numerous a company of guests in so splendid a palace, or entertained them in so agreeable and rational a manner.

As a place of instruction, the Crystal Palace has more formidable rivals; but it possesses many and great advantages in this respect also, and some of them are peculiar to itself.

First and foremost among these we would mention the Architectural and Fine Arts Courts. These will give us a condensed view of the leading characteristics of the different styles of architecture which have been adopted at successive periods by various civilized nations; and will also present us with specimens of the sculpture produced by those several nations. We may here trace with pleasure and with profit the progress of these two sister arts through all the varied phases which they have assumed, from the earliest ages to comparatively recent times. Nothing could be more educative than such a survey.—To those who already possess an acquaintance with the history of the various nations, these courts will afford the most interesting and valuable illustrations; while those who are destitute of such knowledge will have their curiosity and interest awakened, and in many cases be stimulated to seek for further information. No person of ordinary intelligence could view the rich decorations of the Alhambra Court, without wishing to learn something of the history of the Moors; or the gigantic figures of Rameses the Great, without feeling curious to know something about the manners, customs, and religion of the Egyptians. Many of these architectural and sculptural remains, now, as it were, brought within the reach of everybody, could not formerly have been inspected without a journey over a great part of the world. It is true that we see but copies and imitations: but then how great the difference between this and not seeing them at all, or only seeing them on paper! The diligent student of history will know how to appreciate the privilege.

Next there is the Portrait Gallery, which contains the most extensive collection of busts of great or notable men ever brought together. We may there find the busts of the great men of every civilized nation, in whatever department they may have achieved their greatness.

"Here mighty chiefs in later ages born,
Or worthies old whom arms or arts adorn,
Who cities raised, or trained a monstrous race,
The walls in venerable order grace,
Heroes in animated marble frown,
And legislators seem to think in stone."

True, the marble has here again to be imagined; but that is very easily done, so long as we have the form and features.

What study can be more interesting and instructive than that of the lives of great men? And in connection with this study, how precious to us is any representation of the form and lineaments of that material body in which it pleased the Creator to envelope the immortal spirits of the men whom he has sent into the world from time to time to influence the destinies of the human race.

"Tho' the giant ages heave the hill
And break the shore, and evermore
Make and break and work their will;
Tho' worlds on worlds in myriads roll
Round us, each with different powers,
And other forms of life than ours,
What know we greater than the soul?
On God and Godlike men we build our trust."

To facilitate a methodical and instructive inspection of these portrait-busts, they are arranged according to the country to which the celebrities belonged, the time at which they lived, and the department in which they distinguished themselves; and these three particulars, together with the names of the celebrity and the sculptor, are inscribed under each portrait.

Art is thus represented in the Crystal Palace, by Architecture and Sculpture, on a most comprehensive scale; and the objects have all

been selected and grouped with a special relation to instruction. The building itself which enshrines these objects, furnishes a further illustration of the progress of art, representing as it does a style of architecture which has arisen in our own day, and of which the Crystal Palace is as yet the noblest specimen that has been produced. The thoughtful observer may see in this style of architecture striking evidence of the advance which has been made in the present age in the application of science to architectural construction.

Science is represented by Zoology, Botany and Geology, which were considered to be the departments that best admit of illustration. Here again a novel and peculiar mode of arrangement has been adopted, with the view of making the objects yield the largest amount of instruction. The attempt has been made, and, as we think, with great success, to arrange them all in characteristic groups, so as to show their natural relation and dependence, and to give a real and life-like aspect to the representation.

In the Natural History Department, which is inside the building, the illustrations of the animal and vegetable kingdoms have been arranged according to their geographical distribution. Each great division of the world has a portion of space allotted to it, and illustrations of the animals and plants peculiar to it are grouped side by side, as they occur in their native countries.

Among the illustrations of animals are included representations of the various races of men, engaged in characteristic occupations. This is the first Ethnological collection that has been attempted. It shews us at a glance the physical characteristics of the several varieties of the human family, and affords us an occasion for much instructive inquiry into their social, intellectual and moral condition. Such inquiries have an important bearing on a subject of the most absorbing interest to every thinking mind, namely, the future destiny of the human race. It is a subject which all who have it in their power to exert any influence on the progress of society are bound to study deeply, if they would direct that progress aright.

The plants are real specimens, and their growth is maintained only by very great care and attention. They present living illustrations of every class of vegetation, from the groveling lichen to the stately palm and the noble oak, all growing in truthful representations of their native abodes.

The Geological Illustrations, which are placed in the Park, are unique in their character. The same principle of grouping is here applied to the prehuman world. There are real strata of the whole series of rocks, in regular succession and in characteristic positions, with faults, fissures, and caves, just as they occur in nature. And many of the largest and most remarkable of the extinct animals of the secondary and tertiary periods have been restored, and are placed on islands and in shallow lakes, intended to represent the physical conditions, under which they appear to have lived.

Next to a visit to some chalk pit, coal-mine, sea-cliff, or mountain escarpment, there could be no better mode of gaining an idea of the nature and superposition of geological strata, than an inspection of the rocks in this department of the Crystal Palace. The restorations of extinct animals will give the death-blow to the absurd prejudice existing against geology, by popularizing a knowledge of the subject. It will be in vain for any bishop to prohibit his clergy from referring to the subject in the pulpit, now that these creatures of bygone ages are brought above ground, and are rendered so very palpable. They can no longer be treated as fabulous creations of atheistical philosophers, and as having a tendency to subvert revealed religion; but they must now be acknowledged as the real creations of the Almighty himself, and their remains must be regarded rather as a further revelation, which He has treasured up for us in the bowels of the earth, in order that we may form larger conceptions of His power and glory, of the depth and riches of His love towards His children, of Time and Eternity, and of the destiny of our race both here and hereafter. Most readers know how mighty an impulse Cuvier gave to the progress of geology, by his celebrated restorations of animals of the tertiary epoch: another such impulse will be given to the science by the restorations at the Crystal Palace. We may rely upon their accuracy, seeing that they have the sanction of Professor Owen, the Cuvier of England.

Both the artistic and scientific departments of the Crystal Palace have thus a highly educative tendency, and possess features which are peculiar to them. There are other departments which, though not so characteristic of this exhibition, may yield a large amount of practical and useful information to an intelligent and careful observer. Such are the Raw Produce and Agricultural Collection, which exhibits the different kinds of soil, the produce of the soil, and the economic and technical uses to which the produce is applied; the Machinery and Agricultural Implement Department, which exhibits the mechanical contrivances by which our manufactures and our agriculture are conducted; the various Industrial Courts, which contain specimens of the results of our manufactures; and the foreign Industrial Court, in which articles of art and manufacture produced by other nations may be seen. The Crystal Palace is therefore well calculated to afford