

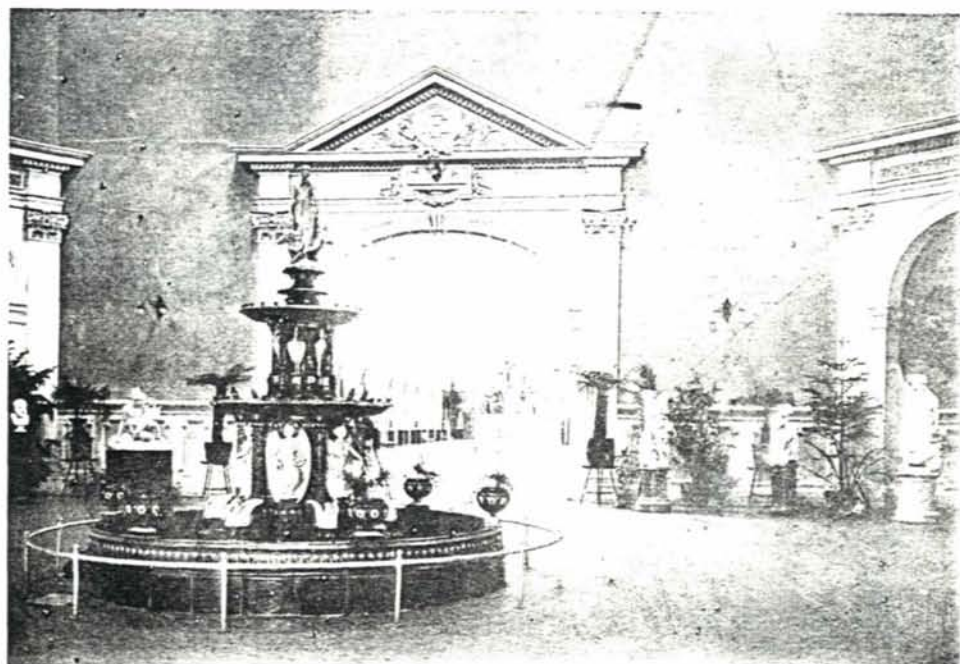
## SECTION IV.

## THE EXHIBITION AND THE EXHIBITS.

## A GENERAL DESCRIPTION—AROUND THE COURTS AND AVENUES.

STRAIGHTWAY as one entered the Exhibition building through the main doorway and stepped along the vestibule into the Main Hall, the decorative scheme of the interior struck a note of admiration. This fine square hall-room, 70 ft. across, with its great dome curving in delicate golden beauty 90 ft. above one's head, came as a noble and fitting anteroom to the finer sights of the big show-halls. It was graceful with marble statuary, cool and musical with the tinkling of the central fountain, and beautified with palms and ferns. The walls and ceilings of the main entrance and the hall were poems of deli-

**The  
Hall of  
Statuary.**



IN THE ENTRANCE HALL.

cately harmonizing colour: golden and lemon-colour high above, then a lightly tinted salmon-colour, friezes of light violet with white relief, and lavender-tinted walls. Glancing into the Main Corridor there was a vista of a long avenue in terra-cotta, with cream-coloured arches, relieved by grey, and white, and gold. The pieces of statuary that adorned the hall had been chosen with taste and skill. There were thirteen of them.

the work of Mr. C. F. Summers, the Melbourne sculptor, modelled by him in Rome. The finest probably was "Eve," a beautiful figure slightly larger than life-size, standing



"EVE."

on a revolving grey-marble pedestal bearing four carved bas-reliefs—Eve with the forbidden fruit in her hand and the serpent coiling at her feet. Another and in some respects more exquisitely delicate piece of work was "Modesty," a veiled bust, in which the lace veil that draped the features was so skilfully treated as to seem half transparent. It was a triumph of the marble-worker's art. Two other particularly fine pieces were "Susannah surprised by the Elders," a beautiful study in the nude, and "Deborah the Prophetess," commanding in pose and draped with the skill of the perfect artist. Amongst the other pieces of statuary that stood around the hall, amidst the broad-leaved palms, were "The First Whisper of Love," a replica of the original by G. M. Lombardi; "Flora"; "Zephyr and Cupid"; "Two Friends," a work designed by Mr. Summers' father, and representing a boy and his dog; "Bacchante and the Infant Bacchus," a richly beautiful classical work, the original of which, designed by G. M. Benzoni, stands on the grand staircase of the Royal Palace

in Rome; "The Chariot of Love"; and "St. Cecilia," a replica of the famous work in the Church of St. Cecilia in Rome. And two grave busts, Socrates and Demosthenes, looked out with wise old faces upon the gay Bacchantes and Floras. The whole collection of statuary was purchased by the Government, at the



"BACCHANTE AND THE INFANT BACCHUS."

instance of Sir Joseph Ward, for £2,200; it gave an artistic stamp to the Exhibition from the very entrance. In the Main Corridor also some pieces of statuary, replicas of familiar classic figures, were here and there disposed. On either hand of the Main Hall the long north and south avenues opened out, and straight ahead the Main Corridor, 800 ft. long and 52 ft. wide—an immense streetway under the lofty arched roof of corrugated iron and glass—ran the whole depth of the building, down to the cool and dripping shades of the Fernery at the southern end. This was the main promenade—a bright and busy scene day and night, and nightly resounding with the strains of bands of music.

It took the visitor some time to find his way around in the maze of avenues and side avenues,

and courts and stalls. There were miles of walking to be done before one began to gather a good working-idea of the whereabouts and character of each important court,

and courts and stalls. There were miles of walking to be done before one began to gather a good working-idea of the whereabouts and character of each important court,



"DEBORAH THE PROPHETESS."

to say nothing of the multitude of general commercial exhibits. The best plan was, starting north or south from the Grand Hall, to work right along the principal avenues until the building was compassed, and then to take the intersecting avenues and passages and the upstairs galleries. The overseas and New Zealand Government and provincial courts naturally attracted first attention, but after they had been inspected there were a thousand things to interest one in the business exhibits—the highest products of the world's workers in the utilitarian and the beautiful.

First, it was as well to make a tour of the Main Corridor, glancing at the departments that opened out on right and left, down to the Fernery; and then return to the

### The Main Corridor.

Main Hall and from there explore the long avenues leading north and south. The post and telegraph offices, the police room, the Customs and other business offices opened off the Main Corridor. The bareness of the great corridor was broken by a boldly designed group of symbolic Maori figures, a little more than life-size, modelled by Mr. J. McDonald, of Wellington, and cast in Carrara plaster and bronzed. The group had been originally designed to stand in the Grand Hall, and it somewhat suffered by the change to the Main Corridor. The two principal figures were a Maori man and woman, standing, the *wahine* finely draped in a long *korowai* mat and carrying a baby *pikau*-fashion on her shoulders. Seated were a youth, playing a *putorino* or flute, a carver at work, a beautiful girl (modelled from a young Canterbury half-caste girl) making a *poi*-ball, and on the western side an old warrior, *mere* in hand, gazing with introspective eyes far into the past. On each face of the pedestal was a panel, two of which represented the ancient art of cutting green-stone, the other two the olden practice of *hika-ahi*, or procuring fire from wood by friction. A heroic emblematic Maori group of this kind, based on Mr. McDonald's ideas, would be a remarkably appropriate sculpture set at any future New Zealand Exhibition.

On the left, nearly half-way down, was the Government Life Insurance exposition, then the fine room of the Tourist Department with its picture-gallery, its sport trophies, and its inviting air of coolness and rest. Next a glimpse of the tropics—the snowy cotton, the gorgeous-coloured shells, and the gaily patterned *tapa*-cloth of the Fiji Islands. On the opposite (north) side of the corridor, some attractive maritime displays—steamship-models all a-glitter in brass-work and bright gold paint, and replicas of luxurious state-cabins; beyond, a peep of the bays of the big British Court; opening off the corridor again, the Cherry Tea-rooms—all in warm cherry-colour, even to the aprons of the smart girl attendants. In this northern half of the Main Building lay, amongst other exhibits, the court in which the military and naval models, the medals, the pictures, the scientific instruments, and the large sociological exposition of the British Government were set out; the Victorian State Court; the Canterbury and Hawke's Bay Provincial Courts, and beyond again the great Machinery Hall. On the southern



THE MAORI STATUARY GROUP, MAIN AVENUE.

side, in addition to the various Government departments and most of the provincial courts, were the fine Court of the Dominion of Canada, the excellent official displays from New South Wales and South Australia, and a small but noticeable exhibit from the Cook Islands, in the vicinity of that from Fiji.

Steering entrancewards again, it was as well to begin one's tour of the courts by making northwards along the long flag-canopied avenue that led in the direction of

**The  
Northern  
Section.**

the Machinery Hall. On either side, as one left the domed hall of statues and palms, there was much to take the eye. Hardly was one in the avenue than a delightful room in the pure cool white of Carrara plaster enticed one within—walls, mouldings, and beautiful ceiling in relief-work, all of plaster, no cleaner and no neater material for stall-fronts and kiosks; it was pleasant to see that it was a material largely used in the big building. Then some handsome steamship-models; a fascinating little art-stall wherein one could buy anything from pretty mosaic-work to penknives embossed with fern-leaves, and Maoris, and moas, and heads of Seddon and Ward; an Auckland studio of beautiful art in photographic portraiture; a Dutch-like little kiosk, always crowded, where a famous cocoa was dispensed. These on the right hand. On the left the long rows of military models and the mountain-guns and battleship-models, bays of pictures, maps, and charts of the British Court. With "eyes right," one was speedily brought to a halt by a really beautiful art-stall, a bower of delightful work in pottery, Doulton vases of seductive patterns, glorious colouring, and rich encrusted work—how one envied the lucky mortals who could pay the £500 apiece demanded for a pair of these vases—Worcester ware, and delicate Copeland tea-sets. An admiring round of the art-pottery; another tea-room, then on again to a very different scene, the great Machinery Hall, with side glimpses into the Government Courts devoted to Mines and Minerals, Armament, and Prisons. The mining section was a particularly fine collection of specimens of the underground wealth in which New Zealand is surpassingly rich, and its value was practically doubled by the display of minerals, maps, and specimens contributed by the Department of the Geological Survey, recently handed over to the direction of an enthusiastic and clever young Canadian, Dr. Mackintosh Bell. The Armament Court, bristling with big guns, with submarine-mining gear, and with trophies of small-arms, from the historic flint-lock to the modern Mauser and Lee-Enfield, was a practical reminder that back of all these riches of Nature's giving and all these products of skill and industry and art there must be the strong arm and the iron hand, to ward and to keep, and to fight if need be. The Prisons Court was a curious little medley of examples of handicrafts and deftness in modelling, an illustration of the unexpected versatility and skill in useful trades often exhibited by men who find themselves locked behind the gaol-gates for a season.

Now we are well in the Machinery Hall—a bright and amazing world of mechanical engineering, the most intricate, most wonderful products of man's brain and hands.

**The  
Machinery  
Hall.**

It is a hall of whirr and wheels, of shining ironwork and polished steel—steam-engines and oil-engines, electric gear and the most modern farm machinery, ploughs and chaff-cutters, locomotives and motor-cars. Much of this good work in iron and steel and brass is from within New Zealand: in the Railway Department's great section, with its trains and huge locomotives, there is one particularly powerful engine made in the New Zealand workshops. Amongst the vehicles there is one worth special mention, because it is a Maori's patent—a farm-wagon with an ingenious contrivance for taking the weight of the pole off the horses in going down hill; and another simple yet clever patent for facilitating the speedy and easy greasing of the axles. This exhibit was the work of a well-known Waikato Native, Te Rawhiti, of Tamahere, the big and jovial ex-secretary to the Maori "King." In contrast to this solid and homely vehicle were the flyers of the high roads,

the array of beautiful motor-cars, smart and bright and spotless; motor-cars of all sorts and sizes, up to the splendid big touring-cars with their massively strong gear, their awnings, and their glitter of polished metal. Then there were bicycles and there were motor-cycles—those plagues to quiet pedestrians! In one corner a big electric-light plant was working, with its humming dynamos; in another there was a refrigerating plant, and frozen mutton and frozen poultry hung in view, a reminder of one of New Zealand's most solidly established industries. Models of railway bridges and viaducts, of proportions colossal yet of slender grace, showed how the Public Works Department is spanning the huge gorges of the back country with its steel-and-concrete structures that compare well with even big American engineering works, and is building the way for the great Main Trunk and Midland Railways.

Turning south again, sundry shows, big and little, were succeeded by the fine Court of Victoria, which ran east and west along the long bay intersecting the building at right angles. The most striking feature in Victoria's Court was the huge gilt trophy representing the enormous amount of gold that the mines of "Australia Felix" have yielded since the roaring days when Ballarat and Bendigo first drew their tens of thousands of diggers from all parts of the globe.

Traversing the western avenue, the Agricultural Department's fine Court was seen on the right, a court right worthy of the great Department of State whose functions it illustrated. Its roof-beams bore legends telling of the colony's wealth of agricultural products and exports, its floors were heaped with splendid samples of dressed flax and flax rope, trophies of honey and of New Zealand wines, and its tables with grain, and potatoes, and big blue grapes, and all the fruits of the soil. In one side of the court, often a group of attentive people, most of them women and children, sat watching the demonstrations of the fruit preserving and canning given by the Department's expert. Here a side-way gave egress to the open air and the Government grass-gardens and bee-farm.

Continuing south along the great avenue, the busiest scene of the busy fair opened out—a huge roofed-in street a thousand feet long, with its hundred shops and stalls—book-stalls, post-card-stalls, trinket-shops, lolly-stalls, nooks devoted to the sale of all kinds of pretty gimcracks, from greenstone ornaments to name engraved glass and jewellery. The stalls where greenstone and Maori ornaments and carvings were sold were perhaps the most interesting of these. Some of the greenstone was beautiful translucent *tangirai* or bowenite from Milford Sound; other kinds were darker green and harder, wrought by foreign lapidaries into replicas of the old Maori patterns in ear-drops and grotesque little *tikis*, with their three-fingered hands and their heads cocked on one side. Gramophones bleated plaintively or roared raucously; and close by cunning-handed girls rolled gold-tipped cigarettes. Most of these stalls of business, with their attendant crowds of lookers-on or purchasers, were on the right-hand (eastern) side of the long avenue; some were on the right, grouped between the entrances to the Concert Hall, the Art Gallery, and the Fernery. Some provincial courts were passed on the way. These huge blocks of coal came from the famous Coalbrookdale mines near Westport—the coal that H.M.S. "Euryalus" on her recent trials found to be superior as a steam-raising fuel to even the best Welsh. That rustic little porch-like structure, built of fern-tree trunks, was part of Southland's Court. To the left, too, was the slightly white pavilion of South Australia, with the legend that blazoned its fruitfulness, "Corn Wine, and Oil"; and there was the fine Court of New South Wales, where minerals and timber were two of the prominent features. At the extreme southern end of the avenue there was a little bay containing a collection of exhibits from New South Wales Technical Schools.

Now, turning at right angles and working east along the southern end of the Main

Building, Canada's beautiful court was entered, a model of artistic arrangement and effective advertising—machinery, ironware, woodware, tinned goods, bicycles, rubber goods, furniture, pianos, Peterborough cedar canoes—all "made in Canada"—grain samples, mineral samples, all clearly classified, and displayed to look their best. Everywhere the golden legend "Canada," and everywhere the maple-leaf and ears of golden corn. Canada's great court occupied over one-fifteenth of the whole floor-space available for exhibitors, and it was the one court in the Exhibition that had a special front entrance from the grounds.

**The  
Southern  
Section.  
Canada's  
Court.**

Passing the handsome offices of the Canadian Commissioners, the miscellaneous arrays of trade exhibits from various countries were seen. Two particularly fine classes of New Zealand manufacture stood out above all the rest in attractiveness and excellence of workmanship—the displays of woollen goods, rugs, shawls, and clothing-tweeds from the great woollen-mills at Petone and Kaiapoi, and the beautiful suites of furniture, shown in perfectly appointed rooms, fitted up by a large Christchurch firm. These dainty apartments, with their handsome contents, were models of good and tasteful house-furnishing, and the New Zealand-made articles, in the way of tables, chairs, &c., were proofs of the high adaptability of our native timbers to the purposes of the richest and most decorative of furniture. Still wandering northward, a variety of small business stalls were passed: a tiny bay where a girl artist deftly lightning-sketched you behind a sheltering screen; a most enticing counterful of Queensland gems, a corner of rare delight for the jewel-lover with well-filled pockets; a stamping-machine from Australia busily cutting out and stamping Exhibition tokens and medals bearing devices, such as views of the Exhibition buildings and tattooed Maori heads—one head could be recognised as that of an old Rotorua identity, now dead, the venerable ex-cannibal warrior Patara te Ngungukai. Then on, past a great revolving globe at the corner, and into the main entrance hall again.

This completed a flying circuit of the main Exhibition Buildings. But the numerous transverse avenues and passages, running across the building from east to west, still awaited inspection. On the northern side of the main corridor these cross-avenues opened up the various sections of the British Court; the North and South Canterbury Courts, with their varied collections of products of the soil and historical mementos; the Victorian Court, and the various sections of the Machinery Hall already mentioned; besides leading one past a multitude of trade exhibits, most from New Zealand, some from Australia, many from Great Britain, and a number from France, Germany, and America. In the southern half of the building was a display of general manufactured goods almost as large, besides the brightly designed Court of the Auckland Province, the Hawke's Bay Court with its fruits and wines, the little Court of Marlborough with its excellent show of wool, the alpine pictures and glorious lake scenes and mineral specimens and coal-blocks of Westland, the Land of Gold and Greenstone, and the coloured maps and the pictures and model oil-plant of Egmont-crowned Taranaki, the Garden-province. In this section of the Exhibition, too, was the Labour Department's Court, a museum of attractively presented data relating to the life industrial. Some beautiful exhibits of furniture, of exquisitely finished pianos, of billiard-tables in New Zealand and Tasmanian woods, were amongst the hundreds of miscellaneous articles that held the eye for a moment as one passed onward to the last cross-avenue and brought up once more at the spacious passages and glittering merchandise of the Land of the Maple-leaf.

**Through  
the  
Cross-  
Avenues.**

The superficial tour of the ground floor completed, the galleries remained. These galleries, running the length of the Main Building, above the frontal north-and-south avenue, were reached by staircases on either side of the main entrance. Here one was

in a quieter world. No hum of trade resounded in these long-drawn galleries, no gramophones braved, no bands of music essayed sweet harmonies. At the northern end

**The  
Galleries.**

was the natural-history collection, one on which an immense amount of pains had been bestowed, and deserving a better destiny than that which was its lot in this half-forgotten corner of the big Fair. Probably quite half of the merry crowds who thronged "Wonderland" or "shot the chute" into the waters of Victoria Lake never saw the galleries at all; perhaps least of all took the trouble to walk round this informative museum of fauna and flora, where a realistically reconstructed moa mounted guard—a gigantic bird sentinel of prehistoric days—over the minor curiosities of the animal kingdom. Next came photographic bays, with some beautiful sea-pieces, sunset studies, scow-races, and yachts lying over to a good whole-sail breeze (the work of an Auckland gentleman, doyen of marine photographic artists), and a handsome bevy of plump Maori girls in flax-and-feather mantles. More camera studies, then, heading southward along the roomy echoing gallery, the great two-thirds-size replica of the stern of Nelson's flagship, the "Victory," with a multitude of Nelson mementos in copper and oak from the remains of another of the naval hero's flagships, the hardly less famous "Foudroyant." Round a corner there opened up the mazy museum of the Technical Schools and the Home Industries Gallery, a collection of bewilderingly heterogeneous character, embracing practically everything that could be made in the home, from toys and models to lace and needlework, and house-furnishings artistic or utilitarian, or both combined. What a curiosity-shop it was! and how many a young mechanical genius it brought to light! There were model pianos, model boats and canoes, painted-glass panels, carved tables, and chairs, and stools, and trays; carved cabinets and sideboards; inlaid work, railway models, and so on without number. One really fine and noteworthy thing was a specimen of lace made out of the dressed fibre of the New Zealand flax, *Phormium tenax*; another was a beautiful model of a Maori war-canoe, the long viking-ship of old New Zealand, exact in every detail of line and build and sea-going furniture, with a crew of Lilliputian Maoris launching it. The technical schools of the colony were represented by a large collection of students' work, much of it of a high class of draughtsmanship and art workmanship. There were drawings in black-and-white in great number, also paintings in oils and in water-colours of varying merits, casts in plaster, models of churches and buildings of sundry kinds, and iron and brass work. In juvenile industry there was a large display, in plasticine and wood, needlework, and brush work. Some very creditable examples of technical work came from Maori schools. Beyond these, again, was a display of needlework and laces, and embroideries, and kindred triumphs of womanly deftness and industry.

This about completed the galleries tour. At the southern end was a dainty looking tea-room, opening on to a breezy balcony, where, high above the flower-beds and the lawns, one could watch the passing show from a table of tea and cakes, and at night survey a fairyland of lights.

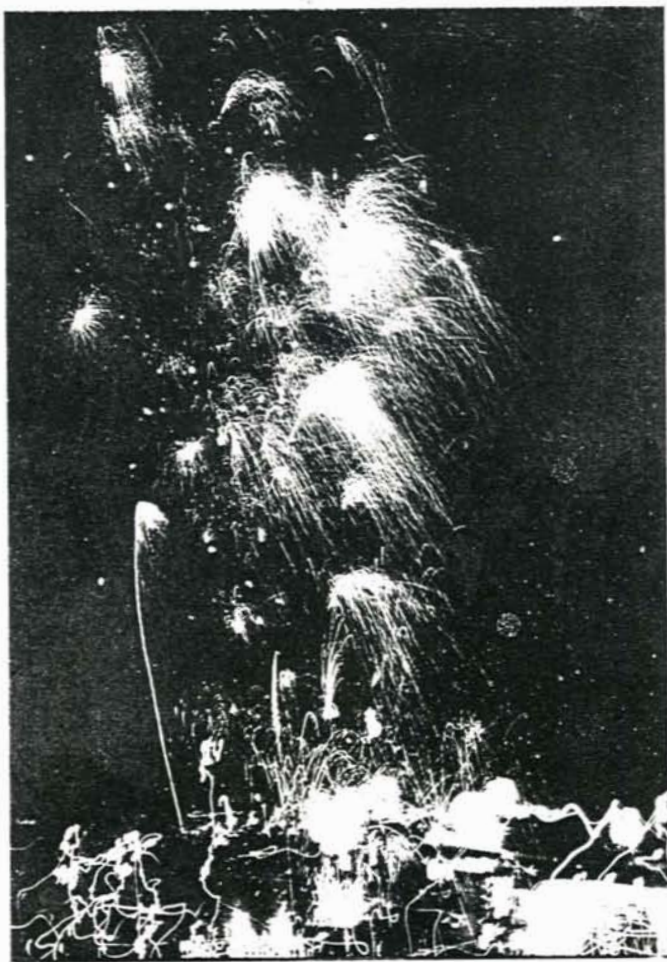
A finer picture remained—the panorama from the top of the southern tower. An electric elevator lifted one easily and noiselessly to the little balcony, far above the crowds and the heat and dust of the lower world, in the tonic windy air. Here one overlooked the beautiful tree-bowered city, stretching out into the plains, and from here one realised the magnitude of the Exhibition buildings with their fourteen miles of roofing. From the mountains to the sea the vision ran—an eye-picture of uncommon range and rare beauty. But night was the time of all times to mount the tower. The city glimmered in its thousand lights; but more brilliantly far blazed the Exhibition Palace, and the *fete*-places of "Wonderland," garish and prosaic by daylight but softened by night and glorified by the glow of electricity and coloured lights, that found dazzling reflex

**From the  
Tower.**

on the gently swaying surface of the little lake. Here, too, one could admire the magnificence of the fireworks, when

The upper air burst into life  
And a hundred fire-flags sheen,

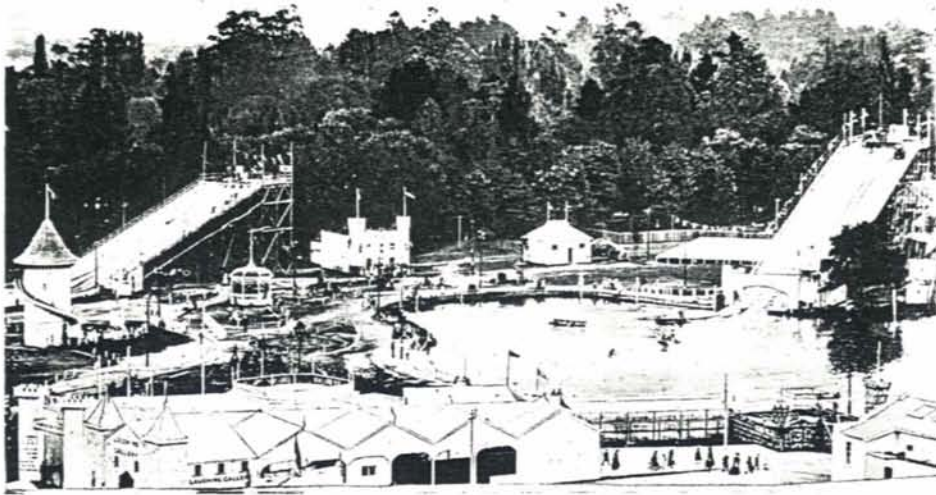
and the lake, responsive, became a lake of fire. One saw Wonderland outlined from ground to top in coloured lights, listened to the crash of the mimic cannon in the huge



A FIREWORKS DISPLAY.

Cyclorama as the tremendous three-days battle of Gettysburg was fought again between blue coat and grey ; listened to the voices of the merrymakers who shot the water-chute with shouts of laughter ; or heard, perhaps, in an infrequent lull, from the distant dimness of the Maori pa a high thin quavering *waiata*, a chant that seemed an echo of the far-away streams that rolled and forests that complained in olden Maori Land, the voice of the Spirit of the Night.





"WONDERLAND." WITH THE TOBOGGAN, THE WATER-CHUTE, &C.

#### NUMBER OF EXHIBITORS.

The total number of exhibitors at the Exhibition was 1,321. Of these 937 were New Zealand exhibitors, and 384 were from without the colony.

#### INTERNATIONAL CHARACTER OF THE EXHIBITS.

##### CUSTOMS RETURNS.

The following return, compiled by the Customs Department, of the total values of exhibits under bond, according to the countries of their actual origin, sets forth the exact extent of the international aspect of the Exhibition:—

		£			£
United Kingdom	.. ..	178,107	Italy	.. ..	673
Australia—Victoria, £6,601; New South Wales, £10,408; Queensland, £2,128; South Australia, £1,381; Western Australia, £310; Tasmania, £4..	.. ..	20,832	Switzerland	.. ..	196
Fiji	.. ..	444	Austria	.. ..	757
Canada	.. ..	3,766	Germany	.. ..	3,853
United States of America	.. ..	7,106	Sweden	.. ..	4
Transvaal	.. ..	26	Norway	.. ..	15
India	.. ..	263	Holland	.. ..	1,748
Ceylon	.. ..	204	Belgium	.. ..	671
Burmah	.. ..	9	Syria	.. ..	182
France	.. ..	2,924	Trinidad	.. ..	2
Spain	.. ..	16	Cuba	.. ..	82
			Philippines	.. ..	154
			China	.. ..	10
			Total	.. ..	£222,044

## PRINCIPAL EXHIBITS AND THEIR ORIGIN.

The following is a list of values of some of the principal items of exhibits under bond, with their countries of origin :—

	£
Arms, ammunition, accoutrements, firearms, &c.—United Kingdom .. .. .	1,923
Bicycles—United Kingdom, £1,732; Canada, £33; France, £64 .. .. .	1,829
Books and papers not otherwise enumerated, printed—United Kingdom, £901 ; New South Wales, £147; Canada, £303; others, £44 .. .. .	1,395
Cash-registers—United States .. .. .	1,635
China and earthenware—United Kingdom, £3,290; others, £125 .. .. .	3,415
Fancy goods and toys—United Kingdom, £1,724; Victoria, £581; New South Wales, £218; Queensland, £79; South Australia, £46; Fiji, £260; India, £138; Ceylon, £60; United States, £645; France, £650; Germany, £272; Holland, £40; Syria, £85 .. .. .	4,798
Fishing-tackle, flies, hooks, &c.—United Kingdom .. .. .	2,395
Furniture and cabinetware, including show-cases—United Kingdom, £6,733; Victoria, £251; New South Wales, £374; Queensland, £66; South Aus- tralia, £20; Tasmania, £4; Fiji, £15; India, £45; Canada, £479; United States, £71; Germany, £24; Belgium, £205; Holland, £550; Cuba, £10 .. .	8,847
Gas and oil engines—United Kingdom, £2,497; United States, £112; France, £13; Belgium, £240 .. .. .	2,862
Glassware, including mirrors and bottles—United Kingdom, £481; New South Wales, £156; Canada, £89; United States, £268; Austria, £632; Germany, £130; others, £11 .. .. .	1,767
Hardware—United Kingdom, £1,432; Australia, £212; Canada, £152; United States, £457; Germany, £497; India, £5 .. .. .	2,755
Jewellery—United Kingdom, £2,383; Queensland, £1,491; Germany, £78; others, £38 .. .. .	3,990
Precious stones—Queensland, £320; Ceylon, £70 .. .. .	390
Machinery—United Kingdom, £5,082; Victoria, £138; New South Wales, £234; Canada, £59; United States, £1,549; France, £95; Germany, £1,521 .. .	8,678
Metal manufactures not otherwise enumerated—United Kingdom, £500; Victoria, £139; New South Wales, £120; Canada, £77; United States, £522 .. .	1,358

## PRINCIPAL IMPORTS.

The following list gives the values of some of the principal imports :—

	£
Motor-cars—United Kingdom, £5,352; Canada, £241; France, £1,485; Belgium, £206; United States, £308 .. .. .	7,592
Motor-lorries—United Kingdom .. .. .	1,006
Musical instruments—pianos—United Kingdom, £2,009; New South Wales, £161; Canada, £104; Germany, £968; France, £450; United States, £74	3,766
Musical instruments—organs—United Kingdom, £166; Canada, £237; United States, £171 .. .. .	574
Musical instruments not otherwise enumerated—United Kingdom, £3,115; Canada, £29; United States, £119 .. .. .	3,263
Pictures, sculptures, and works of art—United Kingdom, £119,788; New South Wales, £1,552; Victoria, £4,202; South Australia, £833; Queens- land, £172; Ceylon, £5; Canada, £287; United States, £45; Italy, £650; Austria, £108; Syria, £3 .. .. .	127,645
Plated ware—United Kingdom, £2,462; Victoria, £38; Germany, £21 .. .	2,521
Ships' models—United Kingdom .. .. .	5,910
Woodware not otherwise enumerated—United Kingdom, £422; New South Wales, £430; Victoria, £108; South Australia, £30; West Australia, £120; Canada, £25; Germany, £57; Sweden, £4 .. .. .	1,196
Theatrical and side-show equipments—New South Wales, £3,700; Victoria, £200	3,900