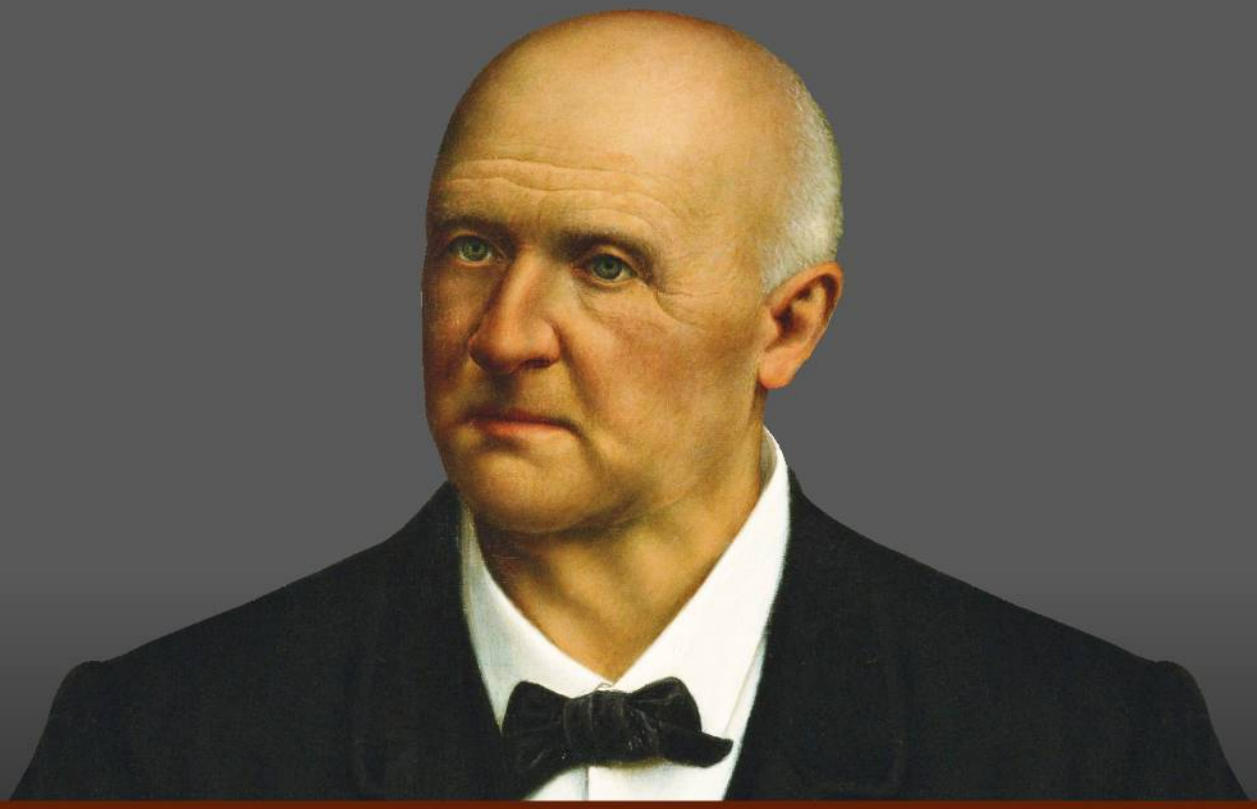


20

Rotunda





Vue générale de l'Exposition, prise des hauteurs du Trocadéro.

The " 1867 Paris World Exhibition " took place from April 1 to November 3. It welcomed 15 millions visitors. The site chosen was the " Champ-de-Mars ", the great military parade ground of Paris, which was directly accessible from a train station. It covered an area of 48 hectares to which was added the island of Billancourt (21 hectares) . The" Palais Omnibus "was the main exhibition complex - rectangular in shape with rounded ends (length : 490 meters - width : 380 meters) - built by the architect Leopold Hardy in collaboration with the engineer Jean-Baptiste Krantz. It consisted of eight concentric rings organized in a double hierarchy. The idea behind the concept : the rings symbolized nations. It was a masterpiece that aimed to respond to modern needs of classification. Nicknamed " modern Colosseum ", the structure represented the triumph of rationality whilst giving the allusion of strength and productive power coming from the 42 participating nations. Three main themes were presented : agriculture, industry, and fine arts. The site received 5,200 exhibitors and had the capacity to welcome 11,000 visitors. In the centre, there was a pavilion surmounted by a dome, surrounded by a garden (length : 166 meters - width : 56 meters) , with a gallery built completely around it. In addition to the" Palais Omnibus ", there were nearly 100 smaller buildings on the exhibition grounds.

The " 1867 Paris World Exhibition "took place during a period of social and labour struggle, which led to large scale unrest. It was a great historical retrospective, with products hoping to improve both the physical and moral conditions of the population, which saw the arrival of labour delegations at the expense of the state. These connections were incorporated in the founding texts of the French trade unionism - some were enforced in legislation. In a sort of utopia, the state attempted to portray the " exposition universelle " as guarantor of the worker's well being in social harmony. The nationalist hyperbole of the preceding world exhibitions, thus, replaced the worry of dispute among the workforce. This reversal of values was a means of appeasing the anger and revolt deep within, which unfolded in the Revolution of 1868.



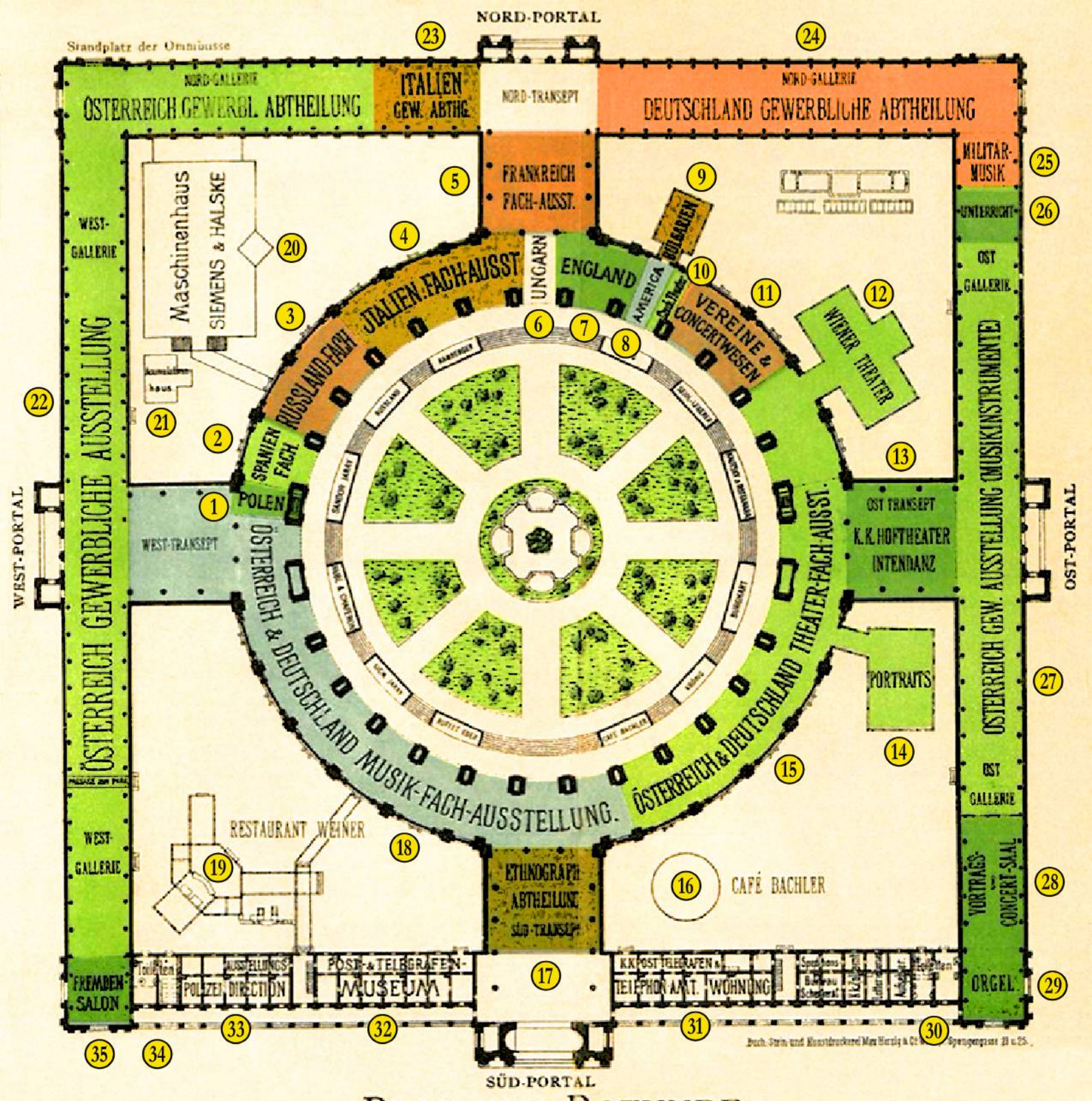
Palais Omnibus, main exhibition complex at the 1867 Paris World Exhibition



Palais Omnibus, main exhibition complex at the 1867 Paris World Exhibition

Aerial view of the Rotunda complex





Plan der Rotunde

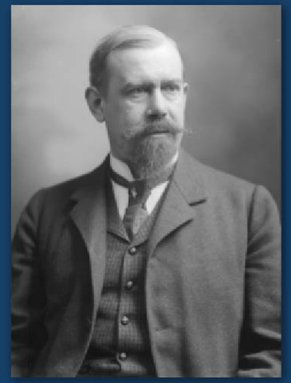
1 Polen Fach-Ausstellung (Poland Trade Exhibition)
2 Spanien Fach-Ausstellung (Spain Trade Exhibition)
3 Russland Fach-Ausstellung (Russia Trade Exhibition)
4 Italien Fach-Ausstellung (Italian Trade Exhibition)
5 Frankreich Fach-Ausstellung (France Trade Exhibition)
6 Ungarn Fach-Ausstellung (Hungary Trade Exhibition)
7 England Fach-Ausstellung (England Trade Exhibition)
8 America Fach-Ausstellung (America Trade Exhibition)
9 Bulgarien Fach-Ausstellung (Bulgaria Trade Exhibition)
10 Carltheater (Carl Theatre)
11 Vereine & Concertwesen (Associations & Concert Life)
12 Weiner Theater (Viennese Theatre)
13 Kaiserlich-Königlich Hoftheater-Intendanz
(Imperial and Royal Court Theatre Administration)
14 Portraits (Portraits)
15 Österreich & Deutschland Theater-Fach-Ausstellung
(Austria & Germany Specialized Theatre Exhibition)
16 Restaurant Café Bachler
17 Ethnographische Abtheilung (Ethnographic Section)
18 Österreich & Deutschland Musik-Fach-Ausstellung
(Austria & Germany Specialized Music Exhibition)
19 Restaurant Weiner
20 Maschinenhaus Siemens & Halske
(Turbine Hall from Siemens & Halske)
21 Akkumulatorenhaus Siemens & Halske
(Battery Hall from Siemens & Halske)
22 Österreich Gewerbliche Ausstellung (Austrian Commercial Exhibition)
23 Italien Gewerbliche Ausstellung (Italian Commercial Exhibition)
24 Deutschland Gewerbliche Ausstellung (German Commercial Exhibition)
25 Militär Musik (Military Music)
26 Unterricht (Education)
27 Österreich Gewerbliche Ausstellung (Musik Instrumente)
Austrian Commercial Exhibition (Music Instruments)
28 Vortrags- und Concert-Saal (Lecture and Concert Hall)
29 Orgel (Organ)
30 Toiletten (Restrooms)
31 Kaiserlich-Königlich Post-Telegrafen & Telephon Amt Wohnung
(Imperial and Royal Post, Telegraph, and Telephone Office)
32 Post & Telegrafen-Museum (Postal and Telegraph Museum)
33 Ausstellungs Poliziei Direction (Exhibition Police Headquarters)
34 Toiletten (Restrooms)
35 Fremden Salon (Foreigners' Salon)

Despite his persisting foot ailment, Bruckner loves to visit the exhibit areas



One of the most interesting parts of the exhibition is the " historical music section " (Room XXII) , which is located in the West transept of the " Rotunda " building, where booths of famous composers also stand. It is not only the manifold manuscripts and the relics that attract the attention, but the large number of portraits. In addition to the life-size busts of Anton Bruckner, Carl Goldmark, Johannes Brahms and Eduard Hanslick by Viktor Tilgner and art works by Friedrich August von Kaulbach and Franz Seraph Lenbach, let's not forget the smaller portrait busts of Giuseppe Verdi, Charles Gounod, Franz Liszt, Jules Massenet and Pietro Mascagni. Anton Bruckner is represented at " Stand II ". Two manuscript letters owned by Guido Adler are on display : Thursday, 22 March 1877 : letter from Anton Bruckner to an unknown person / Thursday, 19 May 1881 : letter from Anton Bruckner to Guido Adler.

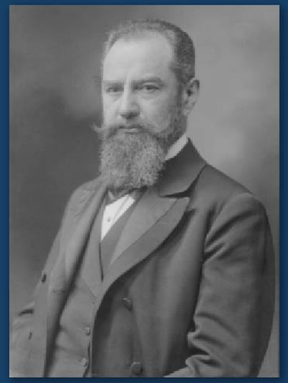
Bruckner's doctors



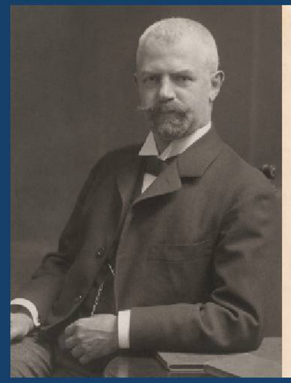
Dr. Richard Paltauf



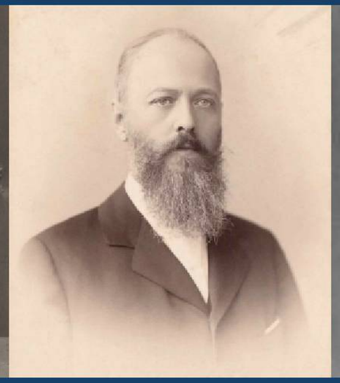
Dr. Carl Rabl



Dr. Alexander Fränkel



Dr. Anton Freiherr von Eiselsberg



Dr. Gustav Riehl senior



Prof. Adolf Sandberger

Anton Bruckner often visits the International Exhibition for Music and Theatre.

We can see him in the company of professor Adolf Sandberger, Wilhelm Zinne, Dr. Richard Paltauf and Dr. Carl Rabl to name just a few. Despite his persisting foot ailment, he invites Dr. Anton baron von Eiselsberg and other members of the Hôtel « Riedhof » circle (dinner club) - possibly Dr. Alexander Fränkel and Dr. Gustav Riehl senior - to attend his improvisations on the « Kaiser-Lied » and the « Gaudeamus igitur » on different instruments, which are on display inside the « Rotunda » building.



The German musicologist Oskar Fleischer describes the spectacular view that the splendid design of the « interior » offers the visitors, and captures his impressions quite vividly :

« From the podium of the Habsburg-Lorraine " interior ", one looked down into the ground floor of the " Rotunda ". A lovely sight ! The mighty round square, brightly lit by the rays of the sun falling through the lantern of the building, formed an effective contrast to the serious and uniform glass cabinets in the round galleries all around. From all sides, one had a view of this lovely garden of lawn boskets and flower beds. A mighty fountain rose in the middle. But the attraction of this sight was especially great, given the moonlit silver light of the electric lighting. All around the curve around the ground floor now stretched the high columned halls, in which the treasures of the specialist exhibitions were. »

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