

**INDUSTRIAL  
EXHIBITIONS AND  
MODERN PROGRESS**

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Industrial Exhibitions and Modern Progress by Patrick Geddes

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**PATRICK GEDDES**

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AND

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BY

**PATRICK GEDDES**

*(Reprinted from "INDUSTRIES")*

**EDINBURGH: DAVID DOUGLAS**

**1887**

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### PREFATORY NOTE.

THE general aim and argument of this little book are so briefly summed up in its Introduction and Conclusion as to render any further exposition of them unnecessary here. I have therefore simply to express my obligations to the Proprietors and Editor of *Industries*, and to their representative in Glasgow, Mr. James Mavor; as also to Mr. J. Marchbank, late Secretary of the Edinburgh International Exhibition, for permission to consult his collection of books relating to International Exhibitions.

PATRICK GEDDES.

6 JAMES COURT, LAWNMARKET,  
EDINBURGH, 16th July 1887.

*"This fair, therefore, is an ancient thing of long standing, and a very great fair. . . . Now, as I said, the way to the Celestial City lies just through the town where this lusty fair is kept, and he that will go to the City, and yet not go through this fair, must needs go out of the world."*



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# INDUSTRIAL EXHIBITIONS. AND MODERN PROGRESS.

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## INTRODUCTION.

SINCE at the very outset of all serious thought, not only upon political and social, but even strictly industrial and economic questions, we have to substitute for the notion of mere individual moneymaking that of the aggregate production of material wealth, there can be no better standpoint for an intelligent survey of modern progress than that afforded by an international exhibition. This must be viewed, however, not merely as an extensive bazaar with attached places of amusement, but as a central museum of industry; too vast and costly for permanence, but all the more fully illustrative of production, and of social progress in every respect. Moreover, since each exhibition is the highest expression of the industrial possibilities and general civilisation of its place and time, a retrospect of the great exhibitions, from that of London in 1851 to that of Paris in 1878, is seen to involve a retrospect alike of the advances of production and the arts, and of progress in health and education, in social feeling and public life. Nor is an exhibition a landmark of progress merely, but a starting-point as well; it is filled not only with the flower of present industry, but with the seed of that of future years. And this latter aspect is not the less important. The results of each exhibition thus come up for consideration; and, avoiding the vague rhapsodies of progress which usually have to do duty for this, we must attempt a fair summing-up of the advantages and drawbacks of past exhibitions, of their good and bad effects on industrial and social progress. Thus,