

# International Exhibitions | Temporary structures and presentation of national contexts | The Bazaar on display

“An emporium of beauty and wealth to feast your eyes upon, lose your mind and empty your wallet.” (Edmondo De Amicis)

During the 18th century, writers and artists wrote enthusiastically in travel journals about the “bazaar”, a place through which the exotic # in the variety, quality and combination of objects, material artefacts, spices and fabrics # was evoked. Its charm, evocative of countless images and stories, as well as naturally fitting the entirely 19th-century taste for a plurality of styles and their free combination, sprang from the richness and seeming “disorder” of the merchandise that was being presented. From the beginning, therefore, the idea of the bazaar was a familiar model with immediate appeal among the audiences the exhibitions were aimed at. The succession of different types of goods, coupled with the alternation of different geographic locations, suggested a journey through distant lands, giving rise to a genuine virtual journey: from the atmosphere of a “Tunisian Bazaar” to a “Garden in Algiers” or to a “Cairo Street”. The commercial event therefore became a genuine spectacle, and the exhibition route through the various pavilions became a journey that traversed increasingly expansive “Eastern” scenes, as well as colonial territories and trading routes.



**Working Number:** UK 150

**Name:** Tunis 2

**Holding Museum:** Victoria and Albert Museum

**Date:** c.1852

**Materials:** Colour lithograph

**Curator Justification:** Chromolithography, as well as being useful to illustrate the interior of the Crystal Palace, highlights the importance of the products presented by Tunisia in 1851, in particular the textiles, which were selected by Isma'il Pasha himself and rated the best at the exhibition.



**Working Number:** UK 149

**Name:** The Turkish Court; Recollections of the Great Exhibition, 1851

**Holding Museum:** Victoria and Albert Museum

**Date:** 1851

**Materials:** Paper; lithograph, with one tint stone and coloured by hand

**Curator Justification:** In this area dedicated to Ottoman Turkey's importance on the world stage, the power of the Ottoman Empire is evident in the large numbers of objects on display, which are elegantly disposed between opulent drapes inside ornate cabinets.



**Working Number:** UK 153

**Name:** Produits L'Algerie. Algerian products at the Paris Universal Exhibition, 1855

**Holding Museum:** Victoria and Albert Museum

**Date:** 1855

**Materials:** Albumen print

**Curator Justification:** The first International Exhibition held in Paris in 1855 was France's reaction to the first Great Exhibition held in London in 1851. The photo

shows the interior of the Palais des Industries (built in stone, glass and cast iron and characterised by a very long aisle) within which the Algerian section's objects are depicted in a somewhat disordered state.



**Working Number:** PD 059

**Name:** Front page of the Italian magazine L'Esposizione di Parigi del 1878 (The Exhibition of 1878 in Paris)

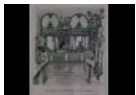
**Holding Museum:** National Central Library

**Date:** 1878

**Materials:** -

**Curator**

**Justification:** At the 1878 third International Exhibition in Paris, Tunisia was still independent from France. Tunisia was one of the few Muslim states, along with Persia and Morocco, that was represented on the so-called "Rue des Nations" with a characteristic bazaar in Trocadéro Park.



**Working Number:** IT2 066

**Name:** Interior of Cattin's Bazaar; Interior of the Pavilion of Abdallah Ben Athia; Interior of the Eskenazi Museum of Antiquities [Paris Exhibition, 1878]

**Holding Museum:** National Central Library

**Date:** 1878

**Materials:** -

**Curator**

**Justification:** The "Ben Athia Bazaar" depicted in an illustrated magazine from the Paris Exhibition of 1878. A variety of objects are being exhibited including ornate weaponry, luxurious fabrics and embroideries in gold and silk, enamelled jewellery, rose oil, slippers embroidered in gold, carpets, coffee sets and pipes along with many other objects decorated with mother-of-pearl. Various antiquities were on display in the area known as the Eskenazi Museum.



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