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TO THE

World's

—
Columbian

Exposition

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HANDBOOK

OF THE

World's Columbian Exposition

WITH

SPECIAL DESCRIPTIVE ARTICLES

BY

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RENSSELAER, MR. D. H. BURNHAM (DIRECTOR OF WORKS), HON. W. E.
CURTIS, MESSRS. ADLER & SULLIVAN, S. S. BEMAN, W. W. BOYING-
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WHITEHOUSE, AND OTHER ARCHITECTS OF
STATE AND FOREIGN BUILDINGS.

ALSO

MAPS, PLANS, AND ILLUSTRATIONS

CHICAGO

RAND, McNALLY & COMPANY, PUBLISHERS

1893

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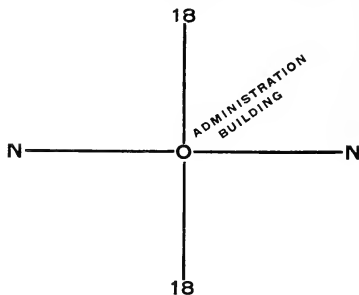
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EXPLANATION OF REFERENCE MARKS.

In the following pages all the buildings and noticeable features of the grounds are indexed in the following manner: **The letters and figures following the names of buildings in heavy black type (like this)** are placed there to ascertain their exact location on the map inserted at the end of the guide.

Take for example **Administration Building (N 18)**:



On each side of the map are the letters of the alphabet reading downward; and along the margin, top and bottom, are figures reading and increasing from 1, on the left, to 27, on the right; N 18, therefore, implies that the Administration Building will be found at that point on the map where lines, if drawn from N to N east and west and from 18 to 18 north and south, would cross each other at right angles.

With this extremely simple arrangement at his command, the visitor will experience but little difficulty in speedily and surely locating any sought-for building or spot within the Exposition grounds. For those seeking a similar useful arrangement in regard to the city, streets, and parks of Chicago itself, reference may be made to "The City Railway Directory and Street Number Guide" issued by the publishers of this book.

Preface.



THE adage that "All roads lead to Rome" must, for the year 1893 at least, be changed to "All roads lead to Chicago," for from every land and clime the nations of the world are flocking to the "Phoenix City," that lies upon the shores of Lake Michigan; the proud and peerless young giant that fears no rival and succumbs to no calamity. Right royally, too, does she welcome her invited guests, and with a boundless hospitality greets them, regardless of race or creed.

As most of these visitors are utterly unacquainted with Chicago, some means of obtaining full and reliable information becomes a necessity; hence this work, whose object is to enable all English-speaking people to understand thoroughly the best methods of reaching and seeing the Exposition, with as little expenditure of time, money, and vital energy as possible, and also to give them a perfect conception of its origin, designs, and plans, and the methods which have, in the great "White City," built up the grandest and loveliest aggregation of exhibition palaces (combined with the most glorious landscapes) that was ever created. These buildings, the statues, paintings, and other decorations, have in nearly every case been described for this work by the architects, sculptors, and artists who created them, in language so plain and forcible as to make even the technicalities of their art clear to the reader.

While not pretending to be a catalogue of the exhibits, yet the ground-plans herein, locating all exhibits, and the accurate indexed map point out to the visitor, in a clear and lucid way, *how he may see the best and choicest of everything*, so that he need waste no time upon trivial matters, such as may be seen at any time in any city of Europe or America.

Avoiding in this way mere dull, dry details, yet enabling the visitor to see everything, from the least to the greatest, the compiler has spared no pains in making the information herein thorough, complete, and comprehensive; and the publishers have placed it at a popular price—within the reach of all.

Should the visitor desire to visit points of interest in and about the city while here, he will find in "The Handy Guide to Chicago" and "Bird's-eye Views and Guide to Chicago," issued by the publishers of this work, complete and accurate information in regard to them.

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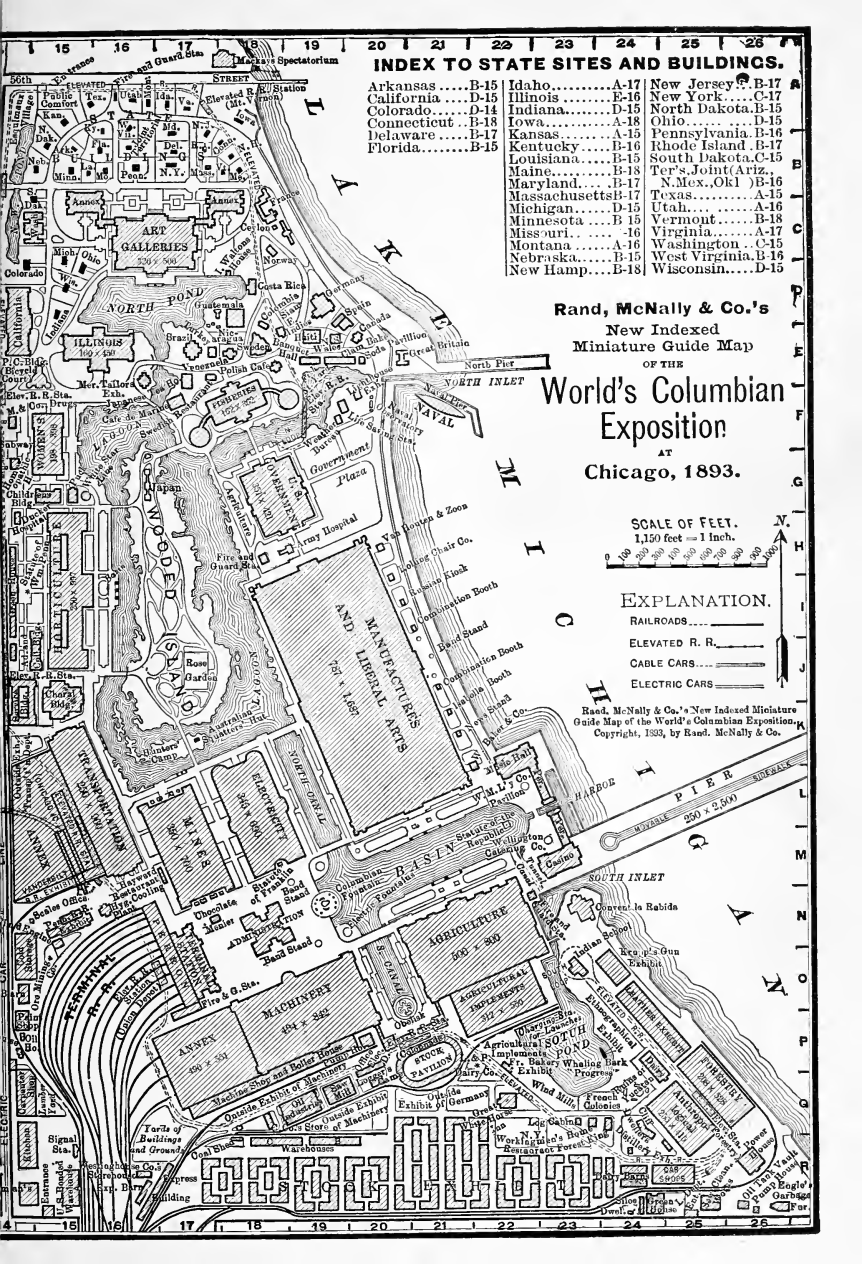
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Rand, McNally & Co.'s
New Indexed
Miniature Guide Map
 OF THE

World's Columbian Exposition
 AT
Chicago, 1893.

SCALE OF FEET.
 1,500 feet = 1 inch.

EXPLANATION.

- RAILROADS.....
- ELEVATED R. R.....
- CABLE CARS.....
- ELECTRIC CARS.....

Rand, McNally & Co.'s New Indexed Miniature Guide Map of the World's Columbian Exposition. Copyright, 1893, by Rand, McNally & Co.

CALENDAR OF THE EXPOSITION.

Being a list of the principal events taking place on the several days mentioned. These dates are subject to change by the Exposition authorities if necessity arises.

- May 1.—Opening Ceremonies; Rose Show, Horticultural Building; the Thomas Orchestra, Music Hall; Dedication Montana State Building; Dedication Woman's Building at 2.30 P. M.
- May 2.—Banquet to the Duke of Veragua at Hotel Metropole, by President Thomas W. Palmer; Inaugural Concert, Music Hall.
- May 3.—Orchestral Concert, Music Hall.
- May 4.—Utah Dedication.
- May 5.—Orchestral Concert, Music Hall.
- May 6.—Public Reception for the Duke of Veragua and brother, Marquis de Barboles, in Administration Building; Orchestral Concert, Music Hall; first exhibition of Electric Fountain.
- May 8.—Unveiling of Montana's Silver Statue.
- May 9.—Catholic Knights of America; Orchid Show, Horticultural Building; Orchestral Concert, Music Hall.
- May 10.—Vermont Day; Travelers' Protective Association.
- May 12.—Orchestral Concert, Music Hall.
- May 15.—Boston Symphony Orchestra, Music Hall; Woman's Progress Congress, Art Institute; first day of Congresses of Education, Industry, Literature, and Art; Moral and Social Reform; Philanthropy and Charity; Civil Law and Government and Religion.
- May 16.—Boston Symphony Orchestra, Music Hall; Woman's Progress Congress, continuing two weeks; National Editorial Association Convention.
- May 17.—Washington Day; Norway Day.
- May 18.—Dedication Illinois and Washington State Buildings.
- May 19.—New York Symphony Orchestra Concert, Music Hall.
- May 20.—Closing day for Entries for Dog Show; New York Symphony Orchestra Concert, Music Hall.
- May 22.—Kneisel Quartette Concert, Festival Hall; commencement of Congresses of the Public Press, Public Health, Religious Press, Trade Journals; Address by Clara Morris, on "Women on the Stage"; Orchestral Concert, continuing to June 30th; concerts in Music Hall by Sousa's great band.
- May 23.—Wisconsin, forty-fifth anniversary of admission into statehood; Kneisel Quartette Concert, Festival Hall; Orchestral Concert, Music Hall.
- May 24.—Maine Day; Kneisel Quartette, Festival Hall; Apollo Club Concert.
- May 25.—Kneisel Quartette, Festival Hall; Chicago Apollo Club, Festival Hall.
- May 26.—Exposition Children's Chorus, 1,400 voices, Festival Hall; Orchestral Concert, Music Hall.
- May 27.—Wagner Concert, Festival Hall; Orchestral Concert, Music Hall.
- May 29.—Congress Medicine and Surgery, Music Hall.
- May 30.—Orchestral Concert, Music Hall.
- June 1.—Dedication of Kentucky State Building; opening of Steele Mackaye's Spectatorium; preliminary hearing of Sons of Temperance to be held.
- June 5.—Commencing to-day and continuing for seven days, a Russian

- Choir will give concerts in Festival Hall, under the direction of Madame Eugenie Lineff; Denmark, new constitution granted by King Frederick VII., 1849; first day Temperance Congress, continuing one month; Sportsmen's Contest; Nebraska Fête Day.
- June 7.—Eastern Choral Societies' Festival, Festival Hall.
- June 8.—Nebraska Day; Eastern Choral Societies' Festival; Primary Congress of Charity and Philanthropy.
- June 9.—Orchestral Concert, Music Hall.
- June 10.—Travelers' Protective Association.
- June 12.—Commencement Moral and Social Reform Congress; General Congress Charity and Philanthropy; Max Bendix String Quartette, Recital Hall.
- June 13.—Max Bendix String Quartette, Recital Hall.
- June 14.—Handel's "Messiah," Music Hall; France Day.
- June 15.—Germany, ascension of emperor to throne.
- June 16.—Bach's "Passion," Music Hall.
- June 17.—Massachusetts Day.
- June 19.—Indianapolis Choral Festival Association, Festival Hall; Congress Bankers and Financiers; Boards of Trade; Railway Commerce; Building Association and Insurance Congresses of all descriptions.
- June 20.—North Dakota Day; St. Paul and Minneapolis Choral Association, Music Hall.
- June 21.—New Hampshire, on that day of the year 1788, voted to ratify the Constitution; Western Choral Societies, Festival Hall; Women's Amateur Musical Clubs, Music Hall, lasting until the 24th.
- June 22.—Western Choral Societies, Festival Hall.
- June 23.—Sweden (Swedish Midsommarafton); Western Choral Societies, Festival Hall.
- June 24.—Cincinnati Festival Association, Music Hall; midsummer afternoon.
- June 27.—Arion Society Concert, Music Hall.
- June 28.—Handel's "Messiah," Music Hall.
- June 29.—Millers' Day.
- June 30.—Bach's "Passion," Music Hall.
- July 1.—National Congress of Socialists.
- July 3.—Commencement of Musical Congress.
- July 4.—Calladium Show, Horticultural Building.
- July 7.—New York Liederkrantz Concert, Music Hall.
- July 8.—New York Liederkrantz Concert, Music Hall; International Congress of Brewers.
- July 10.—New York Liederkrantz Concert, Music Hall; commencement Literary Congress.
- July 11.—Concert by Cleveland Vocal Society, Music Hall.
- July 12.—Western Choral Association, Festival Hall.
- July 13.—Confectioners' Day; Western Choral Association, Festival Hall.
- July 14.—France Fête Day; Western Choral Association, Festival Hall.
- July 15.—Concert by Junger Maennerchor (Philadelphia), Music Hall.
- July 17.—The Congress of Stenographers; commencement of Educational Congress; Youths' Congress, lasting three half-days.
- July 20.—Colombian Anniversary of Independence of Colombia; College Fraternities meet; Swedish Societies' Concerts, Festival Hall.
- July 21.—Swedish Concert, Festival Hall.
- July 22.—Swedish Concert, Festival Hall.
- July 24.—Utah Day, the First Mormon pioneers marched into the valley; gathering of Commercial Travelers' Association.
- July 26.—Liberia, forty-seventh anniversary of the establishment of the free republic; Commercial Travelers' Grand Concert, Festival Hall.
- July 27.—Turner Bund; Scandinavian Concert, Festival Hall.
- July 28.—Scandinavian Concert, Festival Hall.
- July 31 to August 6.—The Scottish Days; commencement of Congress of Engineers, also Art and

- Architecture, etc.; Congress of Photographers, lasting until October 5th.
- August 1.—Fête Day, New South Wales; Constitution Day; the band of the Garde Republique of Paris will give concerts every other day throughout this month in Festival Hall.
- August 2.—National Union.
- August 7.—Commencement of Congresses of Government, Law Reform, Political Science, etc.; Inventors, lasting one week.
- August 9.—Knights of Pythias; Virginia State Day; Angling Tournament, lasting twelve days.
- August 12.—Independent Order of Foresters.
- August 14.—Commencement General Congress; also Africa and her people; Dental, Pharmaceutical, Medical Jurisprudence, Horticulture Congresses.
- August 16.—Haiti.
- August 18.—North Carolina, in honor of Virginia Dare's memory, the first white child born on American soil; Austria Fête Day, anniversary birth of Emperor Francis Joseph.
- August 21.—Cattle and Horse Show to September 21st; commencement Congress of Science and Philosophy.
- August 25.—Colored People Fête Day, continuing until September 25th; a Parliament of Religion.
- August 28.—Commencement of Hebrew Religious Congress; also Labor and Economic Science Congresses.
- August 31.—Netherlands Fête Day; thirteenth anniversary of coronation of queen.
- September 1.—Nicaragua.
- September 2.—Catholic Educational Day.
- September 4.—New York Fête Day; commencement of Religious and Mission Congress to be held in the different churches in Chicago.
- September 5.—Continuing until the following Friday, the Jewish Women's Congress; Catholic Congress, continuing until the 9th.
- September 7.—Brazil Fête Day; Anniversary of Independence.
- September 9.—California Day; admission of State to Union Anniversary.
- September 11.—Beginning September 11th, concerts under the direction of Doctor Mackenzie, extending over a period of two weeks; commencement of Religious Congress.
- September 12.—Maryland Fête Day.
- September 13.—Michigan Fête Days, extending to the 15th.
- September 14.—Meeting of Amateur Athletic Club, continuing for three days; Handicap Athletic Field Games.
- September 15.—Kansas Fête Day; Convention of Theosophists; Mexico Fête Day; Amateur Athletic Club; team contests; Costa Rica Fête Day.
- September 16.—New Mexico Fête Day; Convention of Theosophists; Amateur Athletic Club; Track and Field Meeting.
- September 18.—Nevada.
- September 19.—Colorado Fête Day; Dog Show.
- September 20.—Montana Fête Day; Patriotic Order Sons of America.
- September 21.—Iowa Fête Day.
- September 25.—Sheep and Swine Show to October 14th; continuing for three weeks from this date, concerts under the direction of Mr. Saint-Saens.
- September 28.—Commencement of Sunday Rest Congress; commencement of Mission Congress, continuing until October 5th.
- October 1.—Sunday, Missionary Day.
- October 5.—Rhode Island Fête Day.
- October 9.—Virginia Fête Day.
- October 11.—Connecticut Fête Day.
- October 12.—Spain discovered America 1492; Italian Societies; four hundred and first anniversary Columbus' landing; first day Public Health Congress.
- October 13.—Minnesota, date the Constitution was adopted; Congress Public Health.
- October 16.—Poultry, Pigeons, and Pet Stock Show to October 28th; Fat Stock to October 28th; first day Agricultural Congress.
- October 25.—Homing Pigeon Contest, extending through October.

Hand-book of the World's Columbian Exposition.

CHAPTER I.

CHICAGO—DEPOTS AND DOWN-TOWN HOTELS.



CHICAGO," (whose inspection of the wonders of the World's Fair will be necessarily as superficial as his time is short) the Central Railroad Depot of the World's Columbian Exposition will necessarily be the main objective point. No matter by what line he travels, a marvelous system of tracks will convey him to the point he aims to reach. For the majority of visitors, whose stay in the Garden City will be of a week's duration at least, the terminal railway depots of the city will be the spots where Chicago first greets them.

Two hundred and sixty-two through express and mail trains arrive in or leave Chicago each day. In the same period 660 local, suburban, or accommodation trains arrive or depart; 274 merchandise trains, and 164 grain, stock, and lumber trains reaching Chicago or leaving it in every twenty-four hours; thus making a grand total of 1,360 as the average daily movement of all classes of trains, an aggregate reached by no other city in the universe.

City would make a singularly substantial showing. Puny indeed appear the cities of the entire civilized world when compared with one wherein thirty-seven railroads, with an aggregate of 76,865 miles of track, center and discharge passengers; wherein any of the 88,000,000 of inhabitants of an entire continent of 8,000,000 square miles can, without a single change of cars, be safely landed in the heart of the city, or at the very gates of the Columbian Exposition itself, over a system of railroads without equal and beyond comparison.

Seven terminal depots accommodate the trains of thirty-five different companies, and about one hundred way-stations within the city limits provide for the convenience of local passengers.

The Union Depot, Canal and Adams streets, used by the Pittsburg, Fort Wayne & Chicago, the Chicago, Burlington & Quincy, Chicago,

For the excursionist of a single day

Milwaukee & St. Paul, and other railroads; the depot of the Michigan Southern and Rock Island roads, Van Buren Street; that of the Chicago & North-Western, Wells and Kinzie streets; the Dearborn Station, Dearborn and Polk streets, and the Grand Central Depot, are among the most prominent buildings in the city.

The first named is one of the finest railroad depots in the world. Fronting on Canal Street, and extending from West Madison Street to West Adams Street, a distance of 1,200 feet, it occupies four entire blocks. Alighting under cover, passengers enter the lofty, commodious, and richly decorated ticket-office, from which they pass either to the platforms or to any of the waiting-rooms, retiring-rooms, or restaurants with which this model depot is provided.

Baggage and Baggage-Checking on Incoming Trains.—One of the principal cares of the visitor is the safe delivery of his impedimenta, be they gripsacks or great boxes, and in this respect an excellent system of baggage-checking is in vogue in Chicago.

If you do not expect to make a very long visit, try to get along without bringing a trunk, or other baggage that has to be checked. Put what you need to wear, besides the clothes you have on, into a bag or small valise, and carry it with you into the car in which you travel. It will save you a great deal of trouble and annoyance, as no one depot baggage-room in Chicago is large enough to hold all the trunks which will have to be handled each day; and unless the passenger is able to claim his baggage as soon as it arrives at Chicago, by the train upon which he travels, it will probably have to be looked for at a conveniently located warehouse, not far from the depot. If, therefore, you do not find your trunk at the station baggage-room when you apply for it, you will surely be informed by the baggage-man at what place it can be easily found, and by surrendering your "duplicate baggage-check," so called, and paying a small fee for its care, there will be no delay in its delivery to you, or to the authorized agents

of Parmelee's Omnibus & Baggage Transfer Co. This transfer company is a responsible one, and its agents go out from Chicago, meet all incoming trains, and will deliver your baggage to any place within reasonable distance in the city for 50 cents per trunk; and you can safely surrender your baggage-checks to such agents, receiving their "claim checks" in exchange. If you do not know, before you arrive in Chicago, where you are going to stay, hold on to your checks, and after you have located yourself call at the office of the Parmelee Company, at 132 Adams Street—near the post office—and there make arrangements for the prompt delivery of your baggage. Don't trust your checks with unauthorized individuals. When you desire to return home, go again to 132 Adams Street and arrange to have your baggage sent for. Pay no attention to "runners" or solicitors for second-rate hotels and boarding-houses who may be on the outside of the Chicago depots awaiting the arrival of trains. Say "No," and walk quickly along until you are out of their reach. Don't let them take hold of your hand-baggage, and do not be persuaded to do anything by their eloquence. They are harmless but persistent individuals, and if they perceive you know your business and pay no attention to them will soon let you alone, and in less than a minute you will be clear of even the sound of their voices.

If you want to know anything while walking the streets of Chicago ask questions of the nearest uniformed policeman. There is one or more on every corner, or in that vicinity. He is paid to be a fountain of knowledge, and you can rely upon his knowledge of locations, street-car lines, etc.

Street-car fares in Chicago are five (5) cents per passenger.

Omnibus fares to hotels are fifty (50) cents per passenger.

Hack or cab fares are as follows:

Two-Horse Hacks.—One passenger, not exceeding one mile, \$1.00; one passenger, not exceeding two miles, \$1.50; each additional passenger, 50 cents.

Hansom or Cab.—One or two

passengers, one mile, 50 cents; each additional passenger, one mile, 25 cents; one or two passengers, per hour, 75 cents.

Where to Stay in Chicago.—The visitor to the World's Columbian Exposition will have the choice of three ways of living during his stay:

1. Taking rooms, with or without board, at some one of the many hotels in or near the business part of the city, and going by rail or boat to the Fair each day.

2. Living at one of the hotels, clubs, or boarding-houses near the grounds.

3. Obtaining rooms through the Bureau of Public Comfort, and eating at restaurants in the Fair.

THE HOTELS OF CHICAGO.

Palatial in appearance, luxurious in surroundings, the 1,400 hotels of the Garden City are well able to care for all of the myriad visitors flocking to the Columbian Exposition.

Located in every conceivable quarter of the city itself or in close proximity to the World's Fair grounds, a complete or even partial enumeration of them would require more space than the limits of a guide to the Exposition could in justice afford.

It may be sufficient for the purpose of the present work to briefly state the hotel capacity of Chicago, to enumerate a few of the principal hostleries and their location and rates, and refer the traveler in quest of further information to the pages of the city directory or the efficient assistance of the Bureau of Public Comfort, conducted, for the benefit of all visitors to the city or Exposition, by the World's Columbian Exposition itself.

At the Centennial and Paris Expositions hundreds walked the streets or slept in the parks, but they were the careless and improvident ones, who came without having previously attempted to secure accommodations.

While there is little chance for any such fate in Chicago, the Exposition authorities have been most careful of the welfare and comfort of visitors. They have created an official Bureau of Public Comfort for the purpose of contributing, as far as possible, to

the wants and comfort of expected visitors. The most ample provisions have been made for food and refreshments *within* the Exposition grounds, fully detailed in the pages descriptive of the Fair itself; but primarily the duty of this bureau was to organize a hotel and rooming department, so as to secure suitable and desirable lodging accommodations at fair and suitable rates for all who should apply.

As the bureau has already accommodations for 30,000 visitors on its registers, tourists who do not desire *hotel* accommodations can do no better than to address their inquiries to Mr. W. Marsh Kasson, Chief of the Bureau of Public Comfort, Room 509 Rand-McNally Building, Chicago.

Prices of rooms with board:

	PER DAY.
Single room, single bed, one person	\$1.35
Double room, double bed, one person	2.12
Double room, double bed, two persons	2.70
Double bedded room, two double beds, two or three persons....	3.50
Double bedded room, two double beds, three persons.....	4.15
Double bedded room, two double beds, four persons.....	5.50

Hotels.—The following list is fairly representative of the hotels in the heart of the city:

Atlantic Hotel (American), Van Buren and Sherman streets. Rates \$2 to \$4.

Auditorium Hotel (American), Congress Street and Michigan Avenue. Rates \$5 to \$20.

Briggs House (American), Randolph Street and Fifth Avenue. Rates \$2.50 to \$3.50.

Brunswick Hotel (American), Adams Street and Michigan Avenue. Rates \$2.50 to \$4.

Burke's Hotel (European), 140-142 Madison Street. Rates \$1 to \$2.50.

Clifton House (American), Wabash Avenue and Monroe Street. Rates \$2.50 to \$3.50.

Gault House (American), Madison and Clinton streets. Rates \$2 to \$3.

Gore's Hotel (European), 266-274 Clark Street. Rates \$1 to \$3.

Granada Hotel (European and American), Rush and Ohio streets. (Private and high priced.)

Grand Pacific Hotel (American and European), Clark and Jackson streets. Rates \$3 to \$15.

Grand Union Hotel (European), 148-156 Dearborn Street. Rates \$1 to \$2.50.

Great Northern Hotel (European), Jackson and Dearborn streets. Rates \$2 to \$8.

Hotel Brevoort (European), 143-145 Madison Street. Rates \$1 to \$3.

Hotel Imperial (European), Twelfth Street and Michigan Avenue. Rates \$3 to \$15.

Leland Hotel (American), Michigan Avenue and Jackson Street. Rates \$3 to \$10.

McCoy's Hotel (European), Van Buren and Clark streets. Rates \$1 to \$3.

Marquette Hotel (European), Adams and Dearborn streets. Rates \$1 to \$3.

Palmer House (American), Monroe and State streets. Rates \$3 to \$15.

Revere House (American), Clark and Michigan streets. Rates \$2.50 to \$4.

Richelieu Hotel (European), Michigan Avenue near Jackson Street. Rates \$3 to \$17.

Saratoga Hotel (European), 155-161 Dearborn Street. Rate \$1.

Sherman House (American), Clark and Randolph streets. Rates \$3.50 to \$6.

Tremont House (American), Lake and Dearborn streets. Rates \$3 to \$5.

Victoria Hotel (American), Van Buren Street and Michigan Avenue. Rates \$4 to \$8.

Virginia Hotel (American), Rush and Ohio streets. (Private and high-priced.)

Wellington Hotel (European), Wabash Avenue and Jackson Street. Rates \$3 to \$15.

Windsor Hotel (European), 145-153 Dearborn Street. Rates \$1 to \$2.50.

In the World's Fair district and along the boulevards leading to the Exposition very many handsome hotels are in operation, with scores in close proximity to the World's Fair grounds.

As regards all hotels the only safe

plan is to secure accommodations in advance, and before leaving for Chicago. The characteristics of and many interesting data concerning Chicago's noted hosteleries will be found more fully dwelt upon in the "Handy Guide to Chicago," issued by the publishers of this guide.

The hotels outside the business district, along the road to or in close proximity to the World's Fair grounds, will accommodate 50,000 visitors or more without overcrowding.

Furnished Rooms.—Private lodgings, or "furnished rooms," as the Chicago phrase goes, are preferred to a hotel by many persons, and in some respects are to be recommended. A list of advertisements is to be found in any of the daily papers, while an advertisement inserted by any visitor will produce a host of replies, from which selection can be made after inspection and discussion of terms; or, better still, an application to the Bureau of Public Comfort, Room 509 Rand-McNally Building, will secure accommodations reliable in every respect, and officially inspected and approved of by the bureau's officers. This is by far the best method to pursue.

Boarding-Houses.—These are to be obtained in the same manner as furnished rooms. The prices vary from \$6 for the cheapest to six times that amount per week, according to location, cuisine, and accommodations. They number over 15,000.

Baths.—At every hotel and in all of the large barber-shops in Chicago a bath may be obtained, either hot, or cold, or shower, with soap and towels, uniform price 25 cents. Russian and Turkish baths are numerous. Four natatoriums, one at 504 West Madison Street, another at 408 North Clark Street, a third at 2327 Wabash Avenue, and the fourth on the Midway Plaisance, afford the swimmer an opportunity of essaying in pure Lake Michigan water.

Restaurants.—Sleeping accommodations being satisfactorily disposed of, the next and most natural inquiry will be for eating-houses or restaurants.

General Restaurants.—Few cities

in the world are better supplied with restaurants and eating-houses of every kind than Chicago, and a very large number of the city's inhabitants live wholly at them. One thousand and over in number, they are to be found in every street of the city, and vary from the grandeur and excellence of cuisine to be found at the Richelieu, Northern, Auditorium, or Kinsley's (105 Adams Street) to the 5-cent "beaneries" of savory South Clark Street. The restaurants of the principal hotels are good and reliable; besides these, Chapin & Gore's, 73 Monroe Street; Burke's, 336 Clark Street; The Saratoga, 155 Dearborn Street; The Lakeside, southwest corner of Clark and Adams streets; Kohl-saat's, 196 Clark Street, 59 Washington Street, 324 Dearborn and 83 Lake streets; The Grand Pacific, 240 Clark Street; The American, southeast corner of State and Adams streets, and the Columbia Lunch Room, 148 Monroe Street, are worthy of a visit and excellent in fare.

Oyster Saloons are common everywhere, the most prominent of which are Rector's Oyster House, Dearborn and Monroe streets, and Adams Street between Wabash Avenue and State Street, the Boston Oyster House, 120 Madison Street, and The Lakeside, Clark and Adams streets.

Ladies are not supposed to go to the chop-houses. Their favorite luncheon places, when shopping, are at the magnificent restaurants provided in the great department stores. Especially favored by the fair sex are the restaurants provided in Marshall Field & Co.'s, State Street; Mandel's, State Street; Carson-Pirie's, State Street, corner of Washington; The Fair, State and Adams streets, and Siegel, Cooper & Co.'s, State Street, corner of Congress. Many restaurants especially reserve seats for ladies, and so announce on signs at their doors.

The following list of restaurants will be of use to the visitor:

American Oyster House and Restaurant, State and Adams streets.

Ashland Restaurant, Randolph and Clark streets.

Baldwin's Restaurant, 125 Fifth Avenue.

Boston Oyster House and Restaurant, Madison and Clark streets.

Chicago Oyster House and Restaurant, 140-142 Madison Street.

Chicago Restaurant, 176 Adams Street.

Henrici's restaurants, 175 Madison Street and 208 Dearborn Street.

Kern's Restaurant and Oyster House, 108-110 La Salle Street.

Kinsley's Restaurant and Café, 105-107 Adams Street.

Lafayette Restaurant (table d'hôte), 112 Monroe Street.

Lakeside Restaurant, Clark and Adams streets.

Milan & Co.'s Restaurant, 111 Madison Street.

Peacock Annex Café and Restaurant, 114 Madison Street.

Rector's Oyster House, Monroe and Clark streets.

Rector's Restaurant, 35 Adams Street.

Restaurant Français (table d'hôte), 77 Clark Street.

Rome Café (table d'hôte), 148 Jackson Street.

Saratoga Restaurant, 155 Dearborn Street.

Schiller Café and Restaurant, 105-107 Randolph Street.

Schlogl's Café, 109 Fifth Avenue.

Tacoma Restaurant, Madison and La Salle streets.

The Frogs, Restaurant and Café, 126 Clark Street.

Thomson's Restaurant, 145 - 153 Dearborn Street.

Places of Amusement.—While the varied sights of the vast "White City" (as an author has prettily termed the World's Fair buildings) will occupy much of the sight-seer's leisure, it is to be reasonably expected that the local Temples of Thespis will have some attraction for the majority, occupied as their boards are by the best companies and the brightest of comedians. The subjoined list of the theaters and places of amusement will therefore be of service:

Academy of Music (Jacobs'), 83 South Halsted Street.

Alhambra (Jacobs'), 1920 State Street.

Auditorium, Wabash Avenue and Congress Street.

- Barlow's Pavilion, Twenty-first Street and Archer Avenue.
- Buffalo Bill's Wild West, Sixty-third Street, near the World's Fair.
- Casino, 227 Wabash Avenue.
- Central Music Hall, State and Randolph streets.
- Chicago Opera House, Washington and Clark streets.
- Chickering Music Hall, 241 Wabash Avenue.
- Clark Street Theater (Jacobs'), North Clark and Kinzie streets.
- Columbia, 108 Monroe Street.
- Criterion, Sedgwick and Division streets.
- Engel's Pavilion, 463 North Clark Street.
- Epstein's Dime Museum, 111 Randolph Street.
- Fisher's Garden, north end of Lincoln Park and Diversey Avenue.
- Grand Opera House, 87 Clark Street.
- Hardy's Subterranean Palace, Wabash Avenue, between Sixteenth and Eighteenth streets.
- Havlin's, 1836 Wabash Avenue.
- Haymarket, 169 West Madison Street.
- Hooley's, 149 Randolph Street.
- John Brown's Fort, 1341 Wabash Avenue.
- Kimball's Music Hall, 247 Wabash Avenue.
- Kohl & Middleton's Clark Street Dime Museum, 150 Clark Street.
- Kohl & Middleton's State Street Dime Museum, 294 State Street.
- Last Days of Pompeii, Cottage Grove Avenue and Sixty-first Street.
- Libby Prison, Wabash Avenue, between Fourteenth and Sixteenth streets.
- Lyceum, Desplains Street, between Madison and Washington streets.
- Madison Street Theater, 85 Madison Street.
- Marlowe Opera House, Sixty-third Street and Stewart Avenue.
- Mystic Labyrinth, Congress Street, near Elevated Railroad.
- McVicker's, 82 Madison Street.
- Olympic, 51 Clark Street.
- Panorama, Battle of Gettysburg, 401 Wabash Avenue.
- Panorama, Chicago Fire, 130 Michigan Avenue.
- Panorama, Jerusalem and the Crucifixion, 402 Wabash Avenue.
- People's, 339 State Street.
- Schiller, Randolph Street, between Clark and Dearborn streets.
- Standard, Halsted and Jackson streets.
- Steele Mackaye's Spectatorium, Fifty-sixth Street and Evarts Avenue, near World's Fair.
- Trocadero, Michigan Avenue and Adams Street.
- Uncle Tom's Cabin, in Libby Prison.
- Waverly, West Madison Street, between Loomis and Throop streets.
- Windsor Theater, North Clark Street, near Division Street.

For any more extended particulars as to the World's Fair City the visitor is referred to Rand, McNally & Co.'s "Handy Guide to Chicago," "Bird's-eye Views and Guide to Chicago," "A Week in Chicago," or other similar guides to the city itself. The requirements of the Fair prevent any more lengthy reference to matters outside of the Exposition itself. The parks and boulevards are well worth a visit; their verdant lawns and cool green groves will be found fully described in the above-mentioned books; while for the huge office-buildings, familiarly called "sky-scrapers," or for general wanderings around the city, reference may well be had to the "Street Number Guide to Chicago," also issued by the publishers of this book.

CHAPTER II.

HISTORY OF THE EXPOSITION.



THE His-
tory of
the World's
Columbian
Exposition.

— Hardly necessary does it seem, in presenting a brief résumé of the events which led to the location of the World's Columbian Exposition at Chicago, to

proceed historically from the beginning. The densest intellect will readily have grasped the fact that the "White City" is erected in honor of the 400th anniversary of the discovery of this continent by Christopher Columbus.

Just as many cities contended for the honor of Homer's birthplace, and as more than one does for Columbus' birth or bones, so many claimants have arisen for the distinction of first conceiving the idea of a quadricentennial celebration of the grandest and most accidental discovery the world's annals will ever record.

Leaving contestants and claimants to settle their own differences, it may be safely stated that the first recorded and concerted formal action is to be found in a resolution of the Directory of the Interstate Exposition at Chicago on the 18th of November, 1885.

Passing by in rapid review the New England organization of 1886, Senator Hoar's resolution of 31st of July in that year, in the interest of an exposition at Washington, D. C., and a similar resolution of the City Council of Chicago on the 22d of July,

1889, the formation of a committee of 100 to secure the Fair for Chicago, and the chartering of a corporation with a like intent in August of 1889, we find that the real contest began in December of that year, when Senator Cullom introduced the World's Fair Bill in the United States Senate.

Keen was the contest for the honor of the site; the debate at times ranging from the acrimonious to the ridiculous.

Cumberland Gap was suggested and voted for by one enthusiastic or waggish representative, but the real contest lay between Chicago and New York. Ultimately, on the 24th of February, 1890, Congress definitely accorded the honor of inviting the world as guests to the "Phoenix City of the Great Lakes."



Director-General G. R. Davis.

On July 2, 1890, the present site of the World's Columbian Exposition was selected by the Directory and approved by the National Commission, but the World's Fair can not be said to have been actually under way until the beginning of the following year. In January, 1891, the Exposition headquarters were formally opened in the Rand-McNally Building; the Department of Publicity and Promotion was organized, and at once

began telling the whole newspaper-reading earth about the World's Fair that was to be. The Hon. George R. Davis was elected Director-General on September 19, 1890, and on the 20th of the following month Mrs. Potter Palmer was chosen as the president of the Board of Lady Managers.

Construction work began on the 2d of July, 1891, the Mines Building having the place of honor in this respect. The dedication of the buildings, a ceremonial so impressively grand as to be without equal and beyond comparison, took place October 21, 1892, in the vast Manufactures and Liberal Arts Building.

A brief statement of the financial expenditures and resources of the Exposition is not only of interest, but marvelous in the magnitude of its amounts. To secure the coveted distinction, Chicago was required to furnish a site which should be acceptable to the National Commission (representing every State and Territory in the Union) and \$10,000,000. Unhesitatingly she pledged herself to the gigantic undertaking, and has faithfully and fully kept her promise. To convey something of an impression of the magnitude of the enterprise, the accompanying estimate of cost of construction, etc., made by the Ways and Means Committee, is given:

Grading, filling, etc.....	\$ 450,400
Landscape gardening.....	323,490
Viaducts and bridges.....	125,000
Piers.....	70,000
Water-way improvements.....	225,000
Railways.....	500,000
Steam plant.....	800,000
Electricity.....	1,500,000
Statuary on buildings.....	100,000
Vases, lamps, and posts....	50,000
Seating.....	8,000
Water supply, sewerage, etc.....	600,000
Improvement of lake front	200,000
World's Congress Auxiliary	200,000
Construction Department	
expenses, fuel, etc.	520,000
Organization and adminis-	
tration.....	3,308,563
Operating expenses.....	1,550,000

\$10,530,453

When the \$8,000,000 estimated as the cost of the main buildings are added to this, the sum total is \$18,530,453; subsequent additions to the plan of construction will bring the total cost of the Exposition to an amount exceeding \$22,000,000.

The Site of the World's Fair.—Concerning the site, no difference of opinion or criticism is possible. Nothing approaching it in beauty or extent was ever offered to any previous exposition. Stretching $2\frac{1}{2}$ miles from the point nearest the city to the southern extremity of Jackson Park, it comprises some seven hundred acres. Along the entire front lies Lake Michigan, the loveliest of the Great Lakes, the most beautiful body of fresh water in the world. In the background semicircle the trees, the verdure, and bloom of the vast South Park system. This beautiful location is within easy distance of the business portion of Chicago, and is accessible by means of the most complete transportation facilities. Jackson Park has a frontage on Lake Michigan of $1\frac{1}{2}$ miles, and contains 600 acres of ground. This Midway Plaisance, which forms the connecting link between Jackson and Washington parks, is one mile long and 600 feet wide, making an additional area of eighty-five acres. The frequent illustrations of buildings and grounds, with careful descriptions, shown in this guide will give the reader a very complete idea of this stupendous work. The comfort and convenience of visitors has been considered in every arrangement, so that a visit to the Exposition will not only be enjoyable and instructive in the highest degree, but it will be one to cherish as the great event of a lifetime.

With the growth and development of the original plans the financial necessities of the Fair have also tremendously increased, but public enthusiasm has fortunately kept pace with this rapid development, until the contemplated five million dollar World's Fair of three years ago has now grown to a World's Columbian Exposition with \$18,750,000 available, and to be actually expended before the gates are opened to visitors. In addition to

this millions of dollars have been expended by the several States in the construction of State buildings and installation of State exhibits.

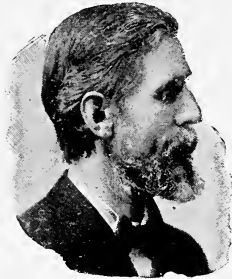
The management of the World's Columbian Exposition may be said to be vested in four organizations: The National Commission, authorized by Congress; the World's Columbian Exposition, organized under the laws of the State of Illinois; the Board of Lady Managers, authorized by Congress, and the World's Congress Auxiliary. The National Commission is composed of eight commissioners-at-large with alternates; two commissioners from each State, Territory, and the District of Columbia—one Democrat and one Republican—appointed by the President on a nomination by their respective governors. This Commission has delegated its authority to eight of its members, who constitute a Board of Reference and Control, and who act with a similar number selected from the World's Columbian Exposition. The officers of this Commission are: President, Thomas W. Palmer; vice-presidents, Thomas W. Walker, M. H. de Young, D. D. Penn, C. W. Allen, and Alexander B. Andrews; secretary, John C. Dickinson. The World's Columbian Exposition is composed of forty-five citizens of Chicago, elected annually by the stockholders. On this body falls the burden of raising the necessary money and of the active management. Its officers are: President, Harlow N. Higinbotham; vice-president, F. W. Peck; second



T. W. Palmer.

vice-president, R. A. Waller; secretary, H. O. Edmonds, and solicitor, W. K. Carlisle.

The Board of Lady Managers is composed of two members, with alternates, from each State and Territory,



H. N. Higinbotham.

and nine from the city of Chicago. It has the supervision of women's participation in the Exposition, and of whatever exhibits of women's work may be made. This recognition of woman marks an epoch in World's Expositions, as in no previous international fair have woman and her work, influences, and industrial importance been recognized. Mrs. Bertha Honoré Palmer is president, and Mrs. Susan Gale Cooke secretary of the Board of Lady Managers.

The World's Congress Auxiliary was organized for the purpose of holding a series of Congresses, to supplement the exposition that will be made of the material progress of the world by a portrayal of the achievements in science, literature, education, government, jurisprudence, morals, charity, art, religion, and other branches of mental activity. The Hon. C. C. Bonney of Chicago is president of the Congress Auxiliary, but equal praise for its success is due to the Hon. Thomas B. Bryan, the cosmopolitan scholar of the Exposition, whose matchless diplomacy has been so many times invoked to crown the triumphs of the great World's Fair enterprise. George R. Davis of Chicago is Director-General of the entire Exposition, and therefore its chief executive officer. In the joint Board of Control is of course vested the actual management, and from the verdict of this board there is no appeal.

The following table comparing the World's Columbian Exposition with other World's Fairs of the past, will be peculiarly interesting:

LOCATION AND YEAR.	Acres occupied.	No. of feet under roof.	No. of Exhibitors.	Total Attendance.	Duration of Fair days.	Total Receipts.	Guarantee.	Cost.
London, 1857	21½	700,000	17,000	6,039,196	144	\$1,780,000	British Gov't.	*
Paris, 1855	24½	1,866,000	22,000	5,162,330	200	6,441,200	French Gov't.	\$5,000,000
London, 1862	23½	1,291,800	28,053	6,211,103	121	1,644,260	English Gov't.	2,300,000
Paris, 1867	87	3,371,904	52,000	10,200,000	217	2,103,675	French Gov't.	*
Vienna, 1873	280	2,963,421	142,000	7,254,687	186	6,971,832	\$4,500,000	7,850,000
Philadelphia, 1876	236	1,688,858	30,864	9,910,996	159	3,813,724	2,510,000	*
Paris, 1878	100	1,858,778	40,366	16,032,725	191	2,531,650	2,250,000	*
Paris, 1889	173	1,000,000	55,000	28,149,353	183	8,300,000	3,600,000	6,500,000
Chicago, 1893	1,037	5,000,000	-----	435,000,000	183	-----	19,500,000	18,750,000

* Run at a great loss. No report ever made, and exact amount of deficit can not be obtained. † Estimated.

previous exposition in the history of the world; that it occupies four times as many acres and has about twice as much space under roof as the greatest of former expositions.



C. C. Bonney.

Eighty-six nations, colonies, and principalities exhibit, thirty-eight being specially represented by official commissions; and the moneys appropriated by all for the purpose of exhibits and buildings amount to over \$8,000,000. No less than sixteen foreign governments erect special buildings wherein to receive their guests and exhibit their valuables.

It is estimated that the expenditures of foreign governments, in respect of exhibits and in addition to the above, will amount to at least \$2,500,000.

The true magnitude of the World's



T. B. Bryan.

It will be seen from this table that the World's Columbian Exposition cost three times as much as any

Columbian Exposition can only be realized when it is stated that (the

United States not considered) the space allotted to foreign nations alone exceeds the *total space* of any previous World's Fair. In addition to this comes the space of American exhibitors, which far excels the aggregate of all the foreign nations of the world. Nearly every State in the Union has made appropriations for State buildings or State exhibits, and there are no less than thirty-eight separate State buildings on the grounds.

The most important bureau in connection with the World's Columbian Exposition is undoubtedly the Bureau of Construction. Of this bureau D. H. Burnham is chief, Edward C.



D. H. Burnham.

Shankland is chief engineer, and F. L. Olmsted the able landscape architect. In their several departments the work of each of these gentlemen shows to excellent advantage. Chief Burnham has been indefatigable in his labors, and the acres of graceful structures that now adorn these grounds are a monument to his executive abilities. The credit of completing these buildings in the remarkably short time is by public acclaim accorded to Chief Burnham. The example of his unceasing energy has been an inspiration to every subordinate, and in an enterprise where so much depended upon cooperation he has made the construction department a perfect mechanism.

From no more authentic source was it possible to obtain a description of the construction work and marvelous

architectural arrangements of the World's Columbian Exposition than from the master mind who, as Chief Supervising Architect and Director of Works, planned and perfected all. The following interesting and valuable contribution, prepared by Director of Works Daniel H. Burnham, and written especially for Rand, McNally & Co.'s Guides, forms a most valuable historical document in relation to the "building of the 'White City.'" Mr. Burnham entitles his article "**The Buildings of the Exposition,**"* and says of them:

When Coleridge sang to Mont Blanc in the Vale of Chamouni, "Thou risest from forth thy silent sea of pines," his inspiration probably came from much the same enthusiasm which long afterward reëchoes from the lips of those who remember the Jackson Park of two years ago—a marsh of tangled undergrowth and a waste of ill-tempered oaks, from which have arisen the stately structures of the Exposition. Its appearance at that time presented but little promise of the noble city to be erected after swamps had been drained, canals, lagoons, and basins cut, grassy slopes established, and flowers and shrubs planted to transform the once dreary landscape. Advantages which would more than compensate for the almost discouraging amount of labor required to render them available were apparent in this desolate wilderness; otherwise Jackson Park could never have been chosen as the site of the Exposition. Other locations were eagerly offered, some of them beautifully improved parks, earnestly wishing to welcome an honored guest to a hospitality ready to receive it; all had boasted advantages; yet to Jackson Park, humble in its sheer ugliness, came the choice. The decision bringing it here was not reached through undue favoritism or influence, but was the result of much thought and the carefully weighing of the merits of all.

It was about the time that the discussion of the site question had reached a reputable degree of warmth—and

The preparation of this paper, as to its literary form, was left in the hands of Mr. Montgomery B. Pickett, to whom acknowledgment is due.

few who were in it would be willing to admit that it had ever been less than ardent—that Mr. Frederick Law Olmsted, the honored father of American art in landscape, together with his late partner, Henry Sargent Codman, were called into consultation. To them, after careful consideration, it was plain that area, dignity of effect, location, adaptability, transportation, and many other points were in favor of Jackson Park; and so the choice was made, being definitely settled only in the fall of 1890. Winter coming on, the months which could not be devoted to grading, dredging, and kindred operations, prior to the preparation of the ground, were well spent in making a most careful survey of the entire area, which had been extended to include the Midway Plaisance. Washington Park was also tendered for Exposition purposes, but the 600 acres which had already been secured were deemed sufficient. In the spring of 1891 an army of earth-workers made such rapid progress that the homeliness of the site was crippled after a very few weeks. The bogs began to dry up, the undergrowth surrendered to the prosaic but effective grubbing hoe, and for the first time in their existence the knotty little old scrub-oaks bowed—the ax is an inexorable tutor in that branch of etiquette. Canals, lagoons, and basins were lined out so that they touched the site of each of the main buildings. In June everything was ready for the foundations.

The main buildings, as originally planned, were ten: Manufactures, Administration, Machinery, Agriculture, Electricity, Mines, Transportation, Horticulture, Fisheries, and the Venetian Village. At this time it was the purpose of the Exposition to establish the exhibit of fine arts upon the Lake Front Park; this plan being subsequently abandoned, the Art Galleries and the Woman's Building were the first of the later structures to find a place upon the plan. As the importance of the work gradually developed, necessity for additional space became clear, and the ten original buildings quickly secured

neighbors in the Forestry, Dairy, Stock Pavilion, Terminal Station, Music Hall, Peristyle, Casino, Choral, Anthropological, and so on throughout a list of great and small, until there are now nearly three hundred separate and distinct structures under roof in Jackson Park, not including the scores of minor pavilions and shelters of a less important character, built by concessionaires, exhibitors, and others. When the Midway Plaisance, with its varied and startling architecture, is added, the total is increased to about four hundred.

The designs were not secured by competition, many reasons being against the adoption of such a method; the time was short and the work was great; harmony of effort must be had of men possessing genius and ability. Direct selection was, therefore, the only safe method, and the buildings were accordingly allotted by the Chief of Construction as follows: Administration, Richard M. Hunt of New York; Transportation, Adler & Sullivan of Chicago; Manufactures, George B. Post of New York; Mines, S. S. Beman of Chicago; Agriculture, McKim, Meade & White of New York; Venetian Village, Burling & Whitehouse of Chicago; Machinery, Peabody & Stearns of Boston; Horticulture, W. L. B. Jenney of Chicago; Electricity, Van Brunt & Howe of Kansas City; Fisheries, Henry Ives Cobb of Chicago. Late in the spring of 1891, after the other buildings were designed and about ready for construction, Mr. Charles B. Atwood entered upon his labors with the Exposition, and to him we are indebted for the chastely beautiful Art Building; that impressive trio, the Peristyle, Music Hall, and Casino; the imposing Terminal Station; the Forestry, Dairy, and other buildings, in addition to his great work as Designer-in-Chief. The Stock Pavilion is an example of the scholarship of Messrs. Holabird & Roche of Chicago. In unrestricted competition the plan of Miss Sophia G. Hayden was selected for the Woman's Building. The Venetian Village at the end of the great pier being abandoned, Mr. Whitehouse's

services (he in the meantime losing by death his partner) were retained for the Choral Building.

The limits of this article will not warrant a detailed description of each structure, and this, moreover, is unnecessary, as its architect tells of his own work elsewhere in this volume. It may be well, however, to mention a few points of general interest. Among the first of these is the material which has done so much to produce those charming effects otherwise impossible to attain. The use of staff has not been confined to the covering for buildings alone, but it has been applied with an eminent degree of success to sculpture, ornamentation of almost every kind, the construction of balustrades, vases, facing for docks, etc. To no part of the work has more attention been paid than to the artistic decoration of buildings. Almost every structure within the grounds bears testimony to the skill of well-known artists, not alone in painting, but in sculpture as well. The engineering has been of a magnitude never reached before. The Manufactures Building has become known, wherever the Fair is spoken of, as the greatest building ever erected. Its arches, which constitute, possibly, the most interesting feature of the entire engineering work, were designed and constructed under the supervision of Mr. E. C. Shankland, Chief Engineer, who has had charge of all the work of this character throughout the Exposition. The power plant, located in Machinery Hall, is expected to supply energy equal to 30,000 horse-power. The shafting in the various buildings is driven by electricity conducted through underground passages or subways. An area of about two hundred acres is under roof; of this amount 150 were built by the World's Columbian Exposition, the remainder being constructed by the governments of States and foreign powers, concessionaires, and special exhibitors. Three distinct motives are apparent in the grouping of the buildings. Those about the Grand Basin—the Administration, Manufactures, Agriculture, Machinery, Electricity, Mines, and

also the Art Building—are essentially dignified in style; those lying farther to the north—the Horticultural, Transportation, and Fisheries—being less formal, blend readily with the more or less homelike headquarters buildings of the States and foreign governments, which are grouped among the trees of the extreme northern portion of the grounds. Upon the Midway Plaisance no distinct order is followed, it being instead a most unusual collection of almost every type of architecture known to man—oriental villages, Chinese bazaars, tropical settlements, ice railways, the ponderous Ferris wheel, and reproductions of ancient cities. All of these are combined to form the lighter and more fantastic side of the Fair.

There are two columns east of the Administration Building; between them rolls the cascade of the Columbia Fountain. Each column bears a name; upon one, that of John W. Root; upon the other, Henry Sargent Codman. One of these men laid down his work where it had scarcely begun, leaving the first sketches of his brilliant plans; the other passed away with the beauty of his almost finished labors bright before him. These simple inscriptions mean more to us who knew and loved the men to whose memory they are placed, than all the glorious achievements about them, of which so great a part was theirs.

D. H. BURNHAM,
Director of Works.

Few persons outside the imme-



M. P. Handy.

mediate and principal officials of the Exposition have the slightest conception

of the vast amount of preliminary work done in popularizing the Exposition or the labor involved in telling the world of its myriad wonders. The Department of Publicity and Promotion, under the masterly direction of Maj. Moses P. Handy, not only worked like beavers, but achieved wonders.

The World's Fair site is 1,037 acres in area, nearly *four times* the space of any previous exposition, while the number of square feet under roof—over 5,000,000—is nearly twice as much as the greatest exposition of the past. The beauty of the location of the buildings of the World's Columbian Exposition is, that nearly every structure fronts on Lake Michigan. In the northern portion of the park are grouped nearly all the State buildings, the Fine Arts Building, and the various structures of foreign nations. Next comes the Fisheries Building, which is situated just north of the lagoon; and directly west of the Fisheries Building, on the opposite side of the park, stands the Woman's Building; on the same side of the lagoon, which parallels the lake, are the Horticultural Building and the Transportation Building. To the southward of the Government Building, on the east side of the lagoon and bordering on the lake, is the giant structure of the Fair, the Manufactures and Liberal Arts Building. South of this edifice is the great pier for lake steamers, extending 2,500 feet into the lake, and on one wing of which is the Music Hall. Extending westward from the pier is a long avenue several hundred feet wide. All down this grand avenue, encompassing a beautiful sheet of water, stand imposing buildings, along the majestic façades of which the delighted gaze of the visitor sweeps until it rests on the Administration Building, nearly a mile distant. West of the Agricultural Building stands Machinery Hall, which is its equal in size and is especially rich in architectural lines and details. To the northward of the Administration Building, on either side, and facing the grand avenue, stand two more immense buildings, one for the elec-

trical and the other for the mining exhibit. Near by is the wooded island, a delightful gem of primitive nature, in striking contrast with the elaborate productions of human skill which surround it. In the southwest portion of the grounds are great depots, the numerous railway tracks, and the stock exhibits. The Forestry Building fronts the lake in the southeast, and near by is the Sawmill, the Dairy Building, the Krupp exhibit, the Convent of La Rabida, and various other smaller but equally interesting structures.

Buildings and Grounds.—The dimensions of the great Exposition buildings are indicated in the following table:

	Dimen- sions in	Area in
	feet.	acres.
Manufactures and Liberal Arts.....	787 x 1687	30.5
Administration.....	262 x 262	1.6
Mines.....	350 x 700	5.6
Electricity.....	345 x 690	5.5
Transportation.....	256 x 960	5.6
Transportation Annex.....	425 x 900	8.8
Woman's.....	199 x 388	1.8
Art Galleries.....	320 x 500	3.7
Art Gallery Annexes (2).....	120 x 200	1.1
Fisheries.....	165 x 365	1.4
Fisheries Annexes (2).....	135 diam.	.8
Horticulture.....	250 x 998	5.7
Hort'ure Gr'n'hous's(8).....	24 x 100	.5
Machinery.....	492 x 846	9.6
Machinery Annex.....	490 x 550	6.2
Power House.....	490 x 461	2.1
Pumping Works.....	77 x 84	
Machine Shop.....	106 x 250	
Agriculture.....	500 x 800	9.2
Agriculture Annex.....	300 x 550	3.8
Agriculture Assembly Hall, etc.....	125 x 450	1.3
Forestry.....	208 x 528	2.5
Sawmill.....	125 x 300	.8
Dairy.....	100 x 200	.5
Live Stock (2).....	65 x 200	.9
Live Stock Pavilion.....	280 x 440	2.8
Live Stock Sheds.....	---	40.0
Casino.....	120 x 250	.7
Music Hall.....	120 x 250	.7
U. S. Government.....	345 x 415	3.3
U. S. Government imi- tation battle-ship.....	69.25 x 348	.3
Illinois State.....	160 x 450	1.7
Illinois State Wings (2).....	-----	.3
Total.....	-----	159.3

The Exposition buildings, not including those of the Government and Illinois, have also a total gallery area of 45.9 acres, thus making their total floor space 199.7 acres. The Fine Arts Building has 7,885 lineal feet, or 145,852 square feet of wall space.

HOW TO REACH THE EXPOSITION.

Site.—The World's Columbian Exposition is located at Jackson Park and the Midway Plaisance, seven miles south of the city hall of Chicago. By railroad the time occupied to reach it is about half an hour, by steamboat forty-five minutes, and by cable cars about one hour's journey.

Approaches.—There are five principal methods of reaching the Exposition grounds with a possible sixth route for the leisurely and luxurious, to be found by driving to the park by way of the magnificent Michigan Avenue Boulevard, and the inevitable last resort, the seventh, in walking to the grounds, for those fortunate enough to secure accommodations in close proximity to the gates.

The more usually used routes are:

1. The South Side Rapid Transit Railroad (the Alley Elevated road), whose down-town terminal is located on Congress Street, between Wabash Avenue and State Street, within a stone's throw of the Auditorium Hotel. This line serves as one of the principal routes to the World's Fair grounds, having a capacity for conveying over 40,000 passengers per hour. It has 46 locomotives, 180 cars, 37 miles of track, and cost \$6,750,000. Opened for traffic on June 6, 1892, it reaches Jackson Park in 35½ minutes for local slow trains and 24½ minutes from Twelfth Street by through fast trains.

The stations are Congress Street (down-town terminus), Twelfth, Eighteenth, Twenty-second, Twenty-sixth, Twenty-ninth, Thirty-first, Thirty-third, Thirty-fifth, Thirty-ninth streets, Indiana Avenue (here the line crosses to the alley between Prairie and Calumet avenues), Forty-third, Forty-seventh, Fifty-first, Fifty-fifth, Fifty-eighth, Sixty-first streets,

South Park Avenue, Cottage Grove, Lexington, Madison, Stony Island avenues, and Jackson Park. Fare, 5 cents, single journey.

At the Fair grounds the train lands the visitor right in the grounds, in a specially constructed depot on the roof of the annex of the Transportation Building. Admission tickets to the grounds can be purchased at all stations except Congress Street, where the pressure of traffic is too severe.

The Intramural station is alongside and just east of the "L" station. Passengers landing on the west track, who want to take the Intramural, pass through turnstiles and go across a bridge which hangs directly over the staircase beyond the edge of the platform to the east; and those landing on the east tracks will find turnstiles to admit them to the Intramural platform, which is only divided from the east platform by a fence.

2. The Illinois Central Railroad Company, whose depots are located at the Lake Front foot of Lake Street, at the foot of Van Buren Street near the World's Fair steamship landing, and at Twelfth Street and Park Row. This line has a capacity of 240,000 World's Fair passengers per day in addition to its ordinary and extensive suburban traffic. Its trains for the Exposition start as soon as filled, every 2½ minutes if necessary, and reach Fifty-ninth Street and Midway Plaisance (G 13) in 15 minutes. The suburban trains starting from Park Row and Twelfth Street are convenient for reaching the State buildings, foreign buildings, Art Palace, and Woman's Building by alighting at Fifty-seventh Street (South Park Station), (B 13); while the Sixty-third Street Station (Q 12) is convenient for the Transportation, Administration, and other principal buildings, the Grand Court of Honor, the Peristyle, etc. The fare for the round trip from Van Buren Street to Sixtieth Street by World's Fair trains is 20 cents. By special concession all passengers from *Van Buren Street* are landed on the Midway Plaisance instead of entering the Central Depot of the Exposition. The special cars for World's Fair traffic are roomy and

cool. Boarding one at Van Buren Street the visitor is rapidly carried past the Lake Front Park on the right, with its Columbus Statue and the huge stone structure of the Auditorium Hotel as landmarks; on the left is the harbor, with innumerable craft of all kinds, all bound for the "White City." He skirts the choicest residence section of Chicago, passes the Farragut Boat Club House on the lake shore, and runs on the landward side of the huge Chicago Beach Hotel at Fifty-first Street. He now enters the World's Fair District and at Fifty-seventh Street Station gets a view of the grounds on the left. The train stops and the visitor alights at the Midway Plaisance, where he can enter the grounds proper by going to the left, or explore the Plaisance by taking the right-hand course.

3. By Other Railroads to the Exposition.—All railroads bringing passengers to Chicago enter the Central Railroad Depot (N 16), in the rear of the Administration Building, where the most satisfactory arrangements for visitors' comfort have been made. Several roads have made switching arrangements whereby passengers from their down-town depots will be able to travel direct to the Fair. Residents on the West Side of the city can travel by the Northern Pacific and Baltimore & Ohio, landing at the Central Railroad Depot.

4. By Steamer on Lake Michigan.—The water route to the World's Fair is the scenic route, and to the majority of visitors is the most attractive, embracing as it does a sail for several miles on the bosom of Lake Michigan, an excellent view of the harbor, and a continuous panoramic picture of Chicago's water front to the gates of the Exposition.

At Jackson Park very extensive piers and docks have been constructed, and a fine pier at Van Buren Street has been built for the express use of the World's Fair Steamship Company, which has the exclusive right of landing city passengers in the Exposition grounds. This company has a fleet of some twenty-five steamers and conveys passengers at a uniform rate of 15 cents single

fare and 25 cents for the round trip. In the fleet is the new steamer "Arthur Orr" (3,000 tons, capacity 3,500 passengers); and the largest passenger steamer afloat, the new whaleback "Christopher Columbus" (4,000 tons, capacity 5,000 passengers).

The Columbian Navigation Co.'s boats from Randolph Street land at Fifty-fifth Street, two blocks from entrance to grounds. Single fare, 15 cents; round trip, 25 cents.

5. The Street (Cable) Car Route to the Fair consists of two principal lines, namely: *The Cottage Grove Cars*, which, starting from the loop at Randolph Street, run along Wabash Avenue to Twenty-second Street, thence to Cottage Grove Avenue as far as the power-house at Fifty-fifth Street, thence to Jefferson Street, to Fifty-sixth, and then to Lake Avenue. To the leisurely traveler there can in pleasant weather be few more agreeable methods of reaching the Exposition grounds. The line skirts the largest of the city's breathing-spaces—Washington Park—until at Fifty-fifth Street the power-house, with its mammoth wheels and whirring engines, is on the left. Here the visitor desirous of reaching the northern (or State buildings) end of the Exposition grounds (B 14) should transfer to a South Park car (if not already on one), which turns to the left. Inquiry of the gripman or conductor will prevent mistake. The line running straight ahead lands visitors at the Fifty-ninth Street entrance to the Midway Plaisance (F 1), or by transfer to an electric-car system at the Sixty-third Street entrance to the grounds (L 14). Fare, 5 cents.

The State Street Cable-Cars, one block westward of the Cottage Grove cars, start from the loop near the Masonic Temple and traverse the heart of the retail-stores district of Chicago. Ask for a transfer before reaching Sixty-first Street, and there take the electric cars to the left, which will land the visitor within one block of the Exposition. Fare, 5 cents.

6. Driving to the Fair.—The Michigan Avenue Boulevard forms a most attractive route to the Fair, and the finest street in the world (as Max

O'Rell styled it) is well worth traversing for those who have the time and can afford the carriage-hire. At numerous livery-stables well-appointed carriages can be secured at reasonable rates and a line of handsome four-horse coaches runs regularly between the city and the Exposition grounds. The boulevard is bordered by the houses of Chicago's wealthiest citizens, and the route is fully described in the various guides to the city issued by the publishers of this guide.

7. Walking to the Fair.—As many hundreds of hotels and apartments are located in the immediate vicinity of the Exposition grounds, many will dispense with any method of conveyance other than their pedal extremities. To aid them in selecting the appropriate entrance, gate facilities have been provided as follows:

Cornell Avenue.
Fifty-seventh Street.
Fifty-ninth Street.
East Illinois Central tracks.
West Illinois Central tracks.

South end:

Sixtieth Street.
Sixty-second Street.
Terminal Station.
Elevated Railroad.
Sixty-fourth Street.
Sixty-fifth Street Terrace.
Southwest corner park.
Palmer Avenue.

Midway Plaisance:

Monroe Avenue.
Greenwood Avenue.
Cottage Grove Avenue.
Greenwood Avenue (south).
Oglesby Avenue.

Steamer Landings:

Main Pier.
Naval Pier.

The big days at the Fair will see a crush about the ticket-windows at Jackson Park. In order to do away with this as much as possible arrangements have been made for the sale of tickets down-town as follows:

Van Buren Street Pier.

Depots of the Illinois Central Railroad:

Van Buren Street.
Randolph Street.
Twenty-second Street.

Thirty-sixth Street.

Forty-third Street.

Hotels:

Palmer House.
Auditorium Hotel.
Auditorium Annex.
Sherman House.
Victoria Hotel.
Grand Pacific Hotel.

The visitor should refrain from purchasing admission tickets from street fakirs or strangers. The entrance-gates are novel, and operated by the insertion of the ticket, which is mutilated by machinery. They also register the entrance of each visitor.

The Trip to the Fair.—Let us assume that the visitor has arrived in Chicago over night, and has reached his hotel or previously engaged rooms. Then, refreshed by a sound sleep, fortified by a substantial breakfast, he naturally desires to start off bright and early to visit the myriad wonders of the vast and beautiful "White City." Certainly he will desire on the first day of his visit to reach the Fair grounds as rapidly as possible. Let him proceed to the Elevated Railroad Depot at Congress Street, between Wabash Avenue and State Street, there taking the car direct for the World's Fair grounds. The route has already been fully described (ante p. 27).

The Exposition station is located on the roof of the annex of the Transportation Building (Q 15), with a station of the Intramural Elevated Railroad in close proximity, so that a transfer to that system can be had without descending to the ground. Paying his 50 cents, securing a ticket, and passing through the automatic turnstile, the visitor descends a grand stairway fifty feet wide, and at length stands on that enchanted inclosure of white palaces which rose from a marsh and a morass in two years or less. In reaching the ground the visitor passes over the special exhibit of the Vanderbilt Railroad lines and Wagner Palace Car Company (M 15), while facing him are the exhibits of the Hygeia Mineral Springs Company (N 16), and a little farther to the right the Pennsylvania Railroad Company's exhibit and a model

water station exhibited by the United States Wind-Engine and Pump Company of Batavia, Ill., with an ore-yard of the Ore Mining Company behind it.

The lofty building beyond this is the Hurcules Iron Company's cold-storage plant, with a real ice skating-rink as part of its exhibit. However, the visitor longs for the greater buildings, and will probably bear to the left past the south end of the

TRANSPORTATION BUILDING

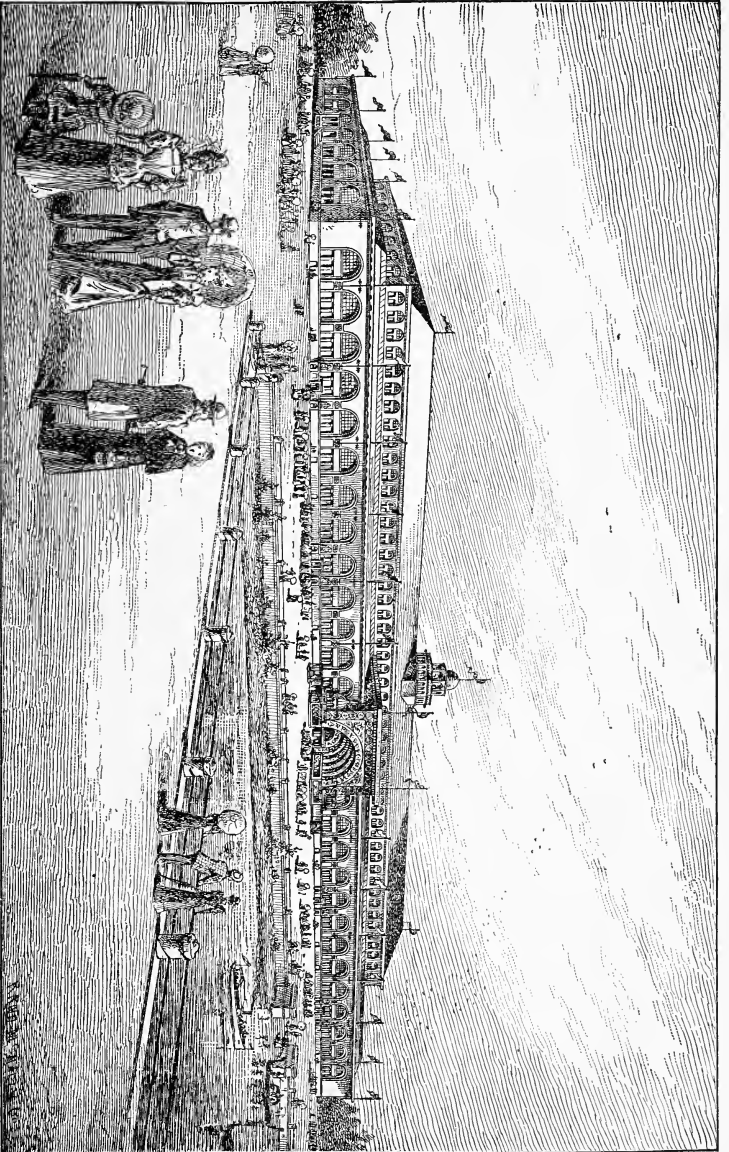
(Q 15), with its polychrome decoration and funny manikin statuary (by John J. Boyle of Philadelphia), representing various inventors of improvements in transportation, subsequently more particularly described. The Transportation Building is in the form of three large train-sheds, is 256 x 960 feet, and has a floor area of nearly $9\frac{1}{2}$ acres. An annex is 425 x 900 feet, and contains $9\frac{1}{4}$ acres of floor area. Cost of both, \$370,000. Architects, Messrs. Adler & Sullivan of Chicago, who thus gracefully describe their artistic edifice:

The Transportation Building, designed by Messrs. Adler & Sullivan of Chicago, is one of the group forming the northern, or picturesque, quadrangle. It is situated at the southern end of the west flank and lies between the Horticultural and the Mines buildings. It is axial with the Manufactures Building on the east side of the quadrangle, the central feature of each of the two buildings being on the same east and west line. The Transportation Building is simple in architectural treatment, although it is intended to make it very rich and elaborate in detail. In style it is somewhat Romanesque, although to the initiated the manner in which it is designed on axial lines, and the solicitude shown for good proportions and subtle relation of parts to each other, will at once suggest the methods of composition followed at the *Ecole des Beaux Arts*. Viewed from the lagoon, the cupola of the Transportation Building will form an effective feature southwest

of the quadrangle; while from the cupola itself, reached by eight elevators, the northern court, a beautiful effect of the entire Exposition, will be seen. The main entrance to the Transportation Building consists of an immense single arch enriched with carvings, bas-reliefs, and mural paintings; the entire feature forms a rich and beautiful yet quiet color climax, for it is treated entirely in gold-leaf and called the golden door. The remainder of the architectural composition falls into a just relation of contrast with the highly wrought entrance, and is duly quiet and modest, though very broad in treatment. It consists of a continuous arcade with subordinated colonnade and entablature. Numerous minor entrances are from time to time pierced in the walls, and with them are grouped terraces, seats, drinking-fountains, and statues.

The interior of the building is treated much after the manner of a Roman basilica, with broad nave and aisles. The roof is therefore in three divisions. The middle one rises much higher than the others, and its walls are pierced to form a beautiful arcaded clear-story. The cupola, placed exactly at the center of the building, and rising 165 feet above the ground, is reached by eight elevators. These elevators of themselves naturally form a part of the transportation exhibit, and as they also carry passengers to galleries at various stages of height, a fine view of the interior of the building may be easily obtained. The main galleries of this building, because of the abundant placing of passenger elevators, proves quite accessible to visitors. The cupola, with its broad balconies, and the wide terrace at the foot of the clear-story roof is used as a promenade for visitors. From these points a most beautiful view of the surrounding country can be obtained. The roof over the great main entrance is used as an outdoor restaurant.

The main building of the transportation exhibit measures 960 feet front by 256 feet deep; from this extends westward to Stony Island Avenue a triangular annex covering about nine



THE TRANSPORTATION BUILDING.

acres, and consisting of one-story buildings sixty-four feet wide, set side by side. As there is a railway-track every sixteen feet, and as all these tracks run east and west, these annex buildings may be used to exhibit an entire freight or passenger train coupled up with its engine.

Not the least interesting feature of the Transportation Building is the beautiful scheme of polychrome decoration to be applied to its exterior. To treat the building externally in many colors was the original thought of the architects in the first conception of their design. The architecture of the building, therefore, has been carefully prepared throughout with reference to the ultimate application of color, and many large plain surfaces have been left to receive the final polychrome treatment. The ornamental designs for this work in color are of great and intricate delicacy; the patterns, interweaving with each other, produce an effect almost as fine as that of embroidery. As regards the colors themselves, they

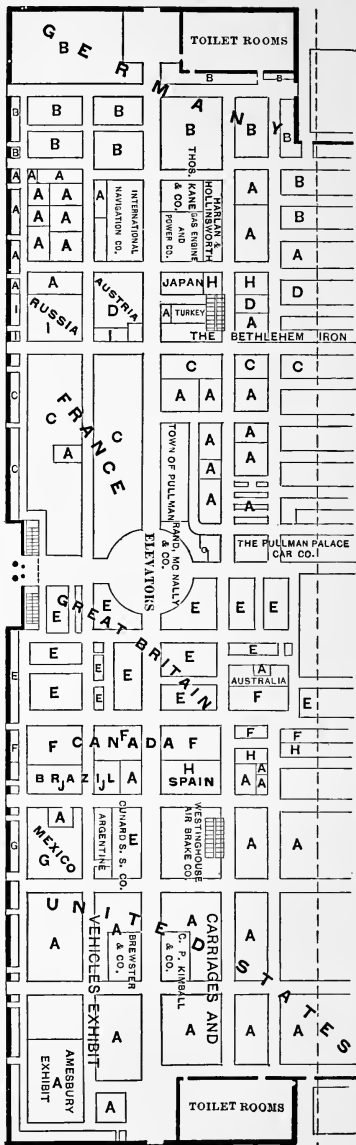


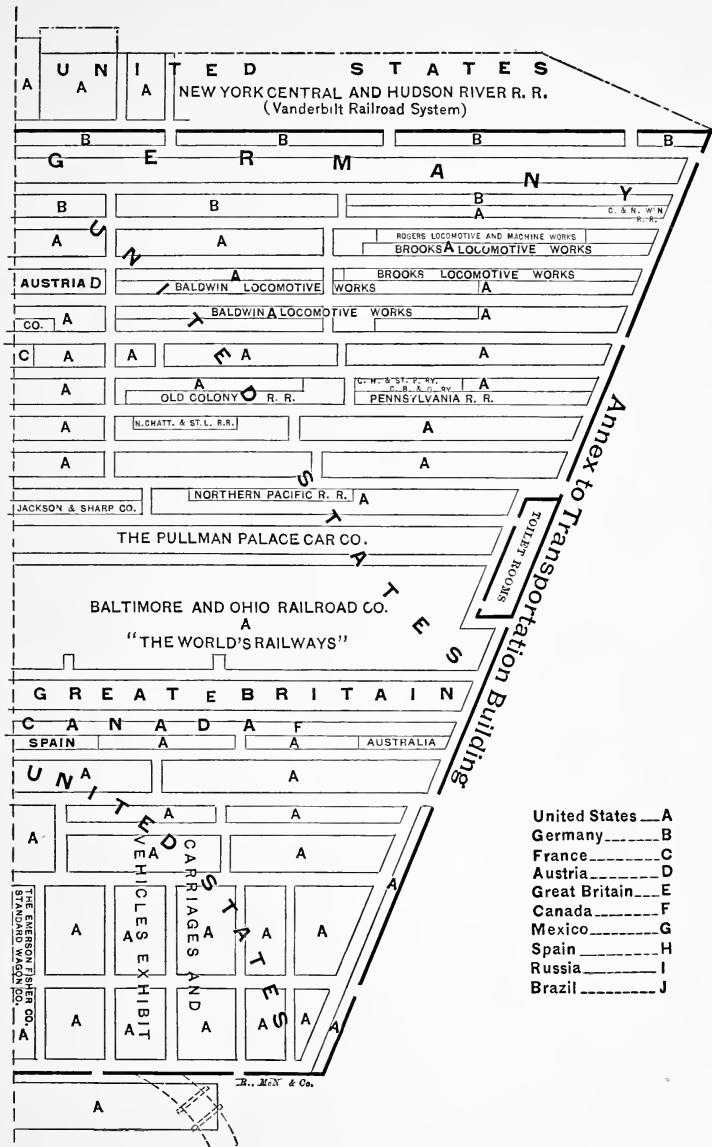
Willard A. Smith.

comprise nearly the whole galaxy, there being not less than thirty different shades of color employed. These, however, are so delicately and softly blended and so nicely balanced against each other that the final effect suggests not so much many colors as a single beautiful painting.

The general scheme of color treatment starts with a delicate light-red tone for the base of the building. This is kept entirely simple and free from ornament in order to serve as a

Main or Ground Floor of Transportation Building.





- United States A
- Germany B
- France C
- Austria D
- Great Britain E
- Canada F
- Mexico G
- Spain H
- Russia I
- Brazil J

base for the more elaborate work above. The culmination of high color effect will be found in the spandrels between the main arches. Here the work is carried to a high pitch of intensity of color, and reliance is placed on the main cornice of the building, which is very simply treated, to act as a balancing and quieting effect in the general composition. In the center of the spandrels is placed a beautiful winged figure representing the idea of transportation. This figure is painted in light colors, and will have a background of gold-leaf.

The color scheme of the building as a whole, of course, culminates in the great golden doorway. This entire entrance, 100 feet wide and 70 feet high, which is incrustated over its entire surface with delicate designs in relief, is covered throughout its entire extent with gold, and colors in small quantities are worked in between the designs and reliefs so as to give the whole a wonderfully effective aspect.

ADLER & SULLIVAN,
Architects.

CHICAGO, February 25, 1893.

At the entrance to the south door of the Transportation Building stand, on the right, statues of Stephenson, Barrett, Scott, and a figure typical of water transportation; and on the left, statues of Montgolfier, Vanderbilt, Watt, and a figure typical of land transportation. Between these groups the visitor finds the southern doorway, and enters the building.

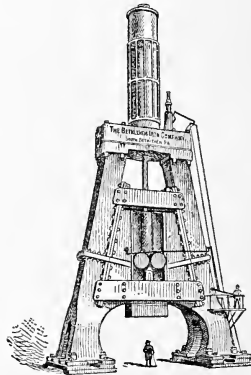
The Department of Transportation includes the following groups:

GROUP NO.

- 80.—Railways, Railway Plants, and Equipment.
- 81.—Street-Car and other Street-Line Systems.
- 82.—Miscellaneous and Special Railways.
- 83.—Vehicles and Methods of Transportation on Common Roads.
- 84.—Aerial, Pneumatic, and other Forms of Transportation.
- 85.—Vessels, Boats; Marine, Lake, and River Transportation.
- 86.—Naval Warfare and Coast Defense.

Entering the south door of the Transportation Building, Germany's display is found occupying this entire end and part of the Annex. Its decorative exhibits are very fine. The particular features consist of two large locomotives; all kinds of cars, including a Red Cross ambulance train; interlocking switch systems, etc. Next on the right of the main aisle is the International Navigation Company's (the Inman Line) fine display of models of ocean steamers, and a full-size section of one of their ocean liners; and opposite, to the left of the aisle, is the exhibit of the Harlan & Hollingsworth Co., with its collection of gas engines, naphtha launches, etc. On the right, again, is found the Austrian display, consisting chiefly of saddlery and carriages, but also showing the zone system peculiar to the railway management of that country. On the opposite side is the display of Japan. Adjoining Japan's exhibit comes that of the Bethlehem Iron Company, which also occupies a corner of the Austrian space across the aisle.

In this is displayed the striking exhibit from their famous Gun and



Model of Steam Hammer.

Armor Works, situated in the Lehigh Valley, at South Bethlehem, Pa., an exact reproduction of Bethlehem's 125-ton steam hammer—the largest in the world.

Bethlehem's exhibit is divided into three sections. Passing to the left through one of the hammer-legs, we enter the first section, and discover two immense steel forgings which are the barrel and jacket of a navy 13-inch cannon. They are splendid examples of the hollow forgings Bethlehem turns out from its famous hydraulic presses.

In the corner near the staircase is a smooth-forged trunnion hoop for securing a 12-inch 50-ton army gun to its carriage. At the front of this section is a navy 12-inch breech-loading rifle, fabricated at the Washington Gun Factory of Bethlehem, fluid-pressed, hydraulic-forged steel. It weighs 45.2 tons, is 37 feet long, has a muzzle velocity of 2,000 feet sec., and fires an 850-pound projectile with 425 pounds of powder, with an energy sufficient to perforate 22½ inches of iron.

Crossing the aisle at the foot of the stairway and entering the second section we find on the right a model of a 113-ton ingot of steel from which the armor plates are forged.

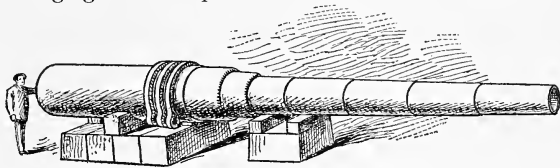
Directly opposite is a pile of forged steel hoops, and three splendid examples of steel armor, and a nickel-steel ventilator for the monitor "Puri-



Harveyized Steel Armor Plate.

tan," seven feet in diameter, forged in one piece without welds. The largest is a curved nickel-steel plate, seventeen inches thick, one of thirteen

required to form the barbette of the battle-ship "Indiana." While its shape displays the power of Bethlehem's huge bending-presses, its exquisite finish shows the marvelous ma-



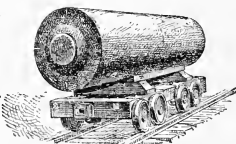
Twelve-inch Rifle, Bethlehem Iron Works.

chine facilities that establishment must possess.

The next is one of Bethlehem's celebrated case-hardened, nickel-steel plates, 10½ inches thick, which has been subjected to an attack of the enormous energy of 25,040 foot tons, during which the five 8-inch 250-lb. Holtzer armor-piercing shells were completely pulverized, without seriously injuring the plate.

The third plate is the first heavy steel armor plate made in the United States, and is 11½ inches thick.

To the right is one of the most remarkable articles of the exhibit—a fluid-com-



Ingot for Shaft of Ferris Wheel.

pressed steel ingot, 15 feet long, 54 inches in diameter, weighing 48.3 tons. From a similar ingot, weighing 65 tons, was made the shaft of the famous Ferris Wheel in Midway Plaisance.

Crossing another aisle, in the direction of the Annex, we enter Bethlehem's third section, and see on our left a hollow hydraulic-forged shaft, 67 feet long and 20 inches in diameter, forged in one piece.

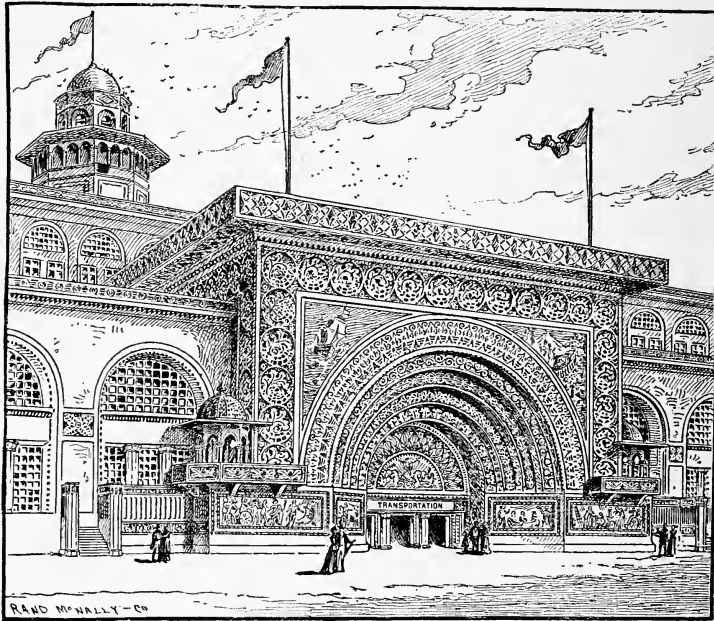
The exquisitely finished shaft on the right, 40 feet long, 27 inches in diameter, weighing 30 tons, is for the Old Colony Steamboat Company's "Puritan." At the end of the section is a fine example of a built-up crank for the Pacific Mail Steamship Co.

The handsomely polished steel shaft on the right as we pass out of this

section is a solid crank for the U. S. cruiser "Minneapolis."

France is next, with several locomotives and other railway equipments, models of ocean steamers, etc., filling part of a section on the left of the aisle, extending on through the Annex, and also another section on the right. On the left, adjoining the French exhibit on that side,

Britain comes next, covering four full sections extending entirely across the building, and also into and across the Annex; the Australian exhibit occupying one corner. There is an endless amount of material here, chief of which is the locomotive "Lord of the Isles," built in 1851 for the first World's Fair, and which has been in continuous use ever since. There is

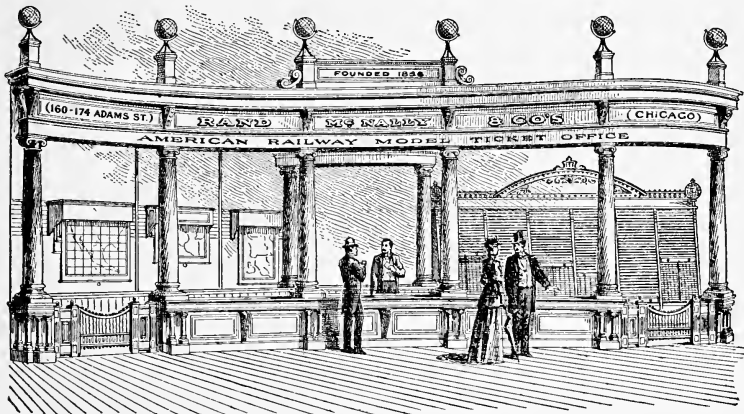


The Golden Door.

is the display of the Adams & Westlake Co.; and in immediate proximity on the same side is the exhibit of the town of Pullman. Near this exhibit is a model ticket-office, fitted up by the firm of Rand, McNally & Co. of Chicago. The center of the building has now been reached, and here, in a circular open space, is found the exhibit of the Otis Co., consisting of eight passenger elevators, which convey visitors to the top of the building, whence a splendid view is had. For this service a charge of 10 cents is made. Passing on, Great

also a complete train of English cars, with the grand compound locomotive "Great Britain," affording an opportunity for comparing British and American railway methods. The marine exhibit of Great Britain is especially fine; nearly all of her great ship-building firms being represented by models. One model, that of the armored war-ship "Victoria," is thirty feet long, and cost \$20,000. Many of her finest Atlantic liners and her largest war-vessels are displayed, and a model of the great Forth bridge in Scotland is shown.

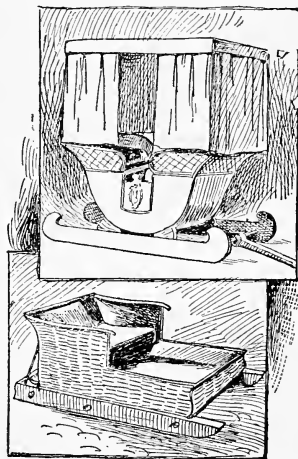
Australia shows a model of the wonderful zigzag railway in the Blue Mountains of New South Wales. display is seen, consisting largely of exquisitely fine saddles and horse-trappings. Here is also a relief map



Rand, McNally & Co.'s Exhibit.

Canada's exhibit, like that of the mother country, extends entirely across the main building and Annex, but occupies much less space. One of its features is the splendid Canadian Pacific Railway train, the wood-work of which is of solid mahogany. This is probably the most luxurious train in existence. Next on the right is found the Johnson Railroad Signal Co., and across the aisle is the exhibit of Spain, which is made up chiefly of marine models, reproductions of celebrated fortresses, and a model of the Cordova bridge, whose foundations were laid when Jesus was a boy in Nazareth. To the right again is the Cunard S. S. Co.'s exhibit, consisting of nine models of their steamers. Here is seen their first vessel, the "Britannia," built in 1840, with a tonnage of 2,050, and 405 horsepower; and also their last, the "Campania," built in 1893, with a tonnage capacity of 13,000, and 30,000 horsepower. Turning now to the right, down the space between this and the carriage section is an aisle running south. First on its right is found the exhibit of the Argentine Republic, just at the back of the Cunarders; while across the aisle to the left Mexico's

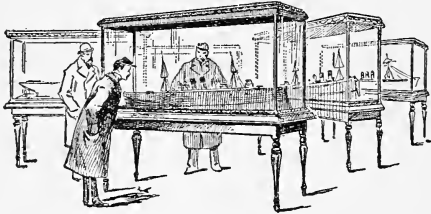
of that republic showing modern systems of transportation. Brazil, next in order, occupies a space on both



Madeira Sleights.

sides of the aisle. Passing this the visitor is again in the Canadian exhibit, with that of Great Britain following. Having examined these sections, and passed through that of

France, which comes next, the space occupied by Russia is entered. Its chief object of interest is the fine locomotive "Androvitch." Crossing the aisle to the right a portion of Austria's exhibit is again encountered



Ship Models.

ered, with T. H. Truscott & Sons next on the left, followed on the same side by Chase, Eton & Co., and still on the same side by the Bath Iron Co. The balance of the space, to the end of the building, is devoted to the German exhibit, which has been already examined. Reaching this end the visitor turns to the left until another aisle, next to the wall, is found. Passing down this, more of the German display is seen. On the same side, and occupying a small space to the right, Russia's exhibit is once more entered, followed by those of France, Great Britain, Canada, Brazil, and Mexico, respectively. Turning now to the left the visitor goes straight ahead until the aisle next beyond the central one is reached. Passing south into this the New York Air Brake Co. is first on the right, across from the Westinghouse Co. Walking on, the extreme western aisle is entered. Along this the visitor finds the rear portion of the displays, which lie to the right of the last aisle passed through. The Baltimore & Ohio Railway's historical exhibit deserves special mention. The Pilot Commission of New York is another special display. The British section contains the original Stephenson locomotive, the "Rocket." The Chicago & North-Western's exhibit contains the old "Pioneer," the first locomotive ever brought to Chicago. Jay Gould's passes are framed, and make a unique exhibit. The north

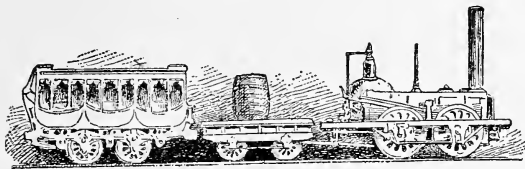
end of the building is taken up by the display of wagons, carriages, buggies, etc., and this exhibit offers rare attractions, though it is impossible to particularize, even by mere name, the exhibits whose merits deserve it.

The visitor should be informed that in any building whose contents specially interest him a section of the official catalogue can be purchased at a reasonable price. Having proceeded through the building the tourist, emerging from the northern door, should face it, and inspect the statuary grouped about this end of the building. On his right hand, as he



The Pilot

stands facing the door, are seen facing the lagoon, in order to inspect the statuary and the famed "Golden Door," whose decoration alone cost \$25,000.



Old Locomotive "John Bull."

water transportation; on his left are Watt, Papin, Stephenson, and a figure emblematic of land transportation. A good plan is next to go around to the front of the building,



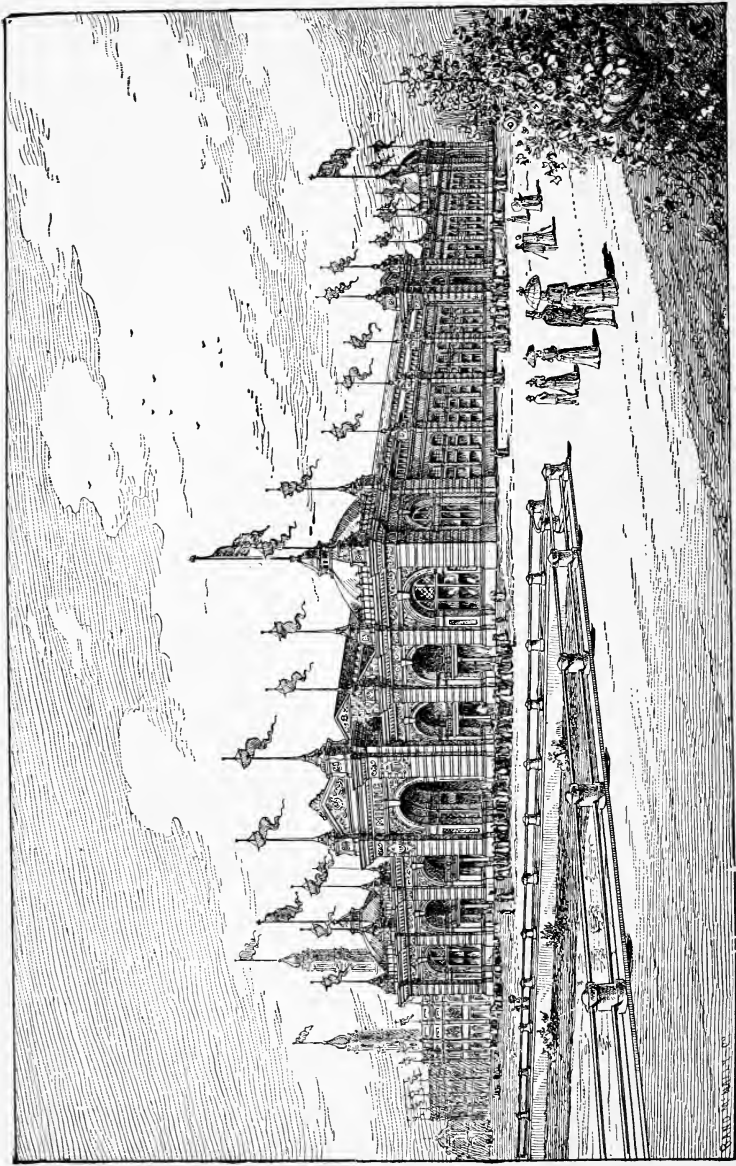
Robert Fulton.

The statuary on the lagoon façade of the building is similar, but in reverse order, on each side of the "Golden Door."

The groups are: Electrical Group, Aerial Group, Locomotive Group, and Navigation Group. They were all executed by John J. Boyle of Philadelphia. The polychrome decorations of the building are, to say the least, beautiful and attractive, and great credit is due to the Director of Color, Mr. F. D. Millet, and the architects of the building, who have certainly produced a novel and artistic effect.

Until one has made a thorough investigation of the contents of the Transportation Building, he can form no idea as to the number and variety of the modes of locomotion used by the different tribes and nations who inhabit the earth. In boats the types run from the *balsa* and other species of raft on up through innumerable gradations to the palatial ocean steamers of the latest date and finest finish. There are canoes hollowed out of a single log by the crudest of methods; *proas* with triangular lateen sails; double canoes and canoes with balancing outriggers, and sailing, rowing, and steam craft innumerable.

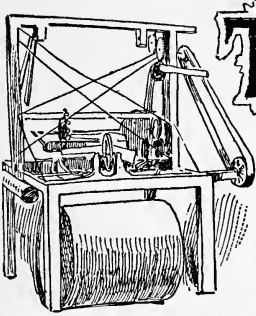
In methods of land locomotion we find about as many varieties, and the types are fully as curious. The *burro*, or ass, of the Spaniard is about as primitive as any, leaving out man's first and most natural means of getting about from place to place—his pedal extremities. Oxen, as riding animals, and bullock-carts, common to Sicily, Corsica, and many other countries, are rather slow and crude means of transportation, so far as conveyance of passengers is concerned, though somewhat superior to the dog-sledges of the Eskimo. Our palace-cars of to-day represent the highest types, though the balloons and pneumatic-tube transits of the future may far distance them.



THE MINES AND MINING BUILDING.

CHAPTER III.

PRINCIPAL BUILDINGS.



TO many the display of minerals and mining appliances will prove more interesting than any other exhibit at the Fair, and they will now

is simple and straightforward, embracing on the ground-floor spacious vestibules, restaurants, toilet-rooms, etc. On each of the four sides of the building are placed the entrances, those of the north and south fronts being the most spacious and prominent. To the right and left of the entrances, inside, start broad flights of easy stairs, leading to the galleries, which are sixty feet wide and twenty-five feet high from the ground-floor, and are lighted on the sides by large windows, and from above by a high clear-story extending around the building.

have a chance to satisfy their curiosity in regard to such matters, as the opening of this chapter will be devoted to the consideration of the exhibits of ores and minerals, whether of the economic class, such as coal, iron, etc., or of the precious metals, as gold, silver, etc., as displayed in their proper structure. The visitor has already explored the wonders of the edifice devoted to transportation, and it is to the left of this building that he notices the **Hall of Mines and Minerals** (L 17), whose architect, Mr. S. S. Beman of Chicago, thus ably describes this artistic edifice:

The main fronts look southward on the Great Central Court, and northward on the western and middle



F. J. V. Skiff.

THE MINES AND MINING BUILDING

Is located at the southern extremity of the western lagoon, or lake, between the Electricity and Transportation buildings, and is 700 feet long by 350 feet wide. Its architecture has its inspiration in the best types of early Italian Renaissance, though sufficient liberty is taken to invest the building with the animation that should characterize a great general exposition; this imparts a French spirit to the exterior design. In plan it

lagoons and an island gorgeous with flowers. The principal fronts display enormous arched entrances, richly embellished with sculptural decorations, emblematic of mining and its allied industries. At each end of these fronts are large square pavilions, surmounted by low domes, which mark the four corners of the buildings and are lighted by large arched windows extending through the galleries.

Between the main entrance and

the pavilions are richly decorated arcades, forming an open *loggia* on the ground-floor and a deeply recessed promenade on the gallery floor level, which commands a fine view of the lakes and islands to the northward, and the Great Central Court on the south. The covered promenades are each 25 feet wide and 230 feet long, and from them is had access to the building at numerous points. The *loggia* ceilings are heavily coffered and richly decorated in plaster and color. The ornamentation is appropriately massed at the prominent points of the façade. The exterior presents a massive though graceful appearance.

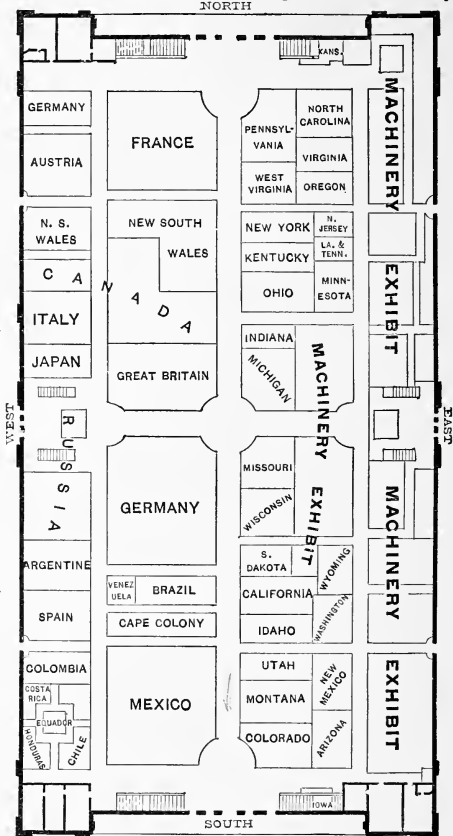
S. S. BEMAN.

CHICAGO.

The official classification of the Department of Mines and Mining consists of 123 classes, grouped as follows:
GROUP NO.

- 42.—Minerals, ores, native metals, gems, crystals, geological specimens.
- 43.—Mineral combustibles—coal, coke, petroleum, natural gas.
- 44.—Building stones, marbles, or n a m e n t a l stones, quarry products.
- 45.—Grinding, abrading, and polishing substances.
- 46.—Graphite, clays, fctiles, asbestos, etc.
- 47.—Limestone, cement, and artificial stone.
- 48.—Salts, sulphur, fertilizers, pigments, mineral waters, and miscellaneous useful minerals and compounds.
- 49.—Metallurgy of iron and steel, with products.
- 50.—Aluminum and its alloys.
- 51.—Copper and its alloys; metallurgy.
- 52.—Metallurgy of tin, tin plate, etc.
- 53.—Metallurgy of zinc, nickel, and cobalt.
- 54.—Metallurgy of antimony and other metals.

- 55.—Extraction of gold and silver by milling.
- 56.—Extraction of gold and silver by



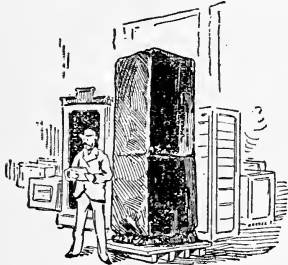
MAIN FLOOR.
Ground Plan Mines and Mining Building.

R. MCN & CO., CPT.

- lixiviation.
- 57.—Extraction of gold, silver, and lead by fire.
- 58.—Quarrying and working stone.
- 59.—Placer, hydraulic, and "drift" mining.
- 60.—Tools and appliances for underground mining, timbering, and supporting.
- 61.—Boring and drilling tools and ma-

chinery; apparatus for breaking out ore and coal.

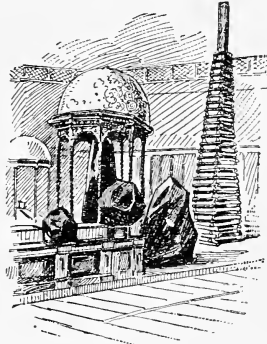
- 62.—Apparatus used in mining for pumping, draining, and hoisting.
- 63.—Moving, storing, and delivering ores, coals, etc.
- 64.—Apparatus for crushing and pulverizing.
- 65.—Sizing appliances.
- 66.—Assaying apparatus and fixtures.
- 67.—History and literature of mining and metallurgy.
- 68.—Originals or reproductions of early and notable implements



Block of Coal.

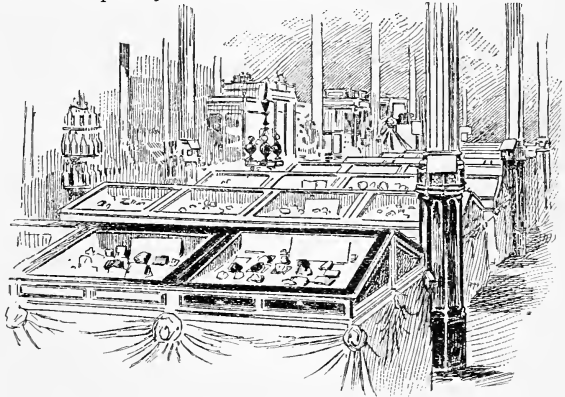
The Exhibits.—On entering the building it will be best to adopt a systematic plan for inspecting the various exhibits, and thus economize both time and vital energy. Entering at the northern door and turning to the right, let the visitor proceed to the aisle or street west of and parallel with the main aisle. At the corner of the first block on the left the French exhibit is located, occupying the entire block in this, the northwest, corner with a fine display of minerals, mining appliances, and the chemicals used in the preparation and extraction of metals from their ores. Opposite France, across the aisle, Austria has an exhibit of her minerals and her

mining and extraction methods, while on the same side as France, to the southward, is the exhibit of New South



Colorado Mineral Exhibit.

Wales, one of the most interesting on the grounds. Part of this exhibit takes up a small section across the aisle. The most striking feature of the display is a collection of gold nuggets of various sizes, aggregating in value over \$50,000. Adjoining New South Wales on the south is the section devoted to the exhibit of Great



Brazilian Mineral Exhibit.

Britain. This country is strongest in her display of the economic ores and minerals. Opposite is the unique display of Japan. Continuing south, the main east and west aisle, or passageway, is crossed and the German

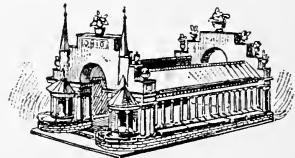


Spain, with gold, iron, quicksilver, and many

other minerals exhibited, together with her peculiar mining methods and plans for ore extraction. On the side of the aisle opposite to Spain, and next to Cape Colony on the south, is the exhibit of Mexico. in the southwestern corner of the building.

A beautiful model of the Castle of Chapultepec, made of pure gold, is displayed. Passing on around the Mexican exhibit, which occupies an entire block, the central aisle is reached, on the right-hand side of which going north is seen the exhibit of Colorado—one of the finest of the State displays—faced along the main aisle with a balustrade of Colorado marble, with shafts of Gunnison red granite and Corinthian capitals of red sandstone. "The Silver Queen," a 10-foot figure crowned with a brilliant diadem of rich ores and seated in a chariot, represents the mining-camp of Aspen, Colo. On each front corner of the pedestal is a Cupid four feet high—one pouring a stream of silver dollars from a horn of plenty, the other as profuse with golden coins. An underground tunnel, a model in

exhibit reached. This occupies both sides of the aisle and is the finest of the foreign displays in the Mining Building. The exhibit is unique, and beauty and utility are strangely blended in it. At each corner stands a gigantic column of iron and steel pipes, rails, angle-iron, and flat bars, bent, twisted, and intermingled in graceful curves and forms, producing an obelisk fifty feet high. Next to Germany, on the same side, is the Cape Colony exhibit of South Africa. Here are seen 10,000 carats' weight of uncut diamonds from the Kimberley diamond-fields, together with tons of the peculiar earth ("blue ground," as it is technically called) in which the gems are found. The process of digging for and washing out the precious stones is shown. On the opposite side of the aisle is the display of



Ohio Mineral Exhibit.

silver of the Colorado Mineral Palace, and the bas-relief figure of a miner are noticeable features of this display. Next to and north of Colorado comes

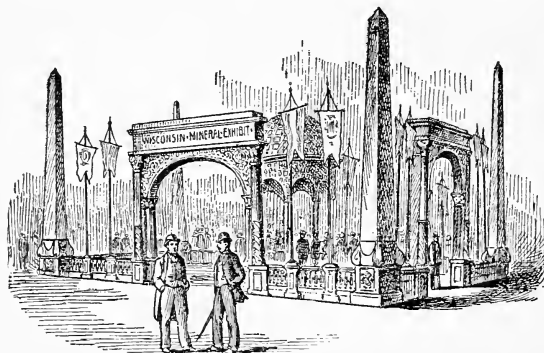
her rival in the production of precious metals—Montana. Fifty tons of ore samples and \$50,000 worth of gold nuggets form part of her display. She shows what is probably the largest sample of gold quartz ever mined. It came from the McIntyre lode, near the surface, and weighs 1,785 pounds. She also shows a statue of Justice in pure silver—one of the wonders of the Fair. Montana, like Colorado, has, in addition to silver, gold, and copper, exhibits of asphaltum, mica, iron, coal, etc. Her next neighbor is Utah, exhibiting lead and placer gold, coal, building-stone of many kinds, copper, and many other minerals. Idaho, across an intersecting aisle, but also on the right-hand side of the main avenue, comes next. In addition to her display of precious and economic minerals she shows a handsome and artistic piece of work in the shape of a shield made of magnesite for the groundwork, and black and white marbles and other minerals for the scenes represented. A deep mountain cañon, flanked on either side by high mountain ranges, and with a tiny river flowing down its center, makes up the foreground of the picture, while in the distance may be seen a stamp-mill, a lone pine-tree, a farmer's boy plowing in a lovely valley, and the rays of the rising sun just showing over the eastern mountains, the whole making a very realistic Idaho landscape. On the right of the shield stands the figure of a prospector; on the left, a female figure representing Justice, and over its top the head of an elk appears. The pedestal is formed of a sheaf of wheat and the "Star of Idaho."



Across the avenue from Idaho is the section occupied by Brazil, which produces phosphates, gold, silver, and diamonds; and next north of it on the same side is California's magnificent exhibit. This is a very fine display, showing not only gold and silver, but also coal, iron, lead, copper, marble, onyx, and a model of the only quicksilver mine in the United States, that of New Almaden. Here is also the original nugget of gold found by James W. Marshall on January 19, 1848, while digging a race for Sutter's mill. It is now the property of Judge W. W. Allen of San Francisco. The mining appliances, antique and modern, shown by this State are of rare interest. Another intersecting aisle is crossed, and Wisconsin's pavilion is found opposite the east side of Germany's exhibit, which has already been examined. Wisconsin displays

some fine pearls and numerous minerals. Wisconsin's neighbor is Missouri, with possibly the finest display in the building. Cannel and bituminous coal, lead, zinc, iron, copper, gold, silver, onyx, marble, ochres, lime and sand stones, fine china and terra-cotta clays, tripoli, kaolin, pottery, and fire-clays. Across the main east and west intersecting roadway, on the same side of the main avenue, lies the

exhibit is through a handsome arch of polished cannel coal, 33 feet high and 23 feet wide, bearing at its center in letters of gold the name "Kentucky." The mineral exhibit is wonderful, consisting of samples of coals, iron ores, gold, silver, marble, building-stones, and the finest tile-clay in the United States. Across an intersecting aisle to the north is the white marble pavilion of New York. Here



Wisconsin Mineral Exhibit.

exhibit of one of Missouri's chief rivals—Michigan. Her pavilion is a very fine one, executed in native sandstone and marble. Surmounting the main entrance is a group of miners. A copper globe twelve feet in diameter is one of the chief trophies. There is a collection of prehistoric copper tools and mining implements found in the mines of the upper peninsula. Then the "Hoosier State," Indiana, makes a characteristic exhibit of her chief mineral, coal; and just opposite to Michigan, across the main avenue, is the exhibit of England, which has been visited, and next to which is seen that of Ontario, one of the provinces of her colony, our neighbor Canada. This display, while not a large one, is very fine, consisting of almost every known mineral. Next to Ontario on the same side of the avenue is New South Wales, which has been inspected; while opposite to it, across an intersecting aisle from the Indiana exhibit, and with the Ohio fine display between, is that of Kentucky. The entrance to her

is a wonderful display of minerals, her marbles and granites being exceedingly beautiful. The mining tools and appliances shown are of great interest. Her chief trophy is a polished granite column, 18 feet high, taken from one of the finest quarries in the "Empire State." Another alley is crossed, and West Virginia's exhibit is reached. The chief feature of this exhibit is a solid block of coal weighing seven tons and said to be the largest single mass of coal ever mined. Following West Virginia on the same side, and in the same block, is the exhibit of Pennsylvania, and like



Mineral Cabin, New Mexico.

the last display this consists chiefly of coal and iron. In these minerals the "Keystone State" excels. Turning to the right around the corner of the Pennsylvania display, at the north-east corner of the block, the Potts-

town (Pa.) Iron Co. has an exhibit of its machinery, etc. Passing south along the aisle on which the Pottstown Iron Co. has its display, to the left are seen the exhibits of the Jeffrey Manufacturing Co., the Sullivan Machine Co., the Chrome Steel Works, Raymond Bros., the Dewees Wood Co., and others, all of which are worthy of inspection. To the right of this aisle is Minnesota, which shows, among a fine display of build-

and placer gold in many districts. Petroleum and its products, asphalt, iron, coal, and many other minerals are exhibited. Washington joins Wyoming on the south, and presents a fine collection of mineral specimens. Her coals and iron ores are especially worthy of inspection, and indicate that this State is destined to be the Pennsylvania of the Pacific Coast. An intervening aisle separates this display from that of New Mexico, whose chief



Stumm Mining Exhibit.

ing-stones and other minerals, the celebrated red pipestone which supplied the Indians with the great calumets used in their ceremonies when declaring war or making peace. There is but a single known quarry of this singular stone. A line of private exhibits now fills both sides of the aisle. Wyoming's, on the right-hand side of the aisle, is the next State exhibit. Gold and silver are not the only minerals displayed by this State, though she has silver lodes, and lead

mineral wealth consists of gold and silver. Next to New Mexico is her sister Territory, Arizona. Like the last-described exhibit, that of Arizona is chiefly rich in gold and silver. Opposite New Mexico and Arizona, Fraser & Chalmers of Chicago make a large and very complete exhibit of mining appliances, tools, and machinery. Iowa, whose chief mineral is coal, shows a loaded coal-car with life-sized figures at work getting out coal. There is also a reproduction of the

Ottumwa Mineral Palace, exhibited on a pedestal of coal. The north and northeast portions of the gallery are devoted to chemical exhibits. The central eastern portion shows asphalt and cements, and here the Acme Cement Co. makes a fine display. The western gallery is largely given up to private foreign displays. Louisiana has among her other mineral displays a statue of Lot's wife carved from a single block of rock-salt. Alabama and Georgia show splendid samples of iron ores, coal, manganese, and gold, besides other minerals. Russia's dis-

senting the crystal caves of Central America is the mineral pavilion of Honduras. Peru, Chile, Costa Rica, Paraguay, Ecuador, Colombia, Guatemala, the Argentine Republic, and other foreign nations have sent excellent displays. Italy's marbles for statuary, monuments, and decorative purposes are beautiful. The colored marbles of Tennessee, which sends coal, iron, and other minerals, are lovely, as are also those of Georgia. The visitor has now completed his hurried survey of the wonders of the mineral kingdom, and passes on the



Central Terminal Railroad Depot.

play is characteristic, with samples of malachite, gold, platinum, copper, gems, etc. North Carolina, while exhibiting coal, iron, gold, etc., makes a specialty of fine mica. Ohio makes a fine display of stone, clay, iron, coal, and petroleum products. New Hampshire has exquisite samples of granite and building-stone. England has on exhibition a copy of Bartholdi's "Liberty," carved from rock-salt, and twelve feet high. Washington, West Virginia, and Pennsylvania claim the largest single block of coal. South Dakota has gold, silver, coal, iron, etc., and makes a display of tin ore which she considers as her specialty. An opalescent grotto repre-

west of the Mines Building, near its southern extremity, Dr. Henderson Hayward's restaurant (M 16)—and a few paces south reaches the **Handsome Central Terminal Railroad Depot of the Exposition** (O 17), which lies due west of the Administration Building and forms the western end of the Court of Honor, of which the Mines, Electricity, and Manufactures and Liberal Arts buildings form the north side; the Machinery and Agricultural buildings the south side; and the Peristyle the eastern end or side. Within this square is the beautiful sheet of water known as the **Basin** (M 21). The architecture of this building is

of the mixed Roman-Corinthian style, modeled after the famed baths of Caracalla in Rome, corresponding to that of the Peristyle at the opposite end of the court. It was designed by Mr. C. B. Atwood, the able Designer-in-Chief of the Exposition. The station is divided into three sections, the central portion being 200 feet long. This forms the great vestibule through which the trains are emptied. The eastern and western sections are three stories high, and contain the waiting-rooms, check-rooms, lunch-counters, and the general railway and custom-house offices. On the second floor, the full circuit of the central section, is an immense gallery 25 feet wide and 600 feet long. It is reached by two broad stairways from the main floor. The frieze of clock-faces, twenty-four in number, in the upper part of the great hall shows the time at that number of the principal cities of the world. Three grand *loggie*, 25 x 60 feet each, open to the east. Above the station rise two immense balls of glass and iron 10 feet in diameter, with clock-dials facing in every direction, showing local time. Around the balustrade above the cornice are a series of statues 14 feet high. Leaving the main entrance of the Central Depot, the visitor pauses to notice on his left the artistic booth erected for the dispensing of Chocolate Menier, and then passes into the wide plaza by which all persons coming by rail enter the Fair.

Before us looms, impressive in its grandeur, the golden dome and graceful proportions of the sculpture-bedecked

ADMINISTRATION BUILDING

(N 18), that masterly architectural creation of Mr. Richard M. Hunt of New York. Well has it been termed "the gem and crown" of the whole Exposition; and of its artistic architectural details the architect's nephew, Mr. Jarvis Hunt of Chicago (himself no mean designer of choice edifices, as witness Vermont's artistic home), thus pleasantly and practically writes:

The Administration Building, placed as a center to the principal

group, is the keystone of the Exposition. Its position rendered the building equally conspicuous on every side, thus demanding uniformity of design with an expression of generous hospitality and welcome, and a composition so dignified and concise that the numerous surrounding domes and minarets would not detract from its grandeur and unity.

It is in its main body an octagon, surmounted by a dome inclosing an inner one, the diameter of which is 120 feet, with a height of 250 feet, while the outer measures 275 feet from floor to apex.

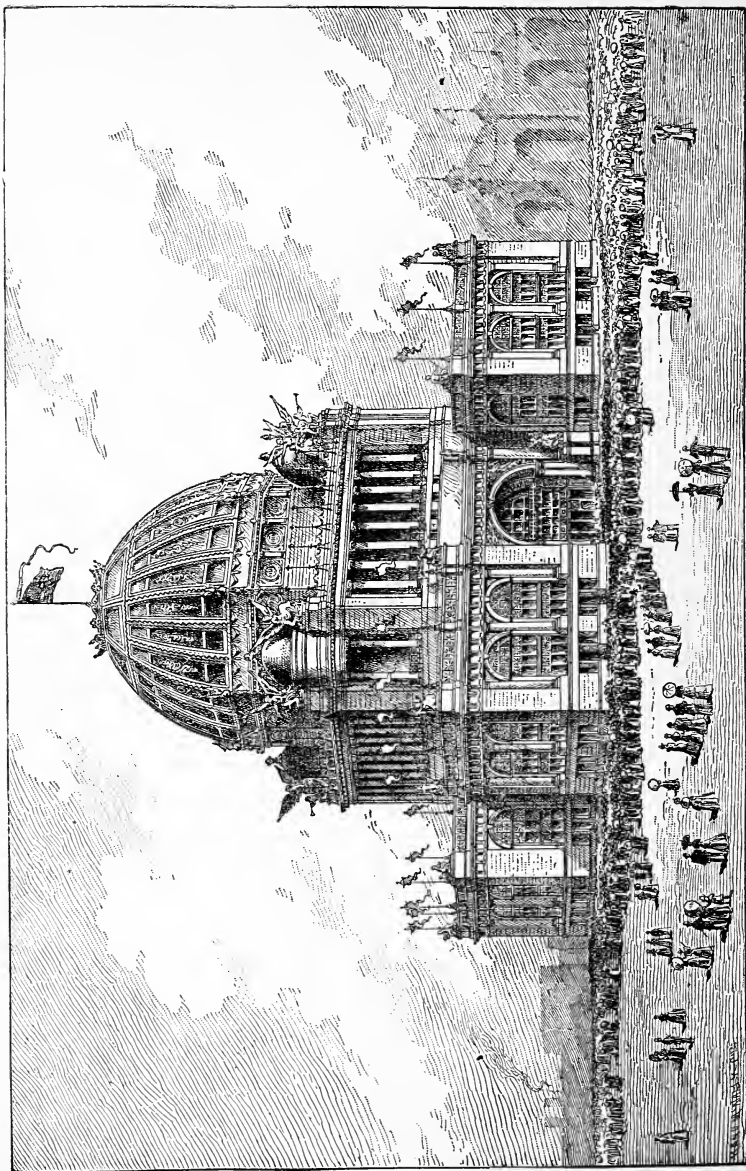
This main body is pierced at right angles by two grand passages across the great reception-hall, through which the visiting peoples are ushered forth and introduced to the art and civilization of the United States, as evidenced both here and beyond.

At the four corners are pavilions eighty-four feet square and four stories high, in which are the various bureaus of administration.

On entering the rotunda the eye is carried above the arched and grilled entrance-portals to the frescoed panels beneath the balcony which caps the interior cornice; then upward to an order of pilasters, supporting the paneled and ornamented ceiling of the first dome. Through the opening at the crown one sees the magnificently frescoed higher dome, from a skylight in the apex of which the entire rotunda is flooded with light.

Swift elevators transport one up 100 feet to a gallery, which connects on the outside with a wide and open colonnade, surrounding the whole dome, from which one may look down upon the many vistas formed by the different buildings, the beautiful lagoons with their many fountains and statues, and beyond, the mighty waters of Lake Michigan.

The exterior may be divided into three parts, the pavilion story, colonnade, and dome. The pavilions are treated in Doric simplicity, with the cornice sixty feet from the ground to conform with the height and style of surrounding buildings. Surmounting this cornice on the three corners of each pavilion are groups of statuary.



THE ADMINISTRATION BUILDING.

expressive and in keeping with the dignity of their position. Below, magnificent groups flank each entrance, while single figures cap the columns at this level on either side of the portals.

The *loggia* story is an open colonnade of the Ionic order, with four domed and circular stairway pavil-

The different tiers produce a pyramidal effect, and with the masterly blending of architecture, sculpture, and frescoing present a building of dignity, repose, and retiring grandeur.

The architect is Richard Morris Hunt of New York. The sculptor is



"War" Group on Administration Building. Karl Bitter, Sculptor.

ions between the heavy piers, corresponding with the square pavilions below, while the richly colored walls of the inner octagon bring out the full beauty of the columns. Surmounting the piers are winged groups of a more ornate style and a row of bronzed flambeaux upon the cornice of the colonnade, forming a tiara around the brow of the mighty gilded dome, with its ribbed and paneled ornamentation.

Karl Bitter. The painter, William Leftwich Dodge.

CHICAGO. JARVIS HUNT.

Decorations, Dome, and Statuary.—In no other building on the grounds is there so much magnificent decoration; in none of the others was so much attempted. The Administration Building is principally for show—except the four corner pavilions, in which the offices of the Fair managers are

located—so neither gold-leaf nor gold dollars were spared in making it beautiful.

height of about 250 feet, sloping in from half-way up and meeting around a center skylight that looks like a great Cyclopean eye. From the ground-floor rise eight grand arches to a height of about forty feet. Four of these lead away in rotundas to the corner pavilions, and through the others open the doors from the outside. Each of the former is supported by two massive pillars toward the side, between which, half-way up, is a balcony, or gallery, looking out on the floor below.

In the panels between these grand arches, set in the wall well toward the top, are sixteen huge bronze plates. In these are written, in gilded letters, the names of the great countries of the earth, all of which have representations, great or small, in the big Columbian show. Extending around the dome, at the top of these arches is a strip of huge white molding, handsomely carved, and with its cuts and crevices worked in gilt. Resting on this molding are eight huge panels, one at each side of the octagon, and each one has a gilt slate, supported by two winged female figures.

On each slate is the record of some great discovery or event in the history of the world's progress.

Above these panels is a row of light terra-cotta-colored panels, through the tops of which, at regular intervals, are let in small, square latticed windows. Farther up, on another stretch of molding, are printed the names of men whose discoveries and inventions have been of great importance in the progress and development of the world.

Beyond these is a row of plaster medallions showing the heads of the different types of women of the world, and still farther up, at the summit of the first dome, are eight panels, each



"Fire Controlled" Group on Administration Building. Karl Bitter, Sculptor

The rotunda at the base is octagonal in form and about 100 feet across. The gilded, frescoed walls rise to a

having a handsome plaster group. The central figure in all of these is a woman with outstretched arms, and holding in each hand a wreath with which to crown some one of the figures bent before her. The central figure is the genius of the World's Columbian Exposition, W-C-E, the initial letters of these words, being inscribed over her head; and the kneeling figures in front represent literature, the sciences, arts, and industries, upon which recognition and honor are being bestowed.

representing music and poetry, and the arts, sciences, and industries. There are also four winged horses drawing a model of the Parthenon, and over it are winged females drawing back the canopy from the amphitheater in which all such gatherings were held by the ancients.

Around the dome on the outside appears the roll of honor of the great discoverers.

Sculpture.—With the exception of the Agricultural Building, no single edifice approaches the Administration



"Industry" Group on Administration Building. Karl Bitter, Sculptor.

It is upon the outer and upper dome that Dodge has painted his picture, "The Glorification of the Arts and Sciences." The idea there carried out is in the representation of Apollo sitting on a lofty throne and conferring honors upon the victors in war and the leaders in science and in art. The form of a warrior is bent before him, and other favorites approach on the broad steps that lead to the throne. In the procession which extends around the dome are figures

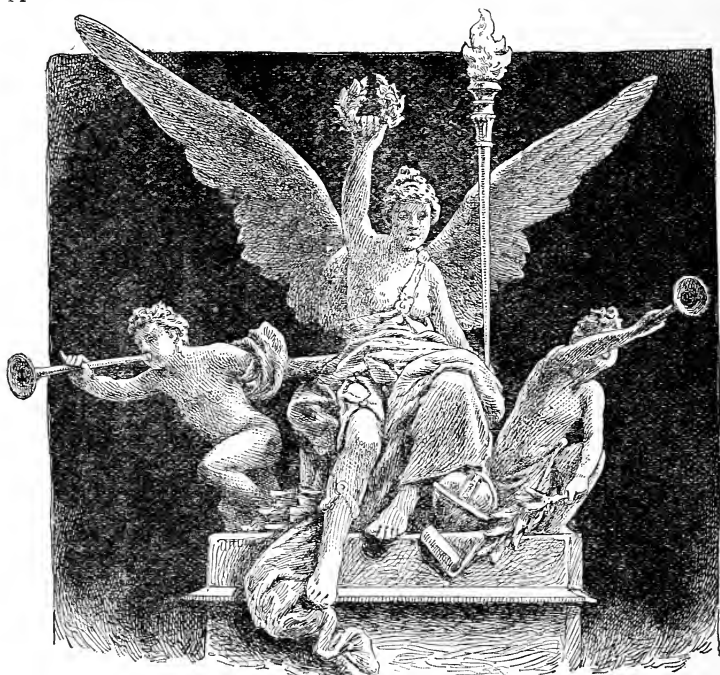
Building for profusion of sculpture or richness of design. Describing it in detail, its able author, the sculptor Karl Bitter of New York, says:

The Administration Building is decorated with twenty-eight groups and a number of single figures and reliefs. Bas-reliefs of a larger size are especially used for adorning the interior of the dome. The most remarkable are those groups which are placed at the sides of the entrances. They are each thirty-four feet high, and repre-

sent the four elements—"Fire," "Water," "Air," and "Earth." At the one side of an entrance we see the element in its natural, unsubdued condition, and at the other side it is represented as in the service of man and subdued by him.

At the side opposite to the Central Railroad Depot there is exhibited the element "Earth." The first group appears crowned with the figure of an

stately figure of a woman is proudly lifting in the air a crown, pearls, and precious stones, while with the other hand she lets droop her vesture in rich folds. She will show that man forced from the earth all that was exquisite, valuable, and desirable to him. Beneath her is a strong man breaking a rock in order to get at the raw materials, which, completely manufactured, she is holding in her hand. At



"Science" Group on Administration Building. Karl Bitter, Sculptor.

old but powerful man, who, resting his sturdy fist on his knee, is staring forward. It is to allegorize the bulk of a mountain, the imposing form of a rock. Beneath this figure is standing a fierce fellow, who, leaning on a chopped mammoth-tooth, looks at his wife, who is wrestling with an ape for fruit. Thus it is to represent the earth in its original relations to man, who lived like the animals.

At the other side the opulent,

her right side is standing a youth, who, with a smile, carries upon his shoulder a basket full of fruit and grain.

Opposite to the Machinery Hall is to be seen the element "Fire." The fury and demon-like nature of the uncontrolled element is shown by a female figure pushing forward, holding in her outstretched right hand a snake, toward the spectator. She is resting on the form of a man, who, with full,

sensuous face, represents the storm, and who seems to force the woman in the direction where his arm is pointing. Beneath, there is crouched the figure of a woman with a malicious expression secretly trying to set fire to a pile of wood.

At the other side of this entrance "Genius" is lifting a torch as a symbol of light, the best gift rendered to us

beneath him a daughter of Nereus, in her bold play with a Triton, shows us allegorically that which we admire in water masses. Emerging from the depth to the crest of the wave, her hair tangling in the white foam, the daughter of Nereus grasps the locks of the Triton and pulls him over. His anguish shows that he is compelled to submit and that soon the smooth



"Fine Arts" Group on Administration Building. Karl Bitter, Sculptor.

by fire. A smith who has stricken a demon with his hammer to the feet of "Genius" is intended to represent the usefulness of fire for the daily usage of man.

Looking toward the lake and the beautiful lagoons are placed the groups representing "Water." Neptune, as the mythological representative of this element, stands as the center figure, and rules with mighty outstretched hand the agitated waters;

uprising will disappear under his mighty crash.

As a counterpart, showing the element in its subdued state, we see a vigorous youth in a boat carried on the breast of the water, which is now forced to lend its strength to carry man, with an oar in hand pushing his way onward. Another draws to the surface Nereus' daughter, and tears from her the pearls which she has so long guarded at the bottom of the sea.

At the fourth side, opposite to the Mining Building, we find placed the element "Air." Two maiden figures are in dancing motion between the clouds. One of them is turning her body as though to show the twirling of the wind. Overhead there are two Cupid-like figures of children also contesting in play.

As counterpart a man is eagerly holding in his hands the model of an air-ship. By his enthusiastic features

nature renders to man. Strength, patriotism, religious sentiment, diligence, charitableness, love of liberty, satisfaction by pleasure, respect for traditions, etc., are thus symbolized. Special regard is thus paid to the character and the principles of the American nation. In the highest points, at the sides of the four smaller domes which surround the main dome, there are finally placed eight more groups, allegorizing the extreme



"Commerce" Group on Administration Building. Karl Bitter, Sculptor.

is plainly seen "he has succeeded." The genius which rises behind him seems to be lifting the ship. Beneath the inventor is the figure of a youth as the assistant of the aeronaut, who is looking in ecstasy upon the success of the work.

The Administration Building has four wings, popularly called pavilions. They are decorated by twelve groups, each pavilion having three, allegorizing the elements, their capacities, inclinations, and dispositions which

culminating points of human culture, as art and science, industry and commerce, war and peace, theology and justice. In constructing these groups, of course more consideration was paid to the decorative effect than to an accurate representation of the theme. They are located at such a height that the boys sounding on the trumpets, who are bending forward at each side of the middle figures, exhibit more architectural lines than the pretty forms of their bodies. The leading

motive of these groups, with their winged female figures and rich decorative additions, is to display a most charming interruption to the architectural masses.

Above each entrance there are standing two single figures, which belong to the representation of the elements beneath them.

Inside, in the uppermost part of the dome, just below the ceiling-piece, can be seen bas-reliefs representing "Columbia" sitting upon a throne. She distributes laurels as a symbol of recognition to the different industries shown below her. Among these bas-reliefs there is a circle of winged genii holding tablets with inscriptions referring to the most prominent inventions.

A number of female figures symbolical of Victory, stepping forward and carrying palms of peace, are placed upon the columns at the entrance to the dome, animating in spirit and sentiment, and rendering to the sum total the impression of entire perfection.

KARL BITTER.

NEW YORK.

The dome of this building is visible for miles, being coated with aluminium bronze, and greatly resembles in appearance the celebrated *Inva-*

lides, which holds the tomb of the great Napoleon, at Paris. The richly and tastefully decorated interior of this building affords offices for the administration officials, bank, fire, and police departments, and of course is not complete without a magnificent restaurant.

Banking Facilities at the Fair.—

On the main floor in the southwest pavilion of the Administration Building a national bank of Chicago conducts a model bank, with safe deposits in the basement, immediately beneath the banking-room.

The Statue of Columbus.—As the visitor leaves the magnificent Administration Building, possibly after having taken a superb bird's-eye view of the grounds, buildings, and waterways from the outer galleries encircling the huge golden dome, the heroic statue of Columbus, modeled by Miss Mary T. Lawrence of New York, is immediately before him.

The pose of the figure is simple and natural, yet vigorous and impressive, and the characterization of the head seems to be happily realized. It is Columbus as he may well have looked when, worn and saddened by the trials of his voyage and those which preceded it, he felt that he was planting the cross in a new world.

CHAPTER IV.

WHAT MRS. VAN RENSSELAER SAYS.



THE view from the front of the Administration Building is perhaps the grandest vista in this "White City of magnificent distances." To the artistic and the art critic it affords the finest field for graceful diction. It is appropriate, therefore, here to present the very interesting and valuable article especially written for Rand, McNally & Co.'s Handbook of the World's Columbian Exposition, by Mrs. Schuyler Van Rensselaer of New York, one of the best-known art critics of America. The noted authoress of that noble volume, "English Cathedrals," has nothing but praise for the "White City" as a whole—praise from her able and artistic pen being in this respect "praise indeed." Entitling her graceful criticism

"THE FAIR GROUNDS,"

Mrs. Van Rensselaer says:

The great French Exhibition of 1889, more beautiful than any of its predecessors in any land, was part and parcel of the city of Paris. Its transitory, festal character was, indeed, very evident, and contrasted with the monumental stability and seriousness of the streets through which one passed to reach it. Nevertheless, the Fair buildings were, broadly speaking, in architectural accord with the city's general aspect. From any point which overlooked them their beauty was greatly increased by the beauty of the encircling town. But for the gates and ticket-takers it might have been hard

to divine where permanent Paris ended and its Exhibition grounds began. And this was doubly true because no place of entrance immediately gave the visitor a very fine point of outlook; he had to find his way to some more central spot before he realized the full splendor of the Fair.

But here miles of suburbs filled with railroad-tracks and half-built boulevards stretch between Chicago and the new "White City," and the separation in site is not more distinct than the separation in architectural character. Of course, the unity which was possible at Paris facilitated in one way the labors of the builders of its Fair. Yet gain in another way attended the division which exists at Chicago; for, accenting the exhibition as a new creation for a special purpose—as a fairy-land of beauty quickly wrought for a single summer's use—it permitted the builders to found and fashion in quite unhampered ways. Even French architects, I think, might be glad of so fresh and free an opportunity. And at all events, as Chicago—despite the novel triumphs of constructional science with which it will amaze foreign eyes—has not the architectural beauty of Paris, the independence of its Fair, although determined by necessity, may certainly be accounted a piece of artistic good fortune.

Working in perfect freedom, neither helped nor fettered by the close vicinity of a permanent town, our artists have created a more beautiful Fair than even the Parisian one of 1886. I do not think that any one who has seen the two will question this fact. And it is a fact which seems all the more creditable to our young nation, inexperienced in the management of

vast artistic undertakings and unassisted by official organization and guidance, when we remember that all natural advantages in the way of site were in the Frenchmen's favor.

At Paris there lay all ready for the Fair builders' hands the vast level *Champ de Mars*, already once put to similar service. Bordering it ran the wide River Seine, crossed by handsome bridges, edged by dignified buildings, and dotted with verdurous islands. And on the opposite side of the Seine rose the imposing slope of the Trocadéro Hill, crowned by its turreted palace, a permanent legacy from the exhibition of 1878. No more convenient or more beautiful site for the erection of another Fair could have been desired, and those who dealt with it made the most of it in a very artistic way, greatly improving upon the aspect of the Fair of 1878. Their buildings were beautifully designed, grouped, and decorated, and the whole impression made by the grounds on both sides of the river as one saw them from the bridge, from the top of the Trocadéro Hill, or from a balcony on the Eiffel Tower, was dignified and splendid as well as extremely gay, picturesque, and charming.

Our Fair, I say, is still more beautiful; and what was its site two years ago?

The first idea was to create the Fair half along the Lake Front within the city, and half in the completed portion of Jackson Park, several miles away; but the landscape gardener, Mr. Frederick Law Olmsted, decided that something better than this might be done, and the chiefs of construction, Messrs. Burnham and Root, agreed with him. The whole of Jackson Park, they said, might be used, although only a small part of it had yet been improved. This part contained some pretty plantations of small trees and an ornamental sheet of water. All the rest was a dreary expanse of ridgy sand-dunes, divided by swampy hollows where the overflowing water of the lake often lay to a considerable depth. To transform this into solid ground, over an area half as large again as the site of the

Paris Exhibition, would have been financially if not physically impossible. And even had it been possible the result would have been a flat, monotonous, barren site, incapable of transfiguration into any type of beauty hitherto discovered by builders of great groups of independent yet related structures.

But the presence of the lake inspired another solution. It was the waters of the lake which made the proposed site unfit to bear great buildings; yet a wide outlook over these waters was the only natural attraction which Chicago could offer its Fair builders. Why might not their properly regulated presence within the borders of the Fair be made to compensate for the absence of that variety in elevation, that silver river, and those wide green lawns and umbrageous trees which constituted the charm of the Paris site? Nothing of the kind had ever been done before, but to the bold imagination of these artists that fact seemed merely another favoring argument. And practical reasoning pointed in the same direction as artistic reasoning. Dig the proposed canals and basins extensive enough to make them dominate in the general effect, and the soil thus excavated would suffice to solidify the spots where the buildings must stand.

Go now to the top of one of the big domes or towers and take a bird's-eye view of the Fair. You will see to the eastward of it a limitless expanse of water, and to the westward a limitless expanse of prairie, and will realize that where they met there might well have been, two years ago, not even a solid, ugly stretch of prairie-land, but only an ugly, treacherous marsh. Looking over this ground now—here with its straight, stately, wide canals and architectural terraces, and there with its irregularly shaped lagoons and islands—you will understand that a great artist like Mr. Olmsted can absolutely create in a way which almost equals nature's own. To-day it seems a simple enough idea—this bringing in the lake to solidify the land; but it was one of those simple ideas which only

a great mind conceives for the first time, and one of those very practical ideas which only an artist conceives. I mean, that while a practical man might have seen the feasibility of the scheme, only an artist could have seen its desirability; and only a great artist could have foretold how diversified beauty—variety in harmony—might thus be secured even better than upon a more naturally advantageous site.

It does not matter much by which of its entrances you approach the Fair—whether you come by water and, passing under the triumphal arch surmounted by the Discoverer group, find the huge golden statue of the Republic immediately before you; and past the long, wide reach of the Great Basin, flanked by the façades of four immense palaces, see in the distance the America Fountain, and beyond it the square, solid mass of the Administration Building, surmounted by the vast dome which is the Fair's crowning feature; or whether you come by rail and, passing through the splendid vestibule which this building forms, stand in the Plaza, with the fountain in the foreground and the Basin beyond, finished by the towering America, and the colonnaded portico giving glimpses of the lake on the fair horizon. It does not matter, for in either case your point of view will have been carefully planned for as a first point of view. First impressions always count for much; and the way in which our Fair builders have thus provided only two great entrances, but have given each of them monumental magnificence, and opened in front of each the most splendid and harmonious of their vistas, is certainly one point where they have proved their superiority to the builders of any previous exhibition.

The harmony, the essential unity of this imposing vista from east to west or from west to east will be the first thing to impress you once you have absorbed the surprising impression which architectural works can make by dint of mere colossal size, rich elaboration, and brilliancy of color. You will not believe that you

are standing in a temporary pleasure-ground, constructed by many artists, uncontrolled by anything but their own sense of artistic fitness; or that you are still living in our prosaic, calculating, commercial nineteenth century. This formally arranged portion of the Fair looks as though it had been built to please the eye of some beauty-loving potentate, able to bend all individual talents to a single task. And because of the harmony thus revealed on so grand a scale and with such richness of decoration, because the items of beauty and impressiveness are so many and varied yet so concordant, you will behold a sight which, I am unafraid to say, has not been paralleled since the Rome of the emperors stood intact with marble palace, statue, terrace, bridge, and temple under an Italian sky no bluer than our own. You will feel that the Romans whom Augustus ruled must somewhere have built themselves a Venice, and that somehow you have been spirited back 2,000 years to see it.

Of course, big as it is, our Fair is a small place compared to imperial Rome, and, fine though most of its structures are, many of them show faults which the Romans would not have committed. Nevertheless, I believe that on no spot in the modern world has so impressive a panorama been unrolled as the one you will see when you stand near either of the entrances to our Fair, or, still better perhaps, on one of the bridges which span the long canal where it crosses the Great Basin. Here four vistas, to east and west, to north and south, open out before you; three finished with rich arrangements of columns and statues, and one stretching away toward a distant green expanse and still more distant façades and domes.

It is worth while to question upon what depends the harmonious unity of these vistas. It depends, in the first place, upon the existence of a definite, well-considered ground-plan for the Fair. No building, no fountain, bridge, or statue, looks as though it had been set down at random. If the position of one were altered, the effect of them all, we feel, would be

injured. The smallest as well as the largest was set where its presence was required by the demands of the general scheme. Then scale has been as carefully considered as position.

If each feature, large and small, is in the right place, so also each is of the right size. Alter the size of one and it would seem out of place. Alter its place, and it might easily seem of the wrong size. The golden Republic was not built ninety feet tall simply that she might be very conspicuous, or with a mere desire to rival the colossi of Egypt. Her height was carefully calculated with regard to the size of the Great Court, the proportions of the neighboring portico, and the dimensions of the adjacent buildings. Therefore she does not seem too large, for she does not throw smaller things "out of scale." One thinks first of her beauty and of the way in which it helps the general beauty of the scene, and only in the second place of her extraordinary size. It is easy to imagine how the effect of the scene as a whole would be injured were she made smaller, or did she change places with the America Fountain.

We should never have had so beautiful a Fair if features like this had been left to chance, to the caprice of individual artists, or had been determined upon only after other parts of the work had been done. They were determined upon in advance, when the right relationship of all features could be considered, and each could be adapted to the requirements of its fellows. And in a

similar way were settled not only the style and the dimensions of the great buildings, but also the size and general character of their chief features. The same height was adopted for all



Statue, "Victory," Administration Building. Karl Bitter, Sculptor.

the main cornice lines, and the same height and span for all the great divisions of the walls. The Administration Building towers high above its neighbors, but you will notice

that its first stage corresponds with them in height and general design, varying only—as they do among themselves—in the treatment of the broadly concordant features. As it is the main entrance to the Fair grounds, the Administration Building was rightly made their dominating feature. It serves many practical purposes, but its chief purpose is symbolic—is to proclaim the Fair's immensity and dignity, and its builders' regard for beauty; to proclaim that our Fair has been organized for the glorification of art even more than for that of science and industry. Well expressing this idea, it strikes us as more original in conception than any other building on the grounds. As far as anything of the sort can be new, it is a new architectural type. Nothing of the same kind had been designed before. Triumphant porches, magnificent great portals, the world has often seen, but never before a whole building, of very large size, conceived as a vestibule.

The fact that it is before all a monumental vestibule is clearly expressed by the great importance of its dome. The dome does not merely cover and complete the substructure; the substructure really exists for its sake. It exists for itself—to shelter incoming multitudes, and by its soaring lines to explain the existence and the splendor of the Fair. The dome is the building, and this can not be said in a similar sense of any great dome previously built.

It is, I think, one of the most beautiful domes which ever has been built; and when we remember that it is the chief feature of our Fair, while the Eiffel Tower, a merely scientific marvel, was the chief feature of the Parisian one, we realize in how truly artistic a spirit our builders have worked. Within their domain no object appealing chiefly to the sense of wonder has been permitted. All the great features appeal—or, at the very least, were meant to appeal—chiefly to the sense of beauty; and I may say in passing that all the minor features, useful or commercial, which are scattered around among the large buildings have been much more care-

fully controlled in the interests of beauty than was the case at Paris.

But despite the magnificence of its dome and the accordant expressiveness of its lower portions, the Administration Building, taken as a whole, is not as beautiful as the Agricultural Building. This is the most beautiful on the Fair grounds, excepting the Fine Arts Building, far away; the most interesting and satisfying when one studies its features and the manner in which they are combined, and much the most successful as regards its sculptural adornment.

One of the most ingeniously admirable features of the whole Fair is the great colonnade, which unites this building with the Machinery Building, across the southern end of the canal. It not only serves this purpose of unification, but also screens the stock yards from sight while supplying them with a dignified portal, and thus excellently finishes the great perspective of the canal. The contrast between the two structures which it joins is very striking yet harmonious. The Agricultural Building is the more scholarly and refined, and its various portions are welded into a truer unity. But the other is the more imposing, the more magnificent, and, perhaps, the more distinctly festal looking, while the Spanish-American character of its tall pavilions gives it a peculiar appropriateness on these Columbian Fair grounds.

I need not refer to the unparalleled scientific triumph won by those who roofed the Manufactures Building, except to say that the huge iron trusses seen in its interior are as worthy of admiration from the esthetic as from the mechanical point of view. The simplicity of its exterior is in true artistic accord with its vast size, for when a building is very large indeed no architectural device is so effective as the extended repetition of similar features. Greater variety, greater picturesqueness have been sought in the Electricity Building than in any of its neighbors, not everywhere with entire success, yet still in a way which does not seriously mar the harmonious effect of the great Plaza and Basin.

Passing down the canal beside it, and beneath a bridge, we enter the lagoon and the less symmetrically arranged portion of the Fair grounds; and at no point are we so much impressed by the skill of their planners. It can not have been an easy task to discover how architectural formality might be contrasted with semi-naturalistic informality and yet the whole scheme be kept an artistic unit, and no inharmonious perspectives mar the point of juncture. But a way was found, and nowhere from water or shore do we note incongruity or disharmony of effect.

Architectural incongruities do indeed appear as soon as we enter the lagoon. The Transportation Building is very simple in line and very gorgeous in color, yet not out of keeping with its associates; the Horticultural Building is especially successful as regards its dome, contrasting so effectively in shape and substance with the solidier things around it; and the Woman's Building is refined and pleasing. But the United States Building is as bad as, in these days, nothing but one of our government buildings is likely to be. It is bad in design, and bad in treatment and finish; its only virtue is as an object-lesson, pointing the fact that a general reform is needed in the matter of our official architecture. And the Illinois Building, too big for its place because it shuts off the view of the Art Building, is also unsatisfactory in mass and crowned by a very ugly dome. But the scheme prepared for the architects by the landscape gardeners was extremely fine, and their special work in creating the island I do not need to praise.

Round this island, pass beneath another bridge, and another sheet of water opens before you—the one which existed before the Fair was proposed. Its shores, too, are injured by the excessive size of the Illinois Building, and by overcrowding in other places with foreign and State buildings, which do not harmonize with one another. Nevertheless it has not really been spoiled as a whole, and it beautifully plays its chief

rôle as a foreground for the surpassingly beautiful Art Building.

You can not look at this too long or admire it too greatly. It is the finest thing on the Fair grounds, and the finest building of so classical a sort which the modern world has constructed. It is not just like any building which classic nations themselves constructed; it is much larger and more varied in mass, and its dome is a distinct innovation. But we feel it is just such a building as the Greeks might have built had they known about domes and had they wanted something of this size for a similar site and purpose. It is as carefully considered in feature as it is vigorous, yet graceful, in outline and mass; and its setting on the brink of the little lake adds immeasurably to its charm.

Behind it, alas, the grounds are very crowded. So many things had to be built here, and they were built by so many different hands, that the effect is very much huddled and in many spots very inharmonious. Still, some of the foreign buildings are fine, and all of them are interesting; and some of the State buildings, like New York's, Ohio's, and Minnesota's, deserve high praise, while others, like California's, have the value which attaches to intelligent adaptations of old-time local ways of building.

Then, leaving the center of the grounds and passing toward the lake shore, we find the picturesque individual and delightful Fisheries Building, with its ingenious novelties in the way of decoration; and then can retrace our course along the splendid esplanade which makes the seaward finish of the grounds, eventually reaching the Forestry Building, near their southern limits—a glorification, so to say, of "rustic" architectural methods.

Many styles of architecture meet the eye as we thus make the circuit of the Fair, and many more if we leave its actual limits and survey the Midway Plaisance, where more purely commercial enterprises have been allowed to develop themselves. The effort to adapt some ancient style, or some modern kind of eclecticism, to the special purpose in view has not always been successful. But there are few

distressing failures. Even where only a partial success has been obtained, an intelligent eye may gather much instruction; and there are some very remarkable triumphs in all portions of the Fair grounds.

The Art Building, as I have said, is admirably, perfectly successful in its very pure and noble way; and I think the Romanesque of Southern Europe has rarely been so artistically used in modern times as in the Fisheries Building. But taken as a whole the formally disposed southern portions of the grounds are of course the finest—the portions which have won our Fair the name of the "White City" and of the "Venice of the West." Here the landscape architect's scheme is most novel, most stately and splendid; and here we learn the meaning of architectural unity on an extensive scale. We see that such unity creates a general beauty of effect which architectural diversity can not rival, while also the special value of each work is enhanced by its concordant contrast with its neighbors. We see, too, that unity need not mean monotony or the extinguishing of personalities if the broad architectural path is wisely chosen. The allied yet not identical Renaissance styles chosen by the builders of this part of the Fair were unquestionably the best for their purpose. In using them so harmoniously, yet so individually, they have shown us a panorama of beauty such as we had never even dreamed about before; and their result should do much to prove to our people that beauty is a thing of priceless worth—typifying as it does the search for intellectual and spiritual rather than for material profit. No man or woman will come to Chicago this summer without recognizing that the Fair has been based on a serious recognition of the fact that commercial prosperity alone can not make a nation great; and the lesson thus taught must be of immense national service. Through the voice of the big, busy, practical, money-making city of Chicago America herself declares: Lo, it is not Mammon you should worship, but the light-bringing, health-giving gods of intelli-

gence, refinement, and beauty! And all America's children will listen, believe, learn, and practice, as they would in obedience to no voice except her own.

M. G. VAN RENSSELAER.
NEW YORK.

With such a glorious panorama before her, well may this broad-minded, brilliant, and intellectual woman exclaim, with righteous indignation, in a recent contribution to *The Forum*: "As a pleasuring-place Jackson Park will have attractions never before approached in our land; but as a place for self-instruction, self-cultivation, it will surpass any other spot in the world. And yet this is the place that those self-styled Christians who do not believe Christ's distinct assertion that the Sabbath was made for man, not man for the Sabbath, desire to have closed on the one day of the week when our mind-hungry, beauty-starved, ignorant, but eagerly ambitious masses could best make use of its civilizing and uplifting ministrations."

Sad, nay, almost sacrilegious, does it seem that in less than one brief year—

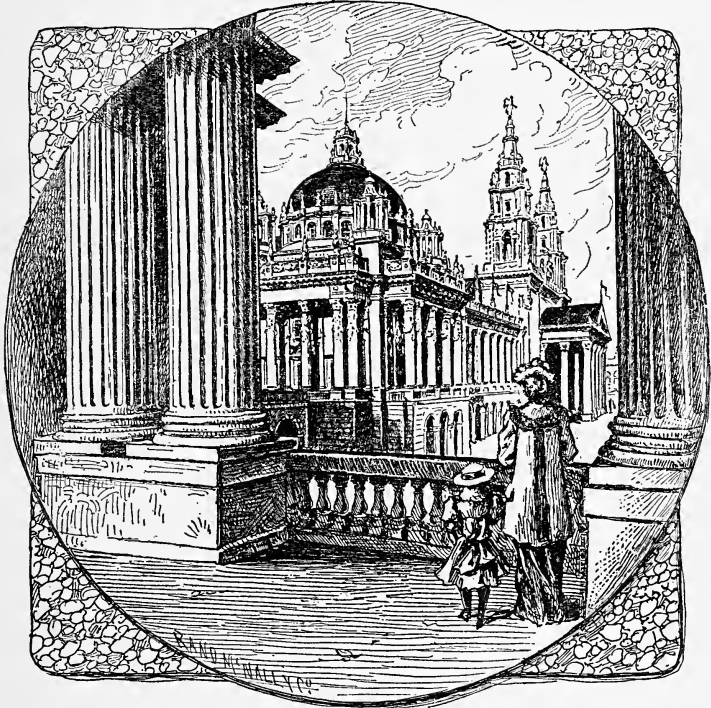
"These cloud-capped towers, the gorgeous
palaces,
The solemn temples . . . shall dissolve,
And like this unsubstantial pageant faded,
Leave not a rack behind."

Like the songs and sublime diction of that "sweet swan of Avon," they should endure "not for an age, but for all time."

In front of the Columbus Statue, on the verge of and facing the Main Basin, stands the finest and most artistic composition on the Exposition grounds—the **Columbian Fountain** (N 19), designed by Mr. Frederick MacMonnies, and executed by him principally in his Paris studio. Resembling closely in symbolical design a remarkable sketch alleged to have been made by Columbus himself, in part it follows the general design of the fountain at the Paris Exposition. Its sea-horses recall the new *Fontaine de la Fédération*, Toulon, but in its entirety the conception is

infinitely superior, and in execution more artistic. Briefly, the conception is as follows: The center part is designed as a medieval barge, drawn by huge sea-horses frothing and spouting foam and sea-water, and by centaurs bestridden and urged on. Enthroned and above all sits Columbia, majestic in dignity and pose, the personifica-

advent and progress of the nation. The motto "*E pluribus unum*" (one out of many) is graven on the pedestal supporting the principal figure. Marvelous in conception, masterly in execution and design, the Columbian Fountain may well be regarded as Mr. MacMonnies' *chef-d'œuvre*, and as a glorious triumph for a com-



A View from the Colonnade.

tion of liberty, freedom, and power, with Father Time as steersman, "like Palinurus nodding at the helm." Assisting in the propulsion of the Ship of State, on either side are four female figures, representing the arts and sciences, gracefully pulling huge sweeps, or oars. At the bow of the barge, Fame, a beautiful female figure, with a herald's trumpet in hand, proclaims with clarion note the

paratively young sculptor. Snowy white, to match the "White City" it adorns and beautifies, it may be questioned whether its most entrancing appearance will not be when the sun has sunk beneath the horizon and electricity comes to man's aid and enjoyment. Then, when the powerful electric fountains on either side shoot forth their multicolored jets of water, when the spray is tinted in

myriad rays and the huge search-lights lend a weird, wonderful brightness to the scene, the visitor watching the shadow chasing the ray across this beauteous group of figures will find some substantial excuse for that ancient conceit of Aristotle that "originally in every block of marble there was a noble statue which would appear in all its pristine glory when the superfluous covering was removed by the touch of a true artist's hand."

Two of the largest electric fountains ever made stand on either side of the Columbian Fountain. Their basins are each sixty feet in diameter.

The Edison Company, which has the contracts for the fountains, as a part of its exhibit, made an outlay of over \$100,000 for the display. The cost of operation is estimated all the way from \$500 to \$1,000 nightly, but the returns from attendance increased by the attraction of the fountains is expected to reach into the tens of thousands every night the fountains play. The nocturnal illumination of the Exposition is to be made a feature. Long rows of incandescent bulbs are arranged along the sides of canals and lagoons. All the buildings surrounding the Grand Plaza will be ablaze with light, and powerful search-lights on lofty towers will turn the darkest night into day.

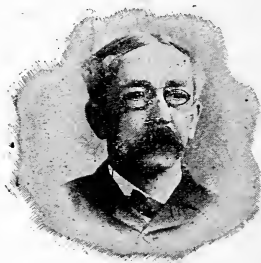
The View of the Main Basin— Standing by the MacMonnies Fountain with his face toward the lake, or eastward, the visitor gazes upon the grandest view of the Exposition—that of the Main Basin (M 21). Before him, impressive in its altitude and grandeur, French's colossal Statue of the Republic, like a new Venus Anadyomene, rises from the rippling waters of the Main Basin. To his right are the graceful outlines of Machinery Hall, with the colonnade and obelisk in harmony and contrast. Then the ornate and classic Agricultural Building projects into the picture, with decorations and sculpture bewildering in detail and delightful in attractiveness. The Casino, the classic Peristyle, and the Music Hall, crowned with statuary and crested with the grand Columbus Quadriga, partially obscure Lake

Michigan's blue waters, but enhance their effect when viewed through fluted columns and snowy pillars. Two dwarf reproductions of the Temple of Vesta fill vacant corners, and the visitor's eye then reaches the colossal proportions of the Manufactures and Liberal Arts Building, severe in its massive simplicity. Then a long vista of lagoon, with the huge and rather inartistic dome of the United States Government Building, a delicate detail of Henry Ives Cobb's handsome Fisheries Building, and Illinois' huge, heavy dome close the left of the picture, with glimpses of lagoon and Wooded Island, bridges crowned with statuary, and last of all Electricity's handsome, airy home.

THE ELECTRICITY BUILDING

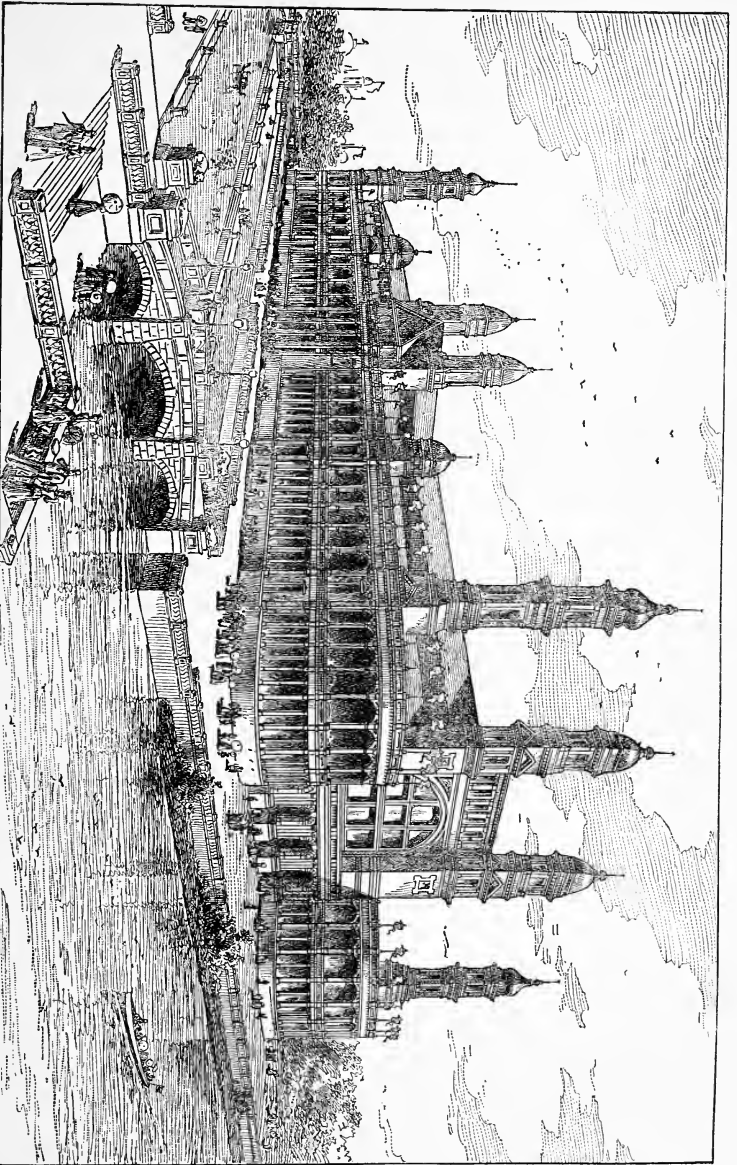
(L 18) is thus described by its able architects, Messrs. Van Brunt & Howe, of Kansas City:

This building lies parallel with the Mines Building, is of nearly the same dimensions—350 x 700 feet—and the



Henry Van Brunt.

contrast in the architectural character of the two structures illustrates the fact that the purposes of these two buildings exercised a controlling influence over the design of each. The Mines Building contains an exhibit of coarse products and heavy machinery and appliances, and consequently has been treated with broad, plain surfaces and large details, the aim of the architect having been to create an impression of breadth and repose. The Electricity Building, on the other



THE ELECTRICITY BUILDING.

hand, as its contents are mainly of delicate form and finer structure, is naturally treated with a corresponding refinement and delicacy of detail, and the idea of electricity itself has imposed upon the design a quality of restlessness or movement obtained by frequent repetitions of vertical members and by a sky-line broken

the north, the Administration Building being in the center of the group), it is, like these, in a strict classic style, having with them a common height of sixty feet to the top of the cornice, with other features agreed upon to obtain a proper degree of conformity, but without repetitions.

The façades of this building are composed with a full Corinthian order of pilasters set twenty-three feet on centers, the main entablatures being broken around the pilasters so as to accentuate the vertical elements, and in conjunction with the frequent light towers to give to the general design a movement which in contrast with its neighbors may be suggestive of the mysterious functions of electricity.

The center of each front has a pavilion of entrance; that on the north, toward the lagoon, and those on the east and west being crowned each with two lofty towers. The four corners of the building are marked by lighter pavilions, finishing with open campaniles; and on the two long sides there are intermediate bays slightly projecting, with postern doors, and treated with low, square domes to relieve the uniformity of the architecture without absolutely breaking the continuity of the order.

On the south is the main entrance on the court. This, for the sake of distinction, is treated as a solid pylon, pierced by a triumphal arch, 58 feet wide and 92 feet high, which forms the frame of a great semicircular niche, or hemisphere, covered by a half dome. In the

center of this niche stands on a lofty pedestal a colossal statue of Franklin, who, in his discovery of the electrical properties of lightning, happily associates a patriotic name with the progress of electrical investigation. The great Corinthian order is carried around this niche, which contains three main doorways, and the half dome is divided by corresponding ribs into



Benjamin Franklin.

by ten towers, or campaniles and four domes.

As this building forms one of the group of seven buildings inclosing the Great Court of Entrance (the railway station on the west, the Peristyle and its pavilions on the east toward the lake, Machinery and Agricultural buildings on the south, and the Manufactures and Electricity buildings on

panels, and treated with Renaissance devices in relief against a background of greenish-blue. The upper part of this pylon is distinguished from the rest of the sky-lines of the edifice by a treatment of simple horizontal lines, and the main fabric is supported on the right and left by consoles or ornamental buttresses, two on each side, each being crowned with a statue fifteen feet high representing the functions of electricity as applied to the industrial arts.

The north end, toward the lagoon—where the formal character of the court is abandoned and a more picturesque treatment is adopted, in sympathy with the features of irregular outline in water and land which prevail there—has its central entrance pavilion, containing a great arched window recessed between two semi-circular or apsidal projections—these three features occupying together the whole of this front.

Each bay of the façades all around the building contains two ranges of windows corresponding with the interior stories. The lower range is decorated with a small Ionic order, which, when carried around these two apses, forms between them an open porch with a great balcony over it. The frieze of this inferior order contains the names of those who from the beginning have been associated with electrical discoveries and inventions. Where the frieze of the main order is carried around the recess of the hemicycle it contains Turgot's famous epigram on Franklin: "*Eripuit celo fulmen sceptrumque tyrannis.*"

The main Corinthian order projects in front of the east and west central pavilions, with detached columns and pilasters, so as to form a portico crowned with a balustrade.

The four main entrances on the center of each front are the architectural expressions of the main feature of the plan, which consists of a longitudinal nave 115 feet wide and 114 feet high, crossed by a central transept of the same width and height, the roofs being supported by a series of steel arched trusses, set twenty-three feet apart. The rest

of the building is treated with flat roofs and is in two stories, the upper story having the character of a gallery. The flat roofs are furnished with frequent skylights, so that the whole interior is abundantly lighted.

The conventional decoration of the exterior of this building is relieved by repetitions of the electro-magnet and lamp, and other more or less familiar devices suggestive of electrical functions.

The south front of the lower story forms an open arcade, corresponding in use to those provided in all the other buildings around the Great Court.

VAN BRUNT & HOWE.

KANSAS CITY, Mo.

Statuary and Decorations.—At the southern end of the building, in front of the hemicycle which forms the main entrance, stands the heroic statue of Benjamin Franklin, executed by the sculptor Carl Rohl-Smith, a Danish-American, who certainly had for his inspiration one of the most dramatic subjects in American history—that of Franklin's discovery that electricity might be brought down, even with a child's plaything, from the angry heavens; thus laying the foundation for its subjugation as one of man's servants. Grasping with one hand his kite, which rests upon the ground, the other holds aloft the key with which this greatest of all nature's mysteries was unlocked. His head is thrown back. Glorious in its triumph appears the face, as if still searching the heavens, and the whole pose is one of mastery and power. While some critics have pronounced the statue overdrawn, all agree that it is full of freedom and power, and, considered in regard to its heroic surroundings as well as to the requirements of the plastic art it is certainly one of the finest pieces of statuary on the grounds.

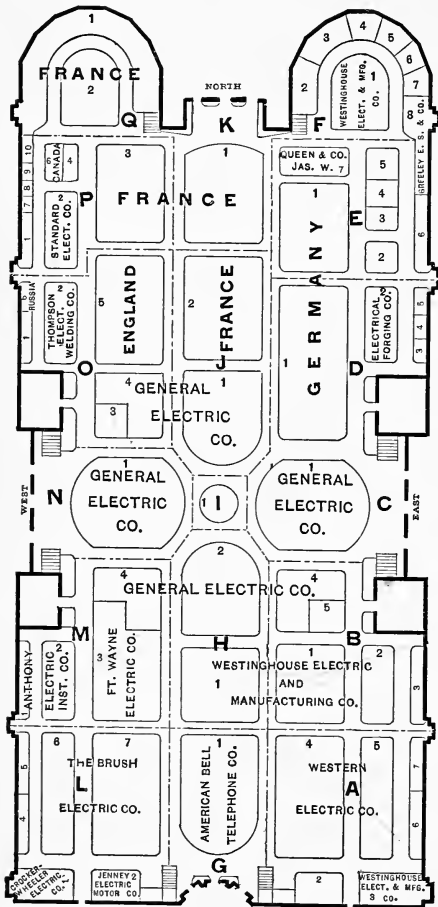
Over the entrances of the building are the names of great electricians and discoverers in electrical science.

The following is the classification of exhibits in the Electricity Building:

GROUP NO.

- 122.—Apparatus illustrating the phenomena and laws of electricity and magnetism.
- 123.—Apparatus for electrical measurements.

- 124.—Electric batteries, primary and secondary.
- 125.—Machines and appliances for producing electrical currents by mechanical power; dynamical electricity.
- 126.—Transmission and regulation of the electrical current.
- 127.—Electric motors.
- 128.—Application of electric motors.



- A 2 "C. & C." Electric Motor Co.
- A 3
- B 1-2 } Westinghouse Electric & Mfg. Co.
- F 1
- H 1
- A 4-5 Western Electric Co.
- A 7 Taylor, Goodhue & Ames.
- B 3 Eddy Electric Mfg. Co.
- B 4
- C 1
- H 2
- J 1
- M 4
- N 1
- O 3 } General Electric Co.
- B 5 Excelsior Electric Co.
- D 1 } Germany.
- E 1
- D 2 Electrical Forging Co.
- D 3 Schieren & Co., Chas. A.
- D 4 Munson Belting Co.
- D 5 Page Belting Co.
- E 2 Belknap Motor Co.
- E 3 Elwell-Parker Electric Const. Co.
- E 4 Arnold Mfg. Co.
- E 5 Mather, A. C.
- E 7 Queen & Co., Jas. W.
- F 2 Zucker & Levett Chemical Co.
- F 3 Union Electric Co.
- F 4 Commercial Elect. Co.
- F 5 Chicago Belting Co.
- F 6 Jewell Belting Co.
- F 7 Curtis Elect. Mfg. Co.
- F 8 Greeley, E. S. & Co.
- G 1 American Bell Telephone Co.
- I 1 Phoenix Glass Co.
- J 2
- K 1 } France.
- P 3
- Q 1-2
- L 1 Crocker-Wheeler Electric Co.
- L 2 Jenney Electric Motor Co.
- L 4 Hansen & Van Winkle Co.
- L 5 Degenhardt, F. E.
- L 6-7 Brush Elect. Co., The
- M 1-2 Anthony Elect. Inst. Co.
- M 3 Fort Wayne Elect. Co., E. A. Barnes.
- O 2 Thompson Elect. Welding Co.
- O 4 Heisler Electric Co.
- O 5 England.
- O 6 Russia.
- P 1 Electrical Conduit Co.
- P 2 Standard Electric Co.
- P 4 Electron Mfg. Co.
- P 6 Canada.
- P 9 Elliott Elect. Co.
- P 10 Wing, L. J. & Co.

MAIN FLOOR
Ground Plan Electricity Building.

- 124.—Electric batteries, primary and secondary.
- 125.—Machines and appliances for producing electrical currents by me-

- 129.—Lighting by electricity.
- 130.—Heating by electricity.
- 131.—Electro-metallurgy and electro-chemistry.



- 132.—Electric forging, welding, stamping, tempering, brazing, etc.
- 133.—Electric telegraph signals.
- 134.—The telephone and its appliances; phonographs.
- 135.—Electricity in surgery, dentistry, and therapeutics.
- 136.—Application of electricity in various ways not hereinbefore specified.
- 137.—History and statistics of electrical invention.
- 138.—Progress and development in electrical science and construction, as illustrated by models and drawings of various countries.

The Main Exhibits.—The limits of this guide forbid more than a mere mention of some of the most important attractions of the Electrical Building. As is well known, steam as a motive power occupies a very secondary place, except as a means of generating electricity, which is used in every conceivable way to make the "wheels go round," and that very smoothly.

Entering at the south door, where stands the Statue of Franklin, the first exhibit seen is that of the Bell Telephone Co., Block 18. This company makes a display that interests every one. A complete central station is one of its features. Models of the telephone from its inception to the present time are another feature; and lastly, a model theaterium, in which visitors may listen to orches-

tras performing in New York or Boston. The next block going down the center is 19, the Detroit Electrical Works exhibit, with a fine display. Passing this, the south half of Block 8 is found, the General Electric Co., which, as its name implies, does not confine itself to a single specialty.

France occupies the two blocks in the center, both numbered 16; also one west and one northwest of the second or most northern block, besides displays in the northwestern bay.

The French exhibit the latest forms

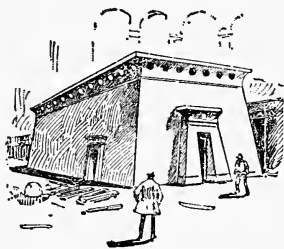
of arc lights as used in the light-house service, one of them of 200,000 candle-power.

Turning back along an alley facing Block 16 in this bay, on the right hand are found the exhibits of Belgium, Russia, Spain, and Mexico, Blocks 15, 14, 13, 12, in the order named. Next on the left is England, Block 17, followed on the same side by the Heisler Electric Co., fractional Block 9, with a fine display; and again is seen a portion of the General Electric Co., fractional Block 8. On the right hand, opposite these displays, is the Thompson Welding Co., Block 10, also occupying a space against the west wall. Its exhibit is sufficiently indicated by its name. On the left again are two blocks, numbered 8, occupied by the General Electric Co. On the same side, to the south, is the Fort

the door and going down to the alley next east of the right-hand main aisle, Block 21 is that of the "C. & C." Motor Co., also engaging generally in electrical machinery, while Block 22, also next to the south wall, belongs to the Sperry Electric Machine Co. The alley entered passes between two blocks, each numbered 23, held by the Western Electric Co., engaged in furnishing lighting plants and other electric machinery. The next two blocks, one on each side, both numbered 24, show the Westinghouse Co.'s exhibit, in connection with which is shown the Pelton water-wheel; power generators, model cars, electric lights, etc., are displayed. On the left is a fractional block, No. 25, the Excelsior Electric Co.; and next this on the left are a fractional and a whole block, No. 8, of the General Electric Co. Beyond these, still to the left, are two large blocks (29), both used by Germany for her display.

From this country come three of the most perfect search-lights ever made—one of them the largest ever constructed, with a 7½-foot projector. This light, placed at a sufficient altitude, would furnish ample illumination for a lawn-party or ball seventy-five miles away. As a matter of fact, a smaller light, by the same makers, exhibited at the Frankfort Exposition, did this identical feat for a German nobleman at a distance of forty-five miles.

On the right, opposite Germany's first block, is Block 30, of the Electric Forging Co., another display whose name sufficiently indicates the exhibit; followed on the same side by Blocks 31, 32, 33, 34, belonging in the order named to the Belknap Motor Co., Arnold Motor Co., and A. C. Mather. Block 39, in the northeastern bay, is that of the New York Insulated Wire Co. Around the bay are Blocks 40, 41, 42, 43, 38, held by the Zucker-Leavitt Chemical Co., Riker Motor Co., Perkins Lamp Co., Akron Electric Co., and E. S. Greeley & Co. Going back along the east wall are found the following: No. 37, Page Belting Co.; 36, Munson Belting Co.; 35, Schieven Belting Co.; 28, Eddy Electric Co.; 27, Hornell Iron Works;



Bell Telephone Co.'s Exhibit.

Wayne Electric Co., Block 7, which shows electrical machinery and apparatus for electric lighting, power transmission, and, in fact, for all purposes for which electricity is used. Opposite, on the right-hand side, is the National Electric Co., Block 6, also occupying a space next to the wall. The next two blocks, one on either side of the alley, are taken by the Brush Electric Co., Swan Lamp Co., and Short System of Railways. The small spaces against the western and southern walls, 4, 3, and 1, are held respectively by the Germania Electric Co., Hansen & Van Winkle, and the Crocker-Wheeler Electric Co. Block 2, against the south wall, belongs to the Jenney Electric Motor Co., which also furnishes electric lighting and stationary motor machinery. Passing

26, La Roche Electric Co. Italy has Block 11, on the west wall, near the northwestern bay.

In the exact center of the building is Block 20, the Phoenix Glass Co.'s exhibit. The conventional fountain as a centerpiece of an exposition here finds no place, and in its place is shown as an exhibit one that is perfectly dazzling.

Foreign countries have been placed in the north end of the building, on both floors. France, in addition to a space in the northeast bay, has the two north center spaces, and Germany the two spaces immediately east.

In some respects the electrical exhibit made by Germany is the most remarkable of all. Dr. Walter Lobach, a well-known electrician, is at the head of it. The firm of Siemens & Halske, Berlin, exhibit a dynamo of 1,000 horse-power, one of the largest ever constructed, and with it furnish part of the lighting and motive power to the Exposition and to the German parts of it.

Altogether this part of the German Department at the Fair is represented by thirty firms in the electro-technical field and forty-three in mechanics, optics, etc., and Berlin, Nuremberg, Cologne, Frankfort, and Hamburg are the cities most strongly represented.

The rest of the ground-floor has been assigned for the display of heavy machinery, and the galleries for the display of specialties, light machinery, and testing instruments. As far as practicable, specialties have been grouped; all the wire men together, carbon manufacturers in one place, testing instruments in another, etc.

Edison's kinetograph is found here in the American Phonograph Co.'s exhibit, and is a most marvelous exhibition. Gray's telautograph, another electric marvel, is shown in the building. There are

over seven hundred American exhibits, and displays from Germany, France, England, Canada. Italy, Bel-



Statue of the Republic.

gium, Austria, Spain, Sweden, Mexico, and Russia, in the order of their importance as named.

In private displays there are some

that are exceedingly fine; notably those of the Westinghouse Co., the Bell Telephone Co., the Brush Co., the Heisler Co., the Sperry, the Thomson-Houston, and others. The Mackay-Bennett Cable Co. shows a complete working model of its Atlantic cable, with its terminal stations. Twenty-seven feet of water represent the 2,700 miles of ocean between these stations.

On the west side of the building, and among the display of the General Electric Company, is a room provided especially with lighting arrangements of a decorative kind, and so arranged as to change the amount of lights carried by various meters, so as to show their accuracy.

Then there is a railway and motor exhibit that will attract attention.

Mammoth generators, such as are constantly used in street-railway service, are abundant. Three of the largest are of 450 horse-power, 300 horse-power, and 150 horse-power, respectively.

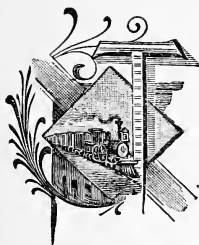
Another display of considerable proportions is the display of insulated lighting systems for hotels and large business houses. The most modern type of direct connected compound engines and dynamos are shown.

Inventor Edison has his goods well represented.

Professor Thomsen, the electrician of the General Electric Company, has specimens of his work on hand in the shape of all the specialties of alternating supplies and devices.

CHAPTER V.

MACHINERY HALL, ETC.



HE wonders of the electrical world inspected, the visitor may well retrace his steps to the southern end of the building, and, re-crossing the

Grand Court of Honor in front of the Administration Building, approach one of the most graceful structures of the whole Exposition, the classic Machinery Hall (P 19). It is from this direction it should be neared, for if approached from either the Stock exhibit or from the side toward Stony Island Avenue, its exterior presents no indication of the beauty of its other two faces, as owing to its surroundings in those directions its walls have been purposely left undecorated and of the plainest description; but where its façades face South Canal and the beautiful Administration Court it is extremely rich and pleasing, courting the strictest comparison with those palatial neighbors, and is not out of keeping with the stately colonnades, classic porticoes, and marble statues and fountains upon which it looks. The architectural design is copied from the best types of the Spanish Renaissance, and is thoroughly classic in all of its details. The cities of Seville and others of the land which sent Columbus upon his westward voyage have been selected and laid under tribute by the architects, Messrs. Peabody & Stearns of Boston, to furnish the motive of the architecture of this building in honor of the Columbian anniversary. The covered *loggia* at the first story furnishes a promenade-way around the building, and the material used for coating these fronts is the same as that used

in all of the principal structures—staff. This has been stained a beautiful ivory tint, and the contrast with the subdued color-tints and gold-finish of parts of the exterior, such as the portico ceiling, is very beautiful.

Machinery Hall, over 850 feet long and 500 feet wide, with an annex 550 feet in length and 490 feet in width, has a floor space of more than seventeen acres, and was erected at a cost of \$1,200,000. One of its features is that the vast arched trusses which support the roof of the main building are built separately of iron and steel in such a manner that they may be taken down and sold for use as rail-

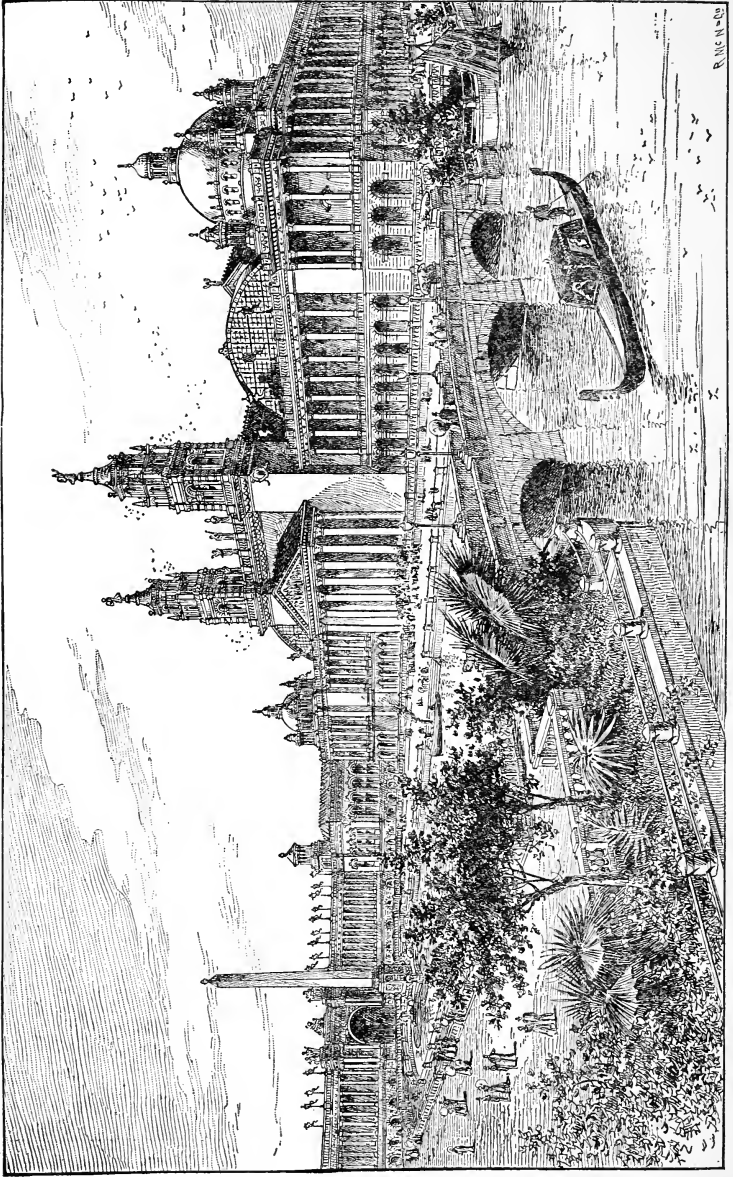


L. W. Robinson.

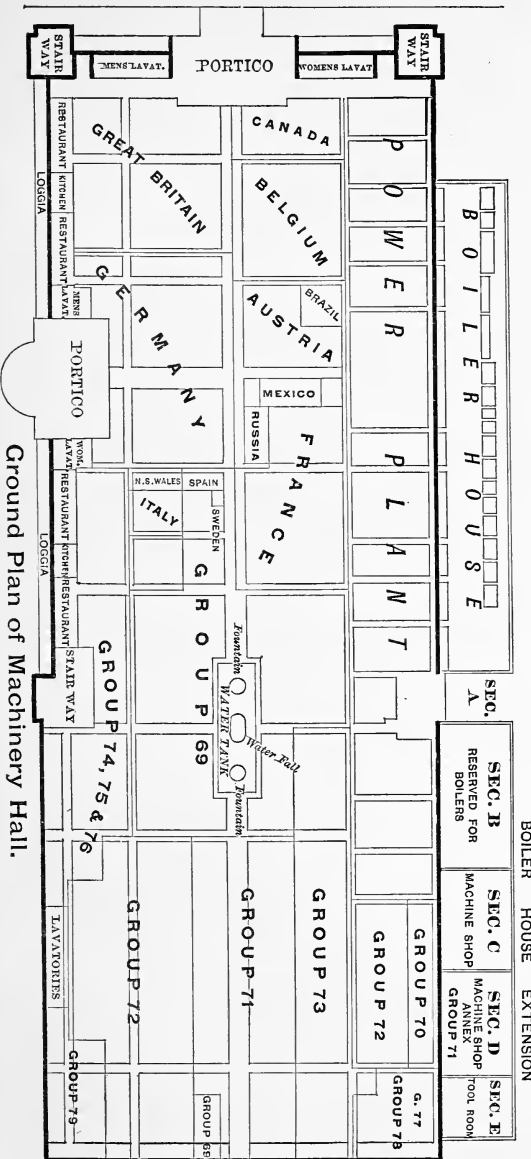
road train-houses or State exposition buildings. The steam power is supplied from a large power-house, adjoining this building on the south, in which every engine and every dynamo is an exhibit.

A 50-foot gallery surrounds the interior of the structure. In each of the three naves a monster elevated traveling crane runs from end to end.

The annex, though of immense proportions, is simple in design, and is modeled after a mill, or foundry. It is annular in form, the diameter of the outer radius being 800 feet and of the inner radius 600 feet. Electrical power alone is used in the annex,



THE MACHINERY HALL.



Ground Plan of Machinery Hall.

while in the main building steam is given an equally exclusive privilege. In this building is exhibited the largest and most interesting display of electric power ever shown.

The traveling crane was a necessity in Machinery Hall, for no other means could have sufficed to move the immense masses of machinery, the largest of which is the gigantic Allis engine, of 2,000 horsepower, which runs two dynamos, each lighting 10,000 incandescent lights. This capacity can, if necessary, be increased 10,000 lights. One of the cylinders of this monster machine weighs thirty tons, and its entire weight is 325 tons.

The Statuary and Decorations.—On the northern exterior, over the main entrance, appear the words "World's Columbian Exposition" in large gilt letters. Six large figures surmount this entrance (says Mr. M. A. Waagen, their able sculptor), each bearing a shield on which appear the faces of a number of prominent inventors. Above these six figures, between the two high towers, are placed five figures thirteen feet high. In the center is "Science," and on her sides are the four elements, "Fire," "Water," "Air," and "Earth." Surmounting each of the towers

are two large figures representing "Victory" holding forth her emblematic laurel wreath.

Over the eastern entrance appears the frontispiece pediment; "Columbia," the central figure, seated on a throne, with a sword in her right hand and a palm of peace in her left.

To her left is standing "Honor," with a laurel wreath ready for distribution. On one of the steps of the throne is seated "Wealth" (riches), throwing fruits and flowers out of a horn of plenty. To the right and left are grouped inventors of machinery and members of an examining jury. The corners of the pediment are filled by two groups of lions, representing brute force subdued by human genius, which is represented by two children. Above the pediment are repeated the five large figures seen over the north entrance.

Twelve smaller and similar figures are placed at each end of the six large skylights. Each of the three domes in the center of the building is surmounted by figures.

Most of the sculpture-work on this building was done by M. A. Waagen.

Classification.—The arrangement of the Machinery Department takes the form of eighty-six classes, collected in the following groups:

GROUP NO.

- 69.—Motors and apparatus for the generation and transmission of power; hydraulic and pneumatic apparatus.
- 70.—Fire engines, apparatus and appliances for extinguishing fire.
- 71.—Machine tools and machines for working metals.
- 72.—Machinery for the manufacture of textile fabrics and clothing.
- 73.—Machines for working wood.
- 74.—Machines and apparatus for type-setting, printing, stamping, embossing, and for making books and paper working.
- 75.—Lithography, zincography, and color printing.
- 76.—Photo-mechanical and other mechanical processes of illustrating, etc.
- 77.—Miscellaneous hand tools, machines and apparatus used in various arts.

78.—Machines for working stones, clay, and other minerals.

79.—Machinery used in the preparation of foods, etc.

Main Exhibits.—The interior of the building is divided into squares and parallelograms, called blocks, or sections. If the visitor enter at the east end of the building, facing South Canal, he will find the corner on his right, consisting of four blocks, or sections, occupied by Great Britain with her exhibits. (Area, 29,496 feet.) These are very numerous, though far surpassed by the American display. Next upon the right, occupying six sections, comes the display of Germany. (Area, 32,730 feet.) This is an exceedingly fine and complete exhibit, and is probably surpassed only by that of the United States. Circular rope transmission, a new system of motive power, is practically illustrated for the first time. Textile machinery from Gladbach-on-the-Rhine is seen in a complete assortment. From Augsburg, Bavaria, comes a choice display of rotary presses, and a Dusseldorf firm exhibits friction calenders with ten rollers. The huge Gruson Works, near Magdeburg, make an instructive exhibit of mining machinery and gas-power engines, while R. Wolf of Magdeburg shows locomotives, some of them constructed according to new principles.

The chief displays are gas-engines, water turbine wheels, knitting-machines, circular saws for cutting iron, embroidering-machines, press for printing illustrations, rapid paper-printing presses, bookbinding-machines, flour-mill machinery, saw-mill, turning-lathes, milling and mining machinery for ores, cements, etc., sausage-machines, textile machinery, wire-machines, and a complete watch factory.

Next to Germany on the right, and occupying a portion of the space allotted to Group 69, is found the display of Spain (area, 1,315 feet).

North of Spain's exhibit, also occupying a small portion of Group 69's allotment, New South Wales has placed her display.

Just west of New South Wales

Italy's exhibit is found (area, 2,500 feet). This display presents a very novel and creditable appearance. Passing southward along the alley at the end of the Italian display, and continuing on across the main aisle, the splendid display of France is encountered (area, 21,227 feet). Turning back toward the entrance, on the left of the aisle is the small Swedish exhibit (area, 500 feet). Russia's manufacturing industries, next on the right, will claim his attention, with a display covering an area of 3,000 feet. After Russia, Mexico, occupying a small, narrow space in the side aisle back of the French and Russian exhibits, is next in order (area, 1,007 feet).

Austria (area, 8,097 feet) takes up a section, excepting a small corner filled by Brazil, the latter having an area of 2,500 feet. Having examined Brazil's display, in conjunction with that of Austria, Belgium will be found occupying a full section (area, 1,500 feet). Canada has a section next to the entrance, just south of England (area, 7,257 feet). South of the exhibits which have just been examined are the power plants, occupying the blocks, or sections, from A to O inclusive.

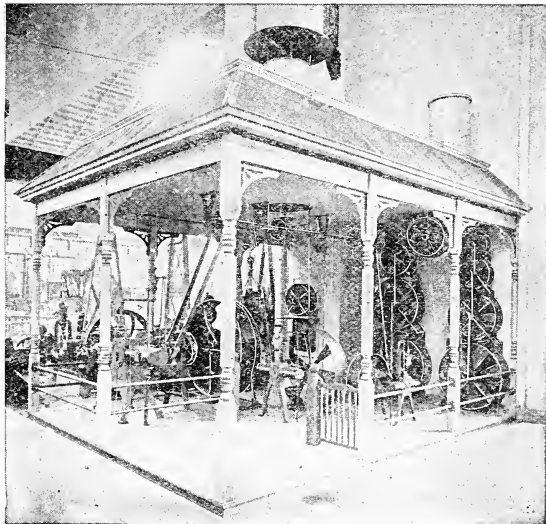
The engines number forty-four, the Allis, the largest of all, occupying the space at the end of the main aisle.

Still south of these gigantic engines lies the boiler plant, consisting of a continuous battery of huge steel boilers of the latest type, 800 feet long. As crude oil from the fields of Ohio is used for fuel, there is no smoke, dust, or dirt, as there would be were coal burned. The feeding

of the oil to the furnaces is controlled by automatic pressure gauges, regulating the flow so that there can be no danger, such as might happen with careless firemen. The oil is pumped from Whiting, Ind.

West of the batteries of boilers lie the machine-shops, blacksmith-shops, etc.

Having examined the motive power controlling the exhibits, the visitor will find at the center of the build-



Andrews & Johnson Co.'s Exhibit.

ing an immense tank of water, in the center of which is a very pretty waterfall, and at either end a fountain. Here the various pumps, water-elevators, etc., make their tests as to superiority. This group (69) occupies nearly all the space of the four blocks which center on the tank; also a portion of that taken up by the exhibits of Italy, Spain, Sweden, and New South Wales, and a part of Block 29, at the western end of the building.

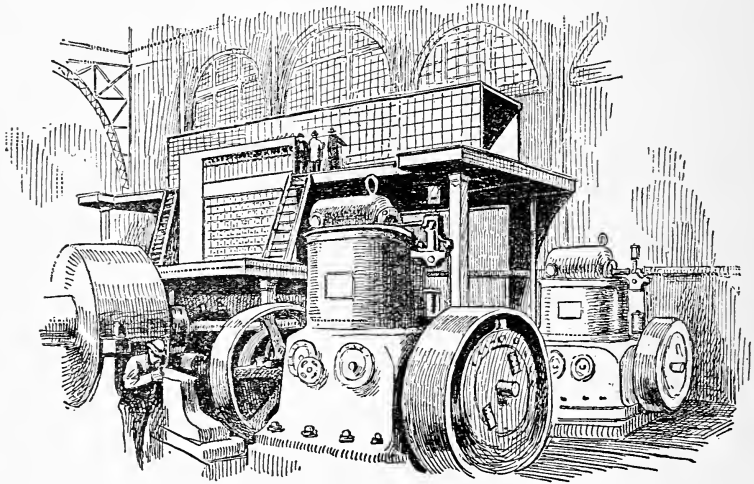
Immediately north of this group is Group 74, where are displayed machines for type-setting, printing, stamping, and embossing.

Group 75, devoted to lithography, zincography, and color-printing, and Group 76, showing photo-mechanical and other processes of illustrating, occupy the small block north of the western part of Group 74, and next to the lavatories, which are in Block 33, north of the center of the main display of Group 72.

West of a portion of Groups 74 and 69 (already examined) lies Group 72, devoted to machinery for the manufacture of textile fabrics and clothing. A portion of this display will be

69, taking up the larger part of that section. Group 77, miscellaneous hand tools, machines, and apparatus, and Group 78, machines for working stones, clay, and other minerals, occupy Block 10, in the southwestern corner of the hall. Group 70, fire-engines, apparatus and appliances for extinguishing fires, fills the southern part of Block 8.

At the northwestern end of Machinery Hall the Fair grounds' pumping-works is located, with a capacity of 40,000,000 gallons of water every



Switchboard and Big Dynamo.

found in the northern part of Block 8, which lies next to the machine-shops.

At the northwest corner of this group is found Group 79. Here are displayed machines used in the preparation of foods, etc. At the extreme southwest corner of Group 72 (already examined) is found a portion of the display belonging to Group 69, the larger part of which has been visited; while just south of 72 lies Group 71. This display consists of machine tools and machines for working metals.

Group 73, machines for working wood, occupies the south half of Blocks 12 and 13, south of Group 71, and extends into Block 14 of Group

twenty-four hours. The water is obtained from a well in the center of the building, which is connected by a tunnel with the main lagoon.

In Machinery Hall every sort and size of dynamo is found; the biggest of them all is the team of dynamos hitched to the gigantic Allis engine. There are two 72-inch belts from this engine. Each of these belts drives a Westinghouse dynamo that was built to develop 10,000 lights, but which can easily give 15,000.

On the south wall of Machinery Hall is a marble switchboard 2 stories high, 78 feet long. This controls the main dynamos.

Outside Exhibit of Machinery.— On the south side of Machinery Hall, between the machine-shop and boiler-house, is an extensive outside exhibit of machinery. Proceeding to the eastern or South Canal front of the Machinery Hall, the visitor may well pause for a moment to notice the **Statuary encircling the Main Basin**, and to spare a few seconds for the fine view of the water-ways and buildings obtainable from this point. In regard to the statuary, it consists of a characteristic series of native American wild animals, modeled by Edward Kemeys and A. Phimister Proctor, and a series of six rostral columns designed and executed by Johannes Gelert.

Referring to these rostral columns, the sculptor, Mr. Johannes Gelert, states that the principal idea intended to be conveyed was one of a great naval triumph, as the discovery of America truly was. To serve this prime motive there is a six-fold repetition of the columns. On the pedestals are graven the names of great discoverers, and the shafts are adorned with rostra, or prows of ships, and emblems of triumph. On the double capital stands the sailor's tutelary deity, the Neptune of the Latins, the Poseidon of the Greeks, resting in his divine power, full of proud triumph, well pleased with the grand results of his sailors' great discoveries. In addition to these triumphal columns is a display of statuary characteristically American, and it was in a moment of happy inspiration that the sculptors decided not to confine themselves to representations of inanimate forms and beautiful reproductions of ancient ideas, that were elaborated to their utmost extent by the ancient Grecian and Roman masters of this noblest and most imperishable of the arts. While modern artists may hope to equal, it is utterly impossible for them ever to excel the ancient artists in the portrayal of the human figure, or in the evolution of graceful ideas as applied to columns, arches, and architectural ornamentation. The determination, therefore, to depart from conventional forms and introduce into the land-

scape the figures of American animals was indeed a happy one, especially when it is considered that out of every hundred visitors to the Fair, fully ninety are entirely unacquainted with such representatives of the wild beasts of our country as the grizzly bear, the buffalo, and the panther. These conceptions may likewise serve another purpose, viz., to aid in the perpetuation of the forms of these animals long after they themselves are extinct species. It is a fact well known to naturalists that many kinds of the marine and land animals of America are doomed, in a short time, to utter extinction; and prominent among them are those which are so ably represented here.

Most lifelike and realistic are the animals surmounting the various bridges. Mr. Kemeys thus describes those for which he is responsible. "**Old Ephraim**," at the northeast corner of bridge opposite southwest corner of Manufactures and Liberal Arts Building, is a male grizzly bear guarding the approach to his lair. He has been marching down the cañon, when his quick ear catches some note at discord with nature's harmonies. This rivets his footsteps in their tracks, suppresses his breathing almost, and so he stands with set ears, straining eyes, protruding lip, expanded nostrils, impressible to the next touch which shall rouse his nature into madness.

As down the glen he strode along,
Vanished the black-tail's branching prong,
And even the finch's low, sweet song
Stopped in the pine above him.

A Grizzly Grave-digger, at the southeast corner of bridge opposite southwest corner of Manufactures and Liberal Arts Building, represents a female grizzly who has dug up the head of a wild sheep she had buried, and is pawing and playing with it, rolling it between her huge fore-paws, each garnished with claws curved like reaping-hooks set for some red harvest. All the varied nature of the bear is called into life. Aroused by the proximity of the dead game, she gloats over it in anticipation of the feast. Suddenly a magpie utters its

cry of alarm—her play ceases. **A Prairie King**, on the northwest corner of bridge over lagoon between Machinery Hall and Agricultural Building, is represented by a bull buffalo walking round the outskirts

stroyers of her race. **The Still Hunt**, on the northwest corner of bridge over lagoon opposite west entrance to Manufactures and Liberal Arts Building, is formed of a figure of an American panther, which is placed



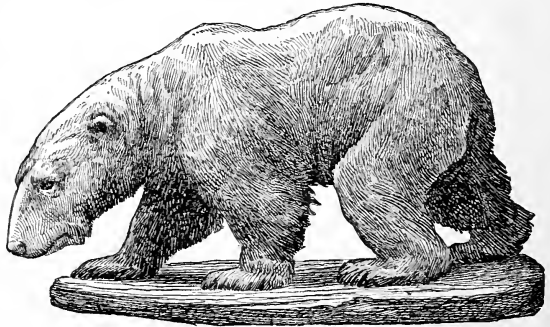
The Still Hunt. Edward Kemeys, Sculptor.

as above, and signifies, as do all the animals for bridges executed by Kemeys, that they are in some way watching the approaches to the same. In fact, the gathering of the immense muscles, the limbs tremulous from restrained impulse, and concentrated gaze all tell their story,

of his herd on the outlook for some danger which threatens. An imposing figure with shaggy, grim frontlet and short, thick horns, the ponderous head low-swung to the rhythm of his walk, its sweeping beard almost touching the grass at his feet; a warrior of his tribe, whose towering front has stood guard when the savages of the desert have swarmed around. **At Sound of the Whoop**,

and leave no doubt in the beholder's mind of the spring which will hurl the great cat upon his prey. **At Bay**, on the southwest corner of bridge over lagoon opposite west entrance to Manufactures and Liberal Arts Building, consists of a female American panther. Some one is approaching her fastness, and her first impulse is resistance. She has partly risen, and with planted fore-feet,

on the southwest corner of bridge over lagoon between Machinery Hall and Agricultural Building, is represented by a cow buffalo, who, hearing the whoop of the coming red men, stands with uncouth head high-lifted and shaggy fore-legs gathered beneath her. From her thin, nervous hind-quarters to the tips of her sharp-curved horns all is tense as a bow-string,



Polar Bear.

for these flashes in advance of those ringing screams a vision of the nude brown horsemen of the plains, whose blotched mustangs are bearing them onward, the old-time de-

straining quarters, and swaying tail displays her fangs, while her down-drawn ears, wrinkled face, and passion-blinded eyes tell at a glance that she thirsts even now in her

savage feline breast for the wild grapple of the coming contest in all its fury, its blood, and its death.

Describing the statuary so ably executed by him, Mr. A. Phimister Proctor says:

"Two sullen moose, with shaggy manes, disproportionately long legs, short, thick necks, and ugly noses, stand one on each side of the bridge leading to the Agricultural Building. The animals' antlers are their only beauty, but the sculptor has given a faithful representation of them. Duplicates are on the colonnade.

"With heads raised, and nervous alertness and attention expressed in every graceful line, four elks stand in front of the Administration Building, and others are placed at intervals along the lagoon in attitudes as watchful as though they gazed upon the purple heights of their familiar mountains.

"Two polar bears stand on the west end of the middle bridge fronting the Administration Building. They gaze across an imaginary field of ice, and sniff the air for indications of seals or unfortunate Arctic explorers."

The treasures in the Fine Arts Building are guarded by kingly lions, the work of Mr. Proctor. The royal beast has been a favorite of architectural sculpture since the pomp and glory of the Persian Empire, and is used to excellent advantage in the present case.

Mr. Proctor's most important works are the equestrian statues decorating the landing in the lagoon, opposite the front of the Transportation Building. The cowboy is not the idealized hero of Eastern novels, but a true representative of the manly Western ranger. The horse, a typical bucking bronco, vicious eyes, and ready for a spring, is curbed in by the rider's muscular hand. One can feel the quivering rebellion shocking his blood and gleaming in his eyes.

Grim-visaged and with tense listening expressed in every muscle, the Indian gazes from under his shading hand out over the prairie. The sculptor of mountain-lions has caught the lithe sinuosity of the red man as well, and portrayed the subtle mental

kinship between him and his horse. This statue also is in front of the Transportation Building.

At the south end of South Canal, immediately in front of the great Stock Pavilion arch, stands an accurate reproduction of the famous Egyptian obelisk known as Cleopatra's Needle. The original obelisk, presented to the United States by the Khedive of Egypt, now stands in Central Park, New York. Its fellow was removed to London, England, twenty years ago and set up on the Thames embankment. These monuments are covered with hieroglyphics representing scenes in the ancient history of Egypt occurring long before the historic era. All of those upon the "Needle" in the New York park are faithfully reproduced in the obelisk here. As will be seen, the base of this obelisk is guarded by four immense lions, to which the sculptor, Mr. M. A. Waagen, has given a very lifelike appearance.

Connecting the graceful Machinery Hall with the Agricultural Building is the classic **Colonnade** (P 21), designed by Mr. C. B. Atwood, and which serves as a screen for the Intramural Railroad Station.

THE LIVE STOCK PAVILION

(P 20), a commodious structure designed by Messrs. Holabird & Roche, is surrounded with tiers of benches accommodating 15,000 spectators. A bureau of information for visiting farmers and agriculturists is located in this building. It is official, and in charge of the officers of the Department of Agriculture of the World's Columbian Exposition. The pavilion is an oval building adjacent to Agricultural Hall. The exterior is of staff and stucco, the interior an open arena 400 feet in length, with ten tiers of seats and a broad balcony. Four main entrances lead to the arena, and eight smaller doors open to the seats. An iron roof protects the spectators. For the accommodation of live stock while the judges are in the arena, sixty-four stalls have been constructed under the seats on the north side of the pavilion. The rest of the space

beneath the gallery is used for the offices of the Live Stock Commission and judges.

The exhibition of live stock opens with the Kennel exhibit June 12, and closes October 28, 1893.

It comprises the following departments:

- A.—Cattle.
- B.—Horses, jacks, jennets, and mules.

31.—Swine.

32.—Dogs.

33.—Cats, ferrets, rabbits, etc.

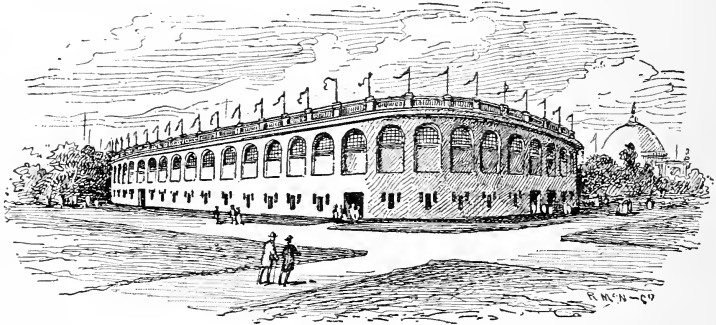
34.—Poultry and birds.

35.—Insects and insect products.

36.—Wild animals.

The Department of Agriculture also makes a model road exhibit.

In rear or to the westward of the Live Stock Pavilion the visitor finds the offices of the Electrical Depart-



Live Stock Pavilion.

C.—Sheep.

D.—Swine.

E.—Dogs.

F.—Poultry, pigeons, and pet stock.

G.—Fat stock.

The dates for exhibits of the various divisions are as follows:

Divisions A and B.—Monday, August 21, to Thursday, September 21, 1893, inclusive.

Divisions C and D.—Monday, September 25, to Saturday, October 14, 1893, inclusive.

Division E.—Monday, June 12, to Saturday, June 17, 1893, inclusive.

Division F.—Monday, October 16, to Saturday, October 28, 1893, inclusive.

Division G.—Monday, October 16, to Saturday, October 28, 1893, inclusive.

The classification of the Live Stock exhibit is as follows:

GROUP NO.

27.—Horses, asses, mules.

28.—Cattle.

29.—Sheep.

30.—Goats, camels, and other domestic animals.

ment (P 20) and a typical **Loggers' Camp** (P 20), 70 feet long and 20 feet wide. It is an exact reproduction of the camps Michigan lumbermen live in, and the daily bill of fare will be the same as they have in the woods.

Near this a huge **Sawmill** (Q 19) is exhibited in working order and actual operation, occupying a space of 125 x 200 feet.

The visitor now meets with an exhibit of **Oil Industries** (Q 19) as the next building to the westward, with an area of 150 x 250 feet. Crane & Co. have a store and supply-house for machinery fittings and tools (Q 19) in close proximity, while other portions of the outside exhibit of the Machinery Department are grouped around.

Then proceeding in an easterly direction the visitor comes to the **Outside Exhibit of Germany** (Q 21), which is situated south of the Live Stock Pavilion. This exhibit consists of a large display of German porcelain stoves and statuary. A figure of "Hercules Upholding Alenshe," sixteen feet high, is placed some thirty feet west of the entrance to the pa-

vilion wherein the stove exhibit is placed. Directly east of this pavilion is seen a large statue of "Germania" made by another German cement firm. This is a model of the far-famed "Niederwald" monument, on the Rhine.

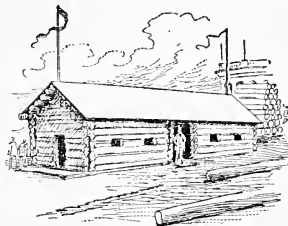
Close by, and in the shadow of the Intramural road, is the **White Horse Inn** (Q 22), a reproduction of a famous English Inn at Ipswich, in Suffolk, celebrated by Dickens' descriptive power, in "Pickwick," and which before the time of railroads was the stopping-place for all coaches leaving London.

The entire building is set aside for restaurant, lunch-room, and club purposes.

The horse over the entrance door is an exact model of the one which actually stood over the entrance of the old White Horse Inn.

Across the roadway from the White Horse Inn is the **French Bakery exhibit** (P 23). This exhibit is south-

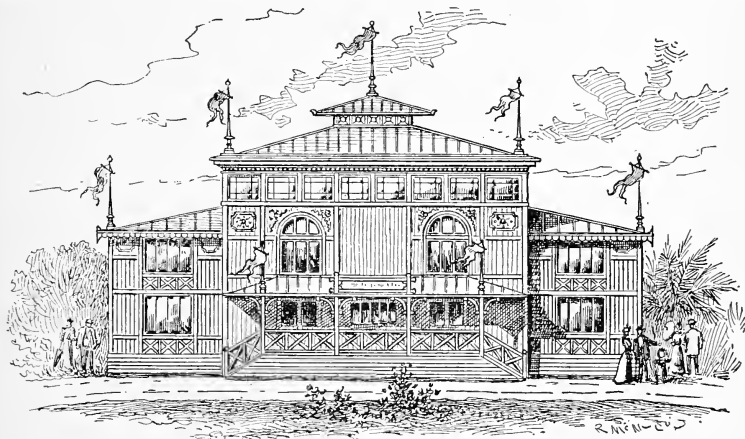
Pond, just back of the Agricultural Building. The quaint old Holland mill, built at the time of Washington's first inauguration, is particularly interesting. The mill is the exhibit of **Blooker's Dutch Cocoa Company**



A Logging-Camp.

(Q 23), which has the privilege of selling cocoa to Fair visitors.

On the left of the roadway the visitor now encounters a collection of buildings of decidedly foreign appearance. They represent the **French Colonies** (Q 24), chief of which are



French Bakery Exhibit.

east of the Live Stock Pavilion, and consists of a complete plant of machinery for baking bread, biscuits, cakes, etc.

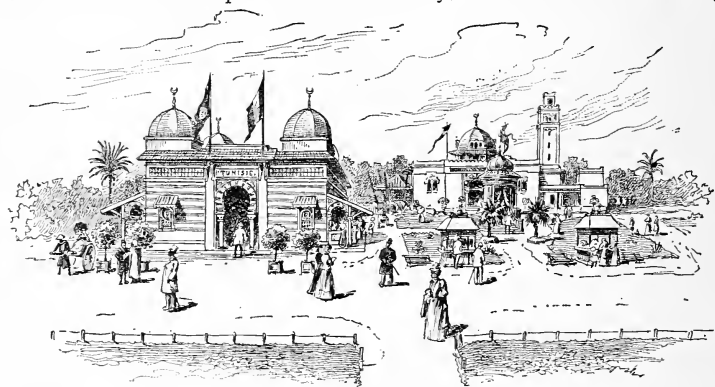
On the left of the roadway, near the French Bakery and almost opposite the White Horse Inn, is the **Windmill exhibit** (Q 22), on the west bank of South

Tunis and Algeria in North Africa and Tonquin in China. The three most prominent structures are the government buildings of Tunis and Tonquin, and an Algerian café. The Tonquin building is the same one that was used at the Paris Exhibition of 1889. Every piece of it was made and fitted

ready to put together before it was taken to Paris. The building is constructed in the form of a rectangle, and is covered with all sorts of traditional Chinese hieroglyphics, some of which date back beyond the time of Confucius. The windows are of a beautiful blue stained glass. A portion of the interior is made of walnut, which is carved in picturesque style. The Pavilion de la Tunisie is the largest of the three buildings. It has several apartments. The rear room is for the exhibition of colonial furniture. In the center is a large square hall, which is furnished by the Bey of Tunis in exact representation of a like apartment in his palace. On either side of the pavilion the

the costumes of India with their brilliant colors, the minerals of New Caledonia—nickel, chrome, cobalt, iron, and coal; and the rums and sugars of the West Indies. The Tunisian pavilion is of Moorish style. It has a very picturesque appearance with its four glittering domes, its mosque door, and its side galleries. Here the products of the hands of the African Mussulman are exhibited; also specimens of uniforms of the army. There are several little booths and stands and pavilions from which Tunisian, Algerian, and Chinese women and children sell oriental trinkets.

Close by the French Colonies exhibit, on the right-hand side of the roadway, is the **Model Working-**



Tunis an Village—French Colonies Exhibit.

thirsty visitor finds a shed, called "soucks" by the Tunisians, where he can obtain cool drinks and tropical fruits. The Tonquin pavilion is a reproduction of part of the palace of Cochin-China, which was so much admired at Paris in 1889.

Sculptural columns, a framework of beautiful wood, and superb delftwares of Cholon form the essential elements of its construction. In making pleasant promenades among the rich exhibits one sees the silks, the embroidery, the sculptural marble, the incrustations, and the bronze of Indo-China, the pit-coal of Tonquin, the rice of Cochin-China, the famous collections of the Emperor of Annam,

man's Home (Q 23), erected by and under the supervision of the Pratt Institute of Brooklyn, N. Y. In close proximity is the **Log Cabin** (Q 23), which is situated opposite the French Colonies exhibit, and erected by Bernheim Bros., whisky dealers, Louisville, Ky. It is constructed of logs, tile, and stucco, and is surrounded by a rustic fence and flower-garden. This cabin is occupied by the firm as offices during the World's Fair. Samples of their goods and an old still are on exhibition. On the same side of the road as the Log Cabin is the **Restaurant "Forest King"** (Q 24), also opposite the French Colonies exhibit. This building is 40 x 150 feet and one

story high. The big "Washington stick," 111 feet long, 4 feet square, weighing 90,000 pounds, and of yellow fir, similar to Norway pine, serves as a lunch-counter and bar.

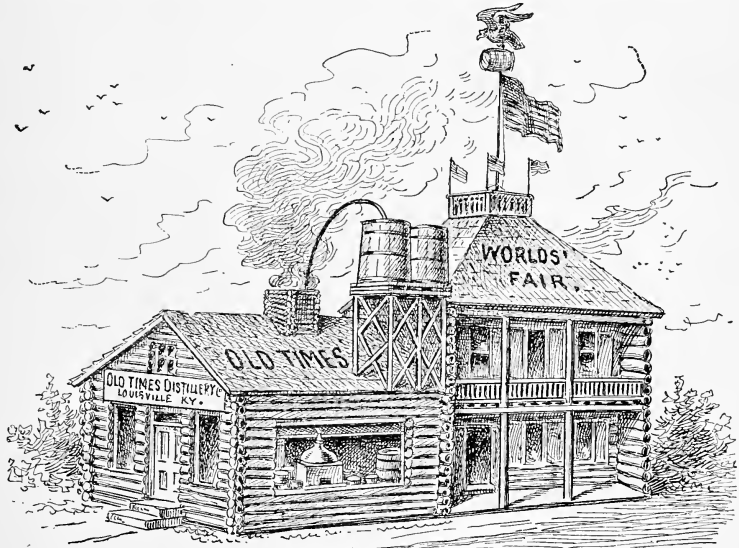
The Cliff-Dwellers' Exhibit (R 24).—A few feet farther on, and on the same side of the main road, rises a representation of Battle Rock Mountain, Colorado (Q 24). Here is faithfully reproduced the most ancient civilization of the American continent. One enters a cavernous portal to find a representation (on a scale of one-

seen in the backwoods district of Kentucky.

The visitor more than likely will be surprised to learn that this is a complete sour-mash distillery, such as is found in many of the glens and picturesque woods of the "Blue Grass State."

This is the exhibit of the **Old Times Distillery Co.** (R 25), of Louisville, Ky., who were justly and fortunately selected to show the process of distilling sour-mash whisky.

The yellow pine logs of which the



Old Times Distillery Co.'s Log Cabin.

tenth the actual size) of the wondrous and long-deserted cliff-dwellings of the Mancos Cañon, Colorado. The H. Jay Smith Exploring Co. has reproduced the finest of the cliff-dwellings, and arranged a valuable collection of cliff relics for the inspection of the scientist, student, or curious. Admission, 25 cents; catalogue, 10 cents.

After leaving the cliff-dwellers' mountain, the next exhibit attracting more than passing notice, and adjoining the Anthropological Building, is a large and picturesque log cabin, such as many will remember having

building is constructed still retain their bark, and the air of rusticity about the rude cabin is true to nature.

Within, the process of hand-mashing the grain in small vessels, and running the mash through copper stills, will prove a great novelty to many—in fact to nearly every one—as there are few even of the old dealers, who are selling thousands of barrels yearly, who ever witnessed the process of mashing and distilling hand-made sour-mash whisky, and who have but a faint and crude conception of the same.

A bonded warehouse is also a feature of this exhibit. This warehouse has a storage capacity of more than one thousand barrels, and the working of the machinery of the Internal Revenue Department, as regards



Christine, a Girl of Madagascar.

the manufacture of whisky, may be instructively studied here.

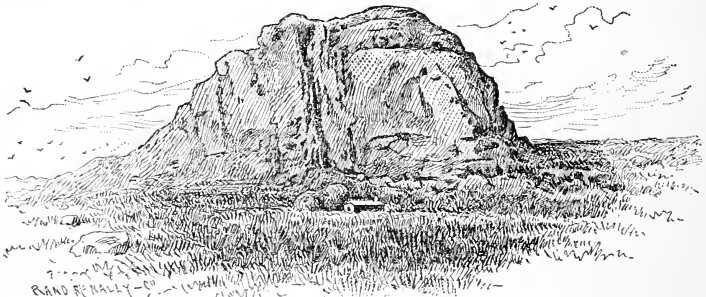
The process above mentioned in mashing and running the grain is identical with that in vogue in the noted distilleries that have made Ken-

of 100 bushels per day. In the distillery is also an exhibit of moonshine stills, worms, and whisky captured by revenue officers in the mountains of Kentucky and Tennessee.

On the right of the roadway and beyond the structure of the Intramural Railway Co. are the **Dairy Barns** (R 24) for the Jersey, Guernsey, and Shorthorn cattle. In these barns the cattle entered for the butter-making and dairy contests are housed.

THE DAIRY BUILDING

(Q 24), which is 200 feet long and 100 feet wide, has been constructed at a cost of \$30,000, and is in close proximity to the Dairy Barns. In addition to the exhibits from all countries of the world, arrangements are completed for a dairy school lasting through the six months, in connection with which a series of tests for determining the relative merits of different herds of cattle as milk and butter producers is also conducted. On the first floor, in the most conspicuous place, are displayed the butter exhibits, and just in the rear, in a space 25 x 100 feet, the model dairy and dairy school are conducted. Four hundred spectators can be seated in the amphitheater which surrounds

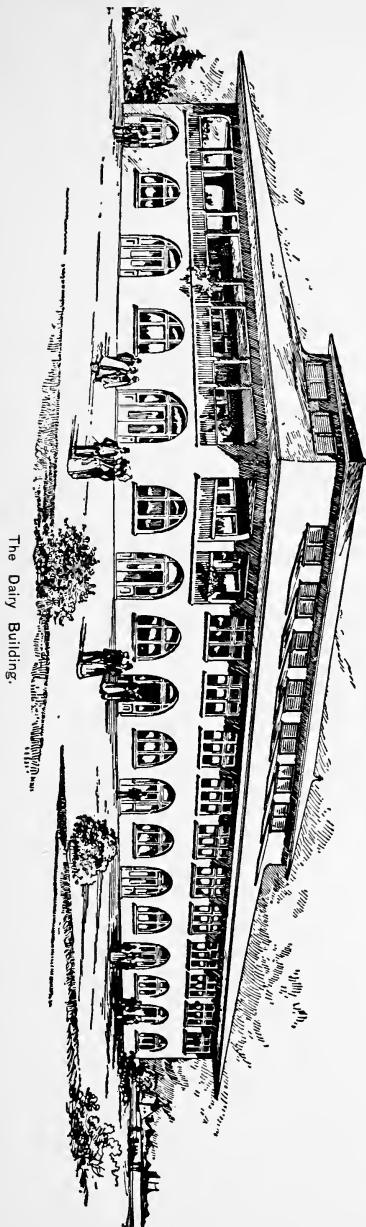


Battlerock, Colorado—Cliff-Dwellers' Exhibit.

tucky so famous for magnificent whiskies. In fact, every employe was brought direct from the company's original plant in the Fifth District of the great Bourbon whisky distilling State. This is the only distillery at the Fair, and has a capacity

this room. The cheese exhibits are displayed on the second floor, and here, too, is found a café in which dairy products largely figure.

A little to the east of the Dairy Barns are the **Car Shops** (R 25) of the Intramural Elevated Railway, and in



The Dairy Building.

the immediate southeast corner of the grounds are various offices of the different departments of the Exposition, such as the **Sewage Cleansing Works** (S 25), consisting of four tanks, in which by means of sulphate of ammonia the solid matter is precipitated and the purified water discharged at the top of the tank. The solids are then burned in the crematory. Next are a **Pumping House**, and **Oil Tank Vault** (S 26), where oil used in the furnaces of the Exposition is stored, after being piped from Whiting, Ind. The last building nearest the lake is **Engle Garbage Furnace** (S 27), located in the extreme southeastern corner of the World's Fair grounds. Constructed on the latest improved plan, it has capacity to burn 100 tons of garbage daily.

The visitor may then retrace his steps, and proceeding in a northeasterly direction inspect the **Power House** (R 26), which furnishes the motive power for the operation of the Intramural Elevated Railway.

The Power House has for its equipment some enormous pieces of electrical machinery. First there is a 2,000 horse-power cross-compound E. P. Allis engine, directly connected to a General Electric Company generator, the largest ever constructed. The shaft is of solid steel two feet thick, and weighs sixty tons. It is twenty-three feet long and with armature weighs 190 tons. The entire weight of the engine and dynamos is 296 tons.

This unit will seem small in this station filled with tremendous machines. It is, however, as large as the largest generator at the Paris Exposition. The same ratio of comparison prevails throughout the entire Electric exhibit as compared with the one at Paris. Where the plant at Paris was only between three and four thousand horse-power, the one at Jackson Park is 24,000.

One feature of the road's equipment which is sure to attract attention is the compound engine and generator of 2,500 horse-power. Next to the Allis engine used by the Exposition Company at Machinery Hall, this engine is the largest on the grounds.

CHAPTER VI.

OTHER PRINCIPAL BUILDINGS.



INTERESTING as are the exhibits described in the last chapter, to the humanitarian and to the student of human progress, as well as to the scientist, the displays in the next building to be considered far surpass them, for they treat of man, considered morally, mentally, and with regard to his physical characteristics. The structure containing these displays, and known as the

ANTHROPOLOGICAL BUILDING

(Q 25), occupies an area 255 x 415 feet. Over the main entrance are the words "Anthropology; Man and His Works." It is 415 feet long and 225 feet wide. The ground-floor contains 105,430 square feet for exhibits, aisles, offices, and lavatories, and the galleries 52,804 square feet. In the southern part of the ground-floor 30,000 square feet are taken up by two sections of Liberal Arts—the Bureau of Charities and Corrections and the Bureau of Sanitation and Hygiene. The rest of the ground-floor contains the general Archaeological and Ethnological exhibits. The north end of the gallery holds the laboratory of Physical Anthropology. Here are illustrated the sciences of Anthropometry, Psychology, and Neurology. The visitor may have his measurement taken and learn his place on the charts showing the physical characteristics of man. Along the sides and southern end of the gallery are specimens of the animal kingdom as an exhibit in natural history.

On the ground-floor one of the largest spaces is given to the ethnological exhibit from Spain, which includes the interesting collection shown at the recent Spanish Exposition. Greece has a large space on the ground-floor in which are exhibited valuable specimens of Grecian art and archæology. The latter include gods, goddesses, and many other idolatrous relics of the most ancient periods of Grecian history.

Universal ethnology is illustrated in the exhibit from foreign countries. The principal foreign nations that have space are Brazil, Canada, England, France, Greece, Mexico, Peru, Russia, Spain, Costa Rica, Paraguay, New South Wales, Argentine Republic, and a special foreign exhibit from the Minister of Public Instruction in France. From the Vienna Museum comes one of the most valuable European collections. Canada is represented in the outdoor exhibit, also indoors by valuable specimens. British Guiana sends a colony of the Arrawak tribe of Indians, who live in thatched huts in the outdoor exhibit. Norway sends a **Viking ship**, which will be one of the marine exhibits in the South Pond, affording an interesting comparison with modern sailing methods.

The main American collections have been brought together as a special departmental exhibit under the personal supervision of Professor Putnam. Besides the special department collections there are valuable loans made to the department by State boards and historical societies and museums. Among the principal States sending exhibits are California, Maine, Pennsylvania, New York, Missouri, Indiana, Kansas, Ohio, Utah, Wisconsin, Colorado, North Dakota, Louisiana, and Washington.

In the Anthropological Building the exhibits of the bureaus of hygiene and sanitation, and charities and corrections are well worth inspection.

At the southeastern end of the Park, lying between the Dairy exhibit and the Agricultural exhibit of the French Colonies, the visitor sees the weird **Ruins of Yucatan** (Q 24). Here is shown a perfect fac-simile of the figure of Kukulkan, the great feathered



Ancient Pottery.

god, and other sculptures showing the artistic attainments of this vanished people.

The central structure is from the ruined group of Labna, showing the Labna portal. The second section is the straight arch of Uxmal, reproduced from the east façade of the so-called "House of the Governor." The third section includes the famous façade of the "Serpent-house," from the ruins of Uxmal. The fourth section is the north wing of the "House of the Nuns," from the ruins of Uxmal, and the fifth and sixth sections are other wings of the same famous ruins. There have also been reproduced two monoliths and several loose specimens of sculpture. The casts

for these Yucatan ruins were made of staff by means of papier-mache molds, and were taken from the original ruins by Edward H. Thompson, the United States consul to Yucatan, under Professor Putnam's instructions. The

ruins stand like some temple of a forgotten age. There are six of these sections. Three of them show square, V-shaped, and arched doorways. In every case, however, the keystone is lacking, and the original stonework was held in place by a flat covering of stone secured by sheer weight of the stone above it. The bases of the walls are covered with vegetation as nearly natural as possible, and among it are planted the stones that had toppled off of the original ruins.

All around the visitor, along the banks of South Pond, is grouped in picturesque and savage life the **Ethnographical exhibit** (O 24) of the Department of Anthropology. With historic accuracy, in strict chronological sequence and with most interesting results, has Professor Putnam, the erudite chief of this important department, grouped his wards. Indians of every kind are exhibited in this department, and he has arranged the tribes geographically. Beginning with the Esquimaux from the extreme North, the groups descend by latitudes somewhat as follows: The Cree family, from the Canadian Northwest; Haida and Fort Rupert tribes, from British Columbia; Iroquois, from the Eastern States; Chippewas, Sioux,



Ancient Pueblo Pottery.

Menominees, and Winnebago tribes, from the Middle and Northwestern States; Choctaws, from Louisiana; Apaches and Navajos, from New Mexico and Arizona; Coahuilas, from Southern California, and the Papagos

and Yakuis, from the extreme southern border of the United States and Mexico.

South of the United States the ethnological specimens include valuable mementos of the time of Cortez, which were collected in Europe by

long before the adoption of civilization.

From Egypt, Palestine, and Africa there is an interesting collection.

Moving toward the lake, and passing between the Anthropological Building



QUICHUA
INDIANS.



MAYA WOMAN AND CHILD.

Mrs. Zelia Nuttall. These objects were taken to Europe at the time of the Spanish conquest, and include a series of Mexican shields. From the South Sea Islands there is a unique collection, obtained from the natives by Otto Finsch of Germany, during several years' residence on the islands. This collection includes objects showing the methods of life, customs, and dress used by the natives



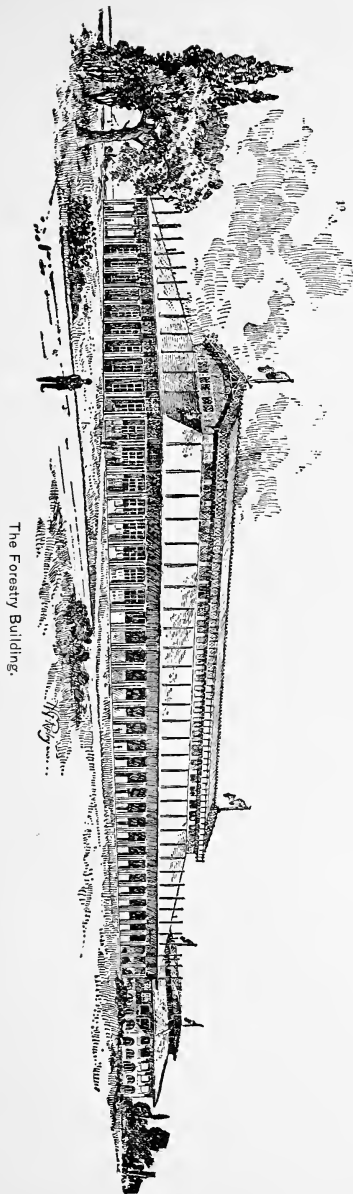
F. W. Putnam.

and the peculiar wooden structure which hides Lake Michigan from view, the tourist enters at the southern end one of the most attractive structures on the Exposition grounds. It is

THE FORESTRY BUILDING

(Q 25). For the purposes of the Exposition the Forestry exhibits are classed as part of the Department of Agriculture, while for convenience the exhibits are installed in this, one of the most unique and interesting buildings on the Exposition grounds. It occupies an area of 208 x 528 feet, faces and is close to Lake Michigan, and was designed by Mr. C. B. Atwood.

Built entirely of wood, and joined together with wooden pins, not a single nail or other piece of metal was used in its framing or construction. It is surrounded on both sides and each end by a roofed colonnade, upheld by pillars, each composed of a group of three tree-trunks lopped of their branches, but with the bark still on them as they stood in their native forests. Various States of the Union, Canada, and other foreign countries contributed these columns, and this is one of the most unique colonnades ever built. The walls of the building are of slabs of trees from which the bark has been removed, and the facings and other parts of the building are treated in a similar rustic man-



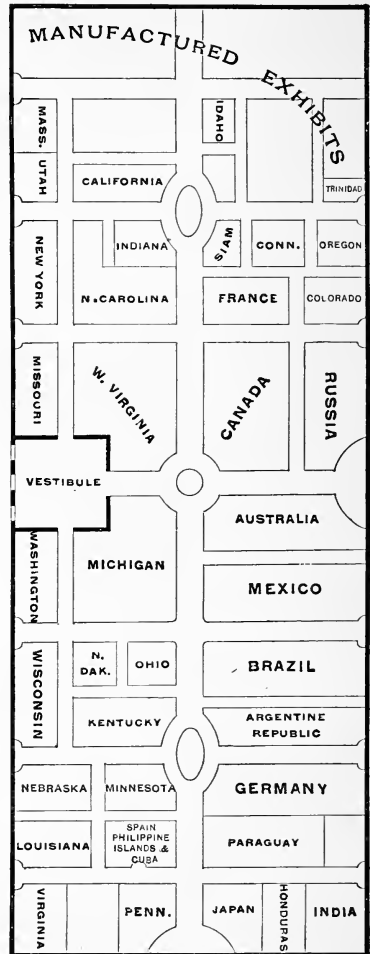
The Forestry Building.

ner. The roof is thatched with tan and other barks. Around the eaves is a cornice composed of interlaced timbers of various sizes. The pillars of the colonnade are ninety in number, composed of 270 tree-trunks. Each of them bears a label giving its popular and botanical name, and the locality whence it came. Around the top of the building flagstaffs are arranged from which float the standards of the different countries represented within. At the east or lake front, and in its center, the visitor finds the main doorway, with a fine vestibule furnished and put in place by the Southern Lumber Manufacturers' Association. The vestibule is of cypress and yellow pine, polished to show the susceptibility of the woods of this section to use for interior decorations. The cost of this main vestibule was \$10,000, and its grained woods are as beautiful as any on earth.

Immediately to the left on entering is found Missouri's exhibit. For outside columns she furnished nine logs, making three groups. The varieties are white oak, red oak, ash, cypress, yellow pine, red gum, hickory, burr oak, and black walnut. For the interlaced outside work she sent thirty pieces of timbers of different varieties, and her inside display is a very fine one. On the right of the vestibule the first exhibit is that of Washington, her specialties being pines, firs, cedars, and other evergreen varieties. Next to Washington on the same side is Michigan's display. Here can be seen the largest load of logs ever piled upon a single vehicle. The load weighed 300,000 pounds (150 tons), and was pulled by two horses weighing 1,700 pounds each. The sleigh and load are shown just as they were in the forest. Across the aisle to the left, opposite Michigan's display, is that of West Virginia, which shows 250 specimens of her forest products polished and finished so as to show the grain, colors, and characteristics of the different varieties. The center of the building is now reached, and here each State and country has contributed one or more of her largest specimens to form an immense pyramid. North Carolina and Kansas

send huge black walnut logs, Kentucky an immense white oak, Missouri a gigantic cottonwood, California and Washington their titanic redwoods and firs. Turning down the main north and south walk and going north on the left-hand side, in narrow sections facing Michigan are the displays of Australia and Mexico. The exhibit of the former is inclosed in a stockade of planks nine feet high, and many of them several feet wide. For six feet up from the floor these boards are all polished. In variety there are myrral, rosewood, redbean, bloodwood, woolly butt, onionwood, and many others not found elsewhere. The largest log is a red cedar 6 feet in diameter and 9 feet long. Mexico shows manzanita, mountain ebony, violetwood, and many other curious and beautiful woods. Next to Mexico on the same side is Brazil, with a pavilion composed of trees whose interlocking branches form its walls. The entrance is through a beautiful rustic archway. Three hundred and twenty-one specimens of dye and ornamental woods are to be seen here. Across the road from this display is Ohio with a pavilion of Roman classic design, the columns being made of trunks of trees. These have been left in their natural state with the bark on them, and beech, sycamore, oaks, ash, hickory, and other species are represented. Eighty varieties of wood, 160 kinds of veneers, and 500 varieties of medicinal plants are also shown. Next to Ohio is Kentucky with a very fine display. The paneled inclosure is entirely of native woods finished to bring out the grains and burls. It has four entrances, that from the east being under an arch formed from a section of a sycamore log sixteen feet in diameter. On the right is a section of a 10-foot yellow poplar, while on the left is a section of a huge white-oak log. Thirty-four pyramids of six blocks each show the character, size, and varieties of her indigenous timbers. A relief map of the State, showing its lumber resources, values, logging-streams, etc., completes the display. Opposite Kentucky across the aisle is the exhibit of the

Argentine Republic with a grand collection of dye, building, and ornamental woods. On the same side of



Ground Plan of Forestry Building.

the main avenue, across an intersecting aisle, is Germany's exhibit. Their fine display is rendered more inter-

esting by the exposition of their tree-planting and preserving, and other scientific forestry displays. In these matters this practical and economical people probably surpass any other. East of Germany across the main aisle is the State of Minnesota, with a display consisting chiefly of the evergreen varieties of woods; and next to her are the exhibits of Spain, Cuba, and the Philippine Islands, whose display of ornamental woods is unique and beautiful. Again crossing the aisle Paraguay is found, displaying in her pavilion 321 varieties of timber from twelve inches to four feet in diameter. Barks, dye-woods, and other forest products are also to be seen. Turning east along the side aisle upon which the exhibit is located, at its end on the right is seen India's display, with many varieties of wood entirely strange to us. Turning back toward the east, the next display is that of Japan. The showing made by this empire is very creditable, and it is especially curious from the fact that this is the first exhibit of native woods ever made outside of its own borders. Across the main north and south aisle, Pennsylvania is reached. Her exhibit is wonderful in the number of varieties shown. For a neighbor she has Virginia, taking up the northeast corner of the building with her display, which is a fine one. South of Virginia, across the side aisle, is Louisiana, opposite the rear of the Spanish exhibit. She has fine cypress and pine and quite a variety of deciduous woods; also Spanish moss for mattresses, etc. Going south along the north and south aisle upon which Louisiana faces, the next exhibit is that of Nebraska. Some of her display, notably that of forest trees planted by her farmers, is wonderful. Turning to the left around this exhibit, back of Kentucky is found Wisconsin, another of the great pine-producing States. Her pavilion has hollow six-sided columns tapering toward the tops, made of planks of various woods, planed, and oiled in their natural colors. These columns are twelve feet high, with plain hardwood bases, and hand-carved capitals of native woods, polished but uncolored.

North of the southern end of Wisconsin is the space allotted to North Dakota. The natural forests of this State are almost entirely composed of firs, cedars, and pines, with some aspen trees; but her tree claims, planted artificially, show that any sort of timber common to this zone may be grown. South of North Dakota is Michigan, and opposite is found Washington, a State whose chief production is lumber. She displays gigantic trees and the finest of building woods, as well here as in the building which she has erected in the State group on the grounds. The eastern vestibule has again been reached, and passing between the displays of Missouri and West Virginia (already inspected), next upon the left going south is New York. This State exhibits sections of every kind of timber indigenous to it, comprising forty-three species and eighty-five varieties. Across the aisle is North Carolina, making a display rich in varieties and the beauty and size of many of its woods. From Asheville comes a rustic settee made of rhododendron limbs and knots, varnished, but otherwise entirely natural. It is one of the finest displays in the building. Nearly every variety of evergreen and deciduous trees common to the United States is here shown. Occupying the southwestern corner of the large section assigned to North Carolina is Indiana's exhibit, with quite a creditable display. Her pavilion is very pretty. Its exterior is of planed, uncolored native woods, beautifully paneled, and with delicate columns and ornaments. Utah with her fine exhibit lies next south of New York, and joining her on the south is Massachusetts, with a collection of forty-seven varieties of trees native to that State. An aisle running west from the Utah exhibit has upon its left side the magnificent Morris K. Jessup collection of North American woods, embracing 428 species, collected at a cost of \$100,000; and on its right the California exhibit. The redwoods, cedars, pines, etc., of this State must be seen to be properly appreciated, as no description will do them justice. Opposite the

Jessup collection, across the north and south main aisle, is Idaho, with a fine display somewhat similar to that of Washington. North of Idaho is Siam, with a unique exhibit. Turning west along the south face Connecticut is next encountered, on the right of this cross aisle. Her display is chiefly remarkable for the singular growths of double trees, etc., that are to be seen. There is a hickory in the form of a perfect T, with upspringing arms. Maples, hornbeams, etc., that have grown together are quite numerous. Having inspected Connecticut's display, Oregon, just west of it, may be visited. She has a pavilion 10 feet square and 20 feet high, surmounted with an open cupola. The body of the building is of yellow pine, its roof of cedar shingles, and its four Doric columns of maple richly carved. The cupola columns are of carved oak. The panel work shows manzanita, madrone, yew, laurel, myrtle, ash, maple, oak, spruce, balm, fir, sugar pine, cherry, and elder. Next north of Oregon is Colorado, with aspen, pine, juniper, spruce, piñon, cedar, hemlock, and other woods. Her timber claims present about every variety of deciduous trees and evergreens. East of Colorado is the French display, rich, like that of Germany, in the scientific methods shown in forest culture, as well as in her fine exhibit of woods of various kinds. North of France, across an east and west aisle, is the exhibit of Canada, with the largest space granted to any foreign country. Every one of her provinces is represented, and her display is a most excellent one. West of Canada lies Russia, with a large and varied exhibit, comprising an immense number of species and varieties. This is the last of the large exhibits, and the visitor walking back to the south end of the building will find the unique exhibit of the Indurated Fiber Ware Company and many others. A rare curiosity is a slab of a mulberry tree which was planted by Shakespeare. There is, in the miscellaneous section, a collection of tree fibers, seeds, gums, barks, resins, vegetable wax, etc. Every method of logging, with the tools and systems used, is displayed.

Mann Bros.' big wash-tub, fifteen feet in diameter, is quite a curiosity.

Next in order is the **Leather exhibit** (P 24), north of the Forestry Building. The building is a very handsome one, 575 feet long by 150 feet wide, and two stories high. Nearly every nation, savage and civilized, is here represented by samples of its leather. To foreign exhibits the central space on the first floor has been allotted. At one end of this floor we find every variety of leather; at the other, every style of its manufactured product, no matter where or when produced. Here we may behold the riding-boots of that great warrior Napoleon, and the queer but magnificent ones of Russia's dreaded ruler, Ivan the Terrible. These matters are sure to interest beholders whether "in the trade" or not. The second floor contains 180 machines showing the processes of manufacturing.

Leaving the Leather exhibit, and passing along the Elevated Railway toward the loop, upon the right is seen the **Exhibit of Herr Krupp** of Essen, in Germany (O 24), the greatest of all cannon manufacturers. This exhibit is especially interesting, since here is found the largest cannon ever cast, as well as many other wonderful evidences of mechanical skill and ingenuity. First in interest is the monster 124-ton gun, which cost \$50,000 to manufacture. Its length is eighty-seven feet, its bore twenty-five inches; the projectile used weighs 2,300 pounds, and the cost of a single discharge is \$1,250. Herr Krupp intends to present his monster gun to the United States Government for the defense of the great port of Chicago.

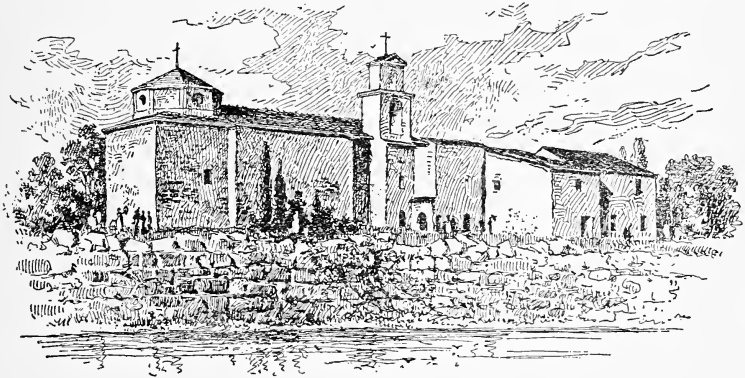
The **Old Whaling Bark "Progress"** (P 24), exhibited by New Bedford, Mass., lies in the southeastern part of South Pond close to the Ethnographical exhibit. This old craft, which was built in 1841, has been re-rigged, sparred, and painted. In its saloon are shown the articles usually obtained by or used in the whaling industry, as polar bear-skins, seal-skins, blubber, whalebone, knives, harpoons, tackle, boats, etc. Here also are mementos of the terrible dis-

aster of 1871, when thirty-three whaling-ships had to be abandoned in the ice, their crews being rescued by the "Old Progress" and other vessels. An admission fee of 25 cents is charged to enter this concession.

Within the south loop formed by the Intramural Elevated Railway, just to the northwest of Krupp's exhibit, one finds the **Indian School exhibit** (O 23). The building is a plain structure erected by the United States Government, 185 x 80 feet, and two stories high. This is the chief exhibit of the Bureau of Indian Affairs, and here we catch a glimpse of the North American Indian in the character of a

of trouble and "begged a pittance for his child." Here he developed his theory of a western passage to the Indies. The building is more closely connected with Columbus and his great work than any other. It cost \$50,000, contains priceless relics of the great discoverer, and is guarded night and day by United States troops. Hon. William Eleroy Curtis of the Bureau of American Republics, who traversed the whole of Europe searching for traces of the great Genoese admiral and procuring relics, maps, etc., for exhibition here, writes:

A few miles north of Cadiz, on the Atlantic coast of Spain, about half-way



Convent of Santa Maria de la Rabida.

student, demonstrating the benefits of civilization. Between thirty and forty pupils will be kept here from the opening to the close of the Exposition. There will be relays of pupils from the different Indian schools, each detail remaining three or four weeks, to be succeeded by others. They live and do their own cooking in the building.

There now rises before the visitor a steep rocky slope, at the summit of which stands an exact reproduction of

THE CONVENT OF SANTA MARIA DE LA RÁBIDA

(Saint Mary of the Frontier) (N 23), where Columbus found shelter in time

between the Straits of Gibraltar and the boundary of Portugal, on the summit of a low headland between the Tinto and Odiel rivers, which meet at its base, three miles from the sea, stands a picturesque and solitary monastery, called "Santa Maria de la Rábida," or St. Mary of the Frontier.

Three miles above the La Rábida, on the Rio Tinto, lies the little village of Palos de Moguer, once a flourishing commercial city, but now a lonely hamlet of a few short streets, deserted by all but a few fishermen and farmers. At this port was organized and equipped the expedition that discovered the New World, and from its docks on the 3d of August, 1492, Columbus set sail with his three ships. Above the altar of the Palos church

is the image of St. George and the dragon, just as Columbus saw it; and on the records of the parish are the names of the sailors who accompanied him and received communion the morning of their departure.

It is not certain when Columbus first appeared at Palos and the Monastery of La Rábida. Some authorities assert that he came there direct from Portugal in 1484 on his way to Moguer, where he intended to leave



William E. Curtis.

little Diego, then nine years old, with his wife's relatives, and obtain from them means to pay his way to the court of Ferdinand and Isabella to submit his plans for a voyage across the western ocean to the strange lands that Marco Polo had described. Others insist that he did not visit Palos until two years later, after his propositions had been rejected by the sovereigns, and he was leaving Spain for Genoa or Venice.

This building contains all the existing relics of Columbus, including the original of the contract with the sovereigns of Spain, under which the voyage was made, the commission they gave him as "Admiral of the Ocean Seas" his correspondence with them, and many other priceless historical papers relating to the discovery and early settlement of America, which are loaned for exhibition by the government of Spain and the descendants of Columbus. There are also original copies of the first publications concerning the New World, and a large number of equally interesting books, maps, and manuscripts borrowed from the archives of the Vatican, the national libraries of Eng-

land, France, and Spain, and private collectors in Europe and America. One of the anchors and a cannon used by Columbus on his flagship the "Santa Maria" were secured, and all the ruins that remain of Isabella, the first town established in the New World, were brought from the Island of Santo Domingo by a United States man-of-war. There is also the original of the first church-bell that ever rang in America, which was presented to the people of Isabella by King Ferdinand, and many other interesting relics.

To these has been added a collection that includes the original, or a copy, of every portrait of Columbus that was ever painted or engraven—eighty in number—and a model or a photograph of every monument or statue that was ever erected to his memory.

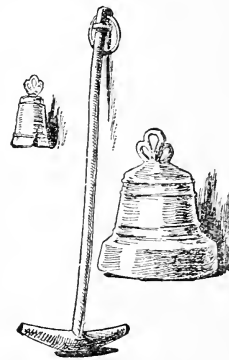
W. E. CURTIS.

WASHINGTON, D. C.

The following classification of the historical collection will give a general idea of the contents of La Rabida:

Maps, charts, and globes anterior to Columbus; nautical and astronomical

instruments; models of vessels; evidence of pre-Columbian discoveries; arms, armor, equipments, etc. Books known to Columbus, and portraits of their authors. The court of Ferdinand and Isabella. Portraits, autographs, and relics of persons identified



Anchor and Bell.

with the career of Columbus. Youth and early life of Columbus.

The first voyage of Columbus; facsimiles of charts, nautical instruments, books, costumes, arms, armor, etc., and model showing the course of the voyage; reception of Columbus on

his return to Spain, and fac-similes of relics brought home by the voyagers.

The second voyage of Columbus; remains, views, and relics of Isabella, the first settlement in the New World, and return of Columbus.

The third voyage of Columbus; the mutiny at Santo Domingo; the arrest and imprisonment of Columbus; the castle in which he was confined; the admiral in chains; reception by the sovereigns on his return to Spain.

The fourth voyage of Columbus; the wreck at St. Christopher's Cove; the mutiny of Porras; return of Columbus; last days of Columbus; his home at Seville; death and burial; his will; house in which he died; monuments to and portraits of Columbus; family and descendants. Relics of Columbus; autograph letters; the contract, commission, and instructions received by him from Ferdinand and Isabella. The publication of the discovery. Copies of the first books about America; maps, manuscripts, fac-similes, and illustrations.

Relics and portraits of Americus Vespucci and other explorers. Collections showing the condition of the natives; portraits and pictures, costumes, canoes, weapons, etc.

The conquest of Mexico; illustrations of the condition of the Aztecs; arms, armor, etc., of the conquistadores; portraits, pictures, and relics of Cortez and those associated with him; maps, charts, etc., illustrating the conquest.

The discovery and conquest of other portions of America; portraits and relics of other discoverers and early voyagers; maps, charts, and printed volumes showing the progress of civilization and the growth of geographical knowledge.

In the convent the Lowdermilk concession sells reproductions of many relics, photographs, etc., and an excellent Columbus encyclopedia, entitled "Christopher Columbus and His Monument, Columbia," from the press of the publishers of this guide.

Near by are moored the **Caravels of Columbus**, as to which Mr. Curtis writes:

"The three caravels which composed the fleet of Columbus, the

'Santa Maria,' 'Pinta,' and 'Niña,' were reproduced in the navy-yards of Cadiz and Barcelona, Spain. The 'Santa Maria' was built at the expense of the Spanish government, and the 'Niña' and 'Pinta' at the expense of the United States, an appropriation having been secured for that purpose by William E. Curtis.

"The ships made their first public appearance at Huelva, Spain, during the Columbus festivities there from October 10 to October 14, 1892. On February 18, 1893, the little fleet started from Cadiz for America,



Statue of Columbus on Barcelona Monument.

arrived at Havana about the middle of March, were afterward taken to Chicago as a part of the Spanish exhibit, and toward the close of the Exposition will be presented to the Government of the United States to remain permanently in this country."

In South Pond, near the whaler "Progress," is moored an exact copy of the famous **Viking ship** discovered in a burial-mound at Gokstad, in Norway, in 1880. It was in a vessel like this that Lief, the son of Erik the Red, discovered Vinland, Markland, and Helleland on the coast of Massachusetts, years before Columbus sailed.

The vessel was reproduced under the direction of Capt. Magnus Andersen (who sailed it from the coast of Norway), was brought through the lakes, and is exhibited in conjunction with the fleet of Columbus.

The prow is adorned by a colossal superbly carved dragon's head, and the stern with an equally handsome dragon's tail. Both these ornaments are finished in burnished gold. Around the outside of the bulwarks are rows of embellished shields of great beauty, and almost amidships rises a roofing painted in red and white stripes. A stern stands a massive "high seat" for the chief, or "jarl," covered with carved Runic inscriptions in old Norse style. The vessel is open, with the exception of a small deck fore and aft. There are two water-tight compartments. The rigging is very simple—one mast, which can be taken down, and one yard. On each side, below the shields, are sixteen holes for oars, and along the inside are benches for the rowers. The rudder is, after the custom of the old sea-kings, carried on the right side of the vessel.

It is seventy-six feet long and is rather broad for its length. The numerous shields painted in yellow and black, and the magnificent dragon's head in burnished gold, form a most striking and artistic effect.

The visitor can now take a trip around the system of the **Intramural Elevated Railroad** by ascending to a near-by station. The road is $6\frac{1}{4}$ miles long, and was built by the Columbian Intramural Railroad Company at a total cost of \$700,000, including powerhouse, rolling-stock, and everything ready for operation. The fare is 10 cents for the trip one way or any part of it, and 25 per cent of the gross receipts go to the Exposition. The

trains on the Intramural Elevated consist of four cars each, are capable of a maximum speed of thirty miles an hour, and the entire trip from one end of the grounds to the other and back can be made in twenty-one minutes.

The trip on the Intramural road affords an excellent opportunity to the visitor to obtain a rapid bird's-eye view of the greater part of the Exposition grounds. At the Forestry Building the visitor reaches the Colonnade Station and obtains a view of the south and north canals, the mammoth buildings, and the beauteous lagoon. He then passes on the south side of Machinery Hall, and turning by its western extremity traverses the numerous tracks of the Terminal Railroad Station, and continuing along the roof of the Transportation Annex reaches the western side of the Exposition grounds and proceeds in a northerly direction. On his right hand is the huge glass dome of the Horticultural Building; then the Children's, Puck's, and the White Star buildings meet his view to the right, with the Woman's Building on the same side a little farther on. To his left now appears the Midway Plaisance, stretching far away to the westward. Still going northward, and catching here and there a glimpse of the main and foreign buildings, the huge dome of Illinois is seen near Fifty-ninth Street, and also the mission-like structure of California. A glimpse of the Art Gallery is seen between the numerous and encircling State structures. Washington's huge log-house and lofty flagstaff is a feature on the route. Here is Fifty-seventh Street Station, from which the city can be reached by the Illinois Central Railroad train from South Park Station, or the Cottage Grove Avenue cable-cars.

CHAPTER VII.

AGRICULTURAL BUILDING, ETC.



BEAUTIFUL weather and the rippling waters of Lake Michigan invitingly beckoning one to embark, there can be no more agreeable method for reaching the World's Fair than by the steamboats leaving the Lake Front at the foot of Van

Buren Street. The route, fare, and all particulars have been fully described at page 28. Proceeding to the pier, which is approached by means of a lofty viaduct over the tracks of the Illinois Central Railroad, the visitor can purchase admission tickets to the Fair when buying his steamboat ticket. The views on the voyage are varied and pleasing. Arriving off the World's Columbian Exposition, the visitor lands at the **Main Columbian Pier** (L 26), which is one of the notable sights of the Exposition. Directly in front of the Casino, it reaches out 2,500 feet into Lake Michigan, and is 250 feet wide. The view to be obtained from the outer end of this pier is something that will never be forgotten by those who take it. In the immediate foreground looms up in all its outlined immensity the mammoth Manufactures and Liberal Arts Building, flanked by the chaste Corinthian columns of the graceful Peristyle, the white Music Hall, the airy Casino, the marvelous Agricultural Hall, and the long, many-windowed Forestry Building. Through and above the columns and figures of the Peristyle is seen the glistening dome of the Administration Building, hanging like a great ball against the sky. To the left, in martial ranks, stand the statues, steeples, and graceful proportions of

Machinery Hall, apparently under command of Diana, who glistens in her golden array on the dome of the Agricultural Building. Stretching away to the north of the main structures of the Exposition looms up a city of strange-looking palaces, decked out in colors that blend harmoniously and give a delightful contrast to the acres of pure white that prevail in the other direction.

By the water's edge rests the man-of-war "Illinois," partly hiding from view England's quaint, substantial red structure. A little way beyond, rising to a peak, shine the roof and sentinel minarets of the German Building, flanked on the left and guarded in the rear by the domes and towers and gables of Uncle Sam's substantial-looking edifice, the Illinois and Fisheries buildings, the Palace of Fine Arts, and a score of other structures.

Extending from one end of the pier to the other up and down its center is a **movable sidewalk** (L 52), on which 5,610 persons can stand or sit and be carried along at different rates of speed, one half of the walk moving at the rate of three miles an hour and the other half just twice as fast. This walk is built on flat-cars, 315 in number, forms an endless train 4,300 feet long, and is propelled by ten ordinary street-car motors. On the faster platform are seats capable of holding four persons each, and just as easily as the passenger stepped on from the stationary platform to the slower moving walk can he step from this to the swifter. The fare is 5 cents a ride. The pier is one of the longest in the world.

The Exposition pier has an area of $13\frac{1}{4}$ acres, and its general width is 250 feet. It was commenced Septem-

ber 1, 1892, and finished by December 15th in that year. The pier is twelve feet above the level of the lake, while the depth of water along it varies from eight to eighteen feet. It stands on 35-foot piles, driven about twelve feet into the bed of the lake.

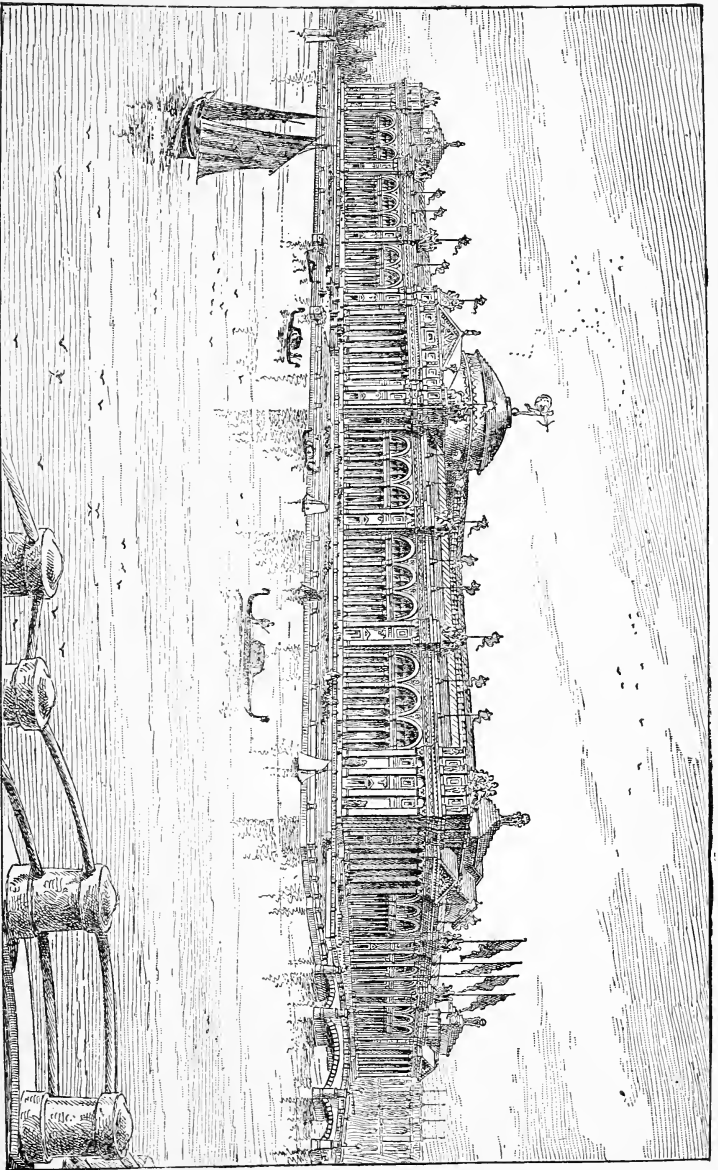
The pier traversed on the movable sidewalk, the visitor now faces the **Casino** (M 23), at the southern end of the classic Peristyle, one of the most beautiful architectural features of this "White City" of wondrous beauty. The Casino Building is three stories high, and is fitted up on a grand scale. Its ground-floor is in charge of the Bureau of Public Comfort, and contains baggage-rooms, checking-rooms, lavatories, parlors, and all conveniences. The public dining-room on the second floor has a table and seating capacity of 1,500 people. From 4,000 to 8,000 persons can be fed here every day. A band discourses music during meals. The restaurant is operated by a concessionaire. Deferring his inspection of the Peristyle for awhile, let the visitor enter the

AGRICULTURAL BUILDING

(O 22), immediately west of the Casino. The Agricultural Building is an attractive structure 800 feet long and 500 feet wide, and has a floor space of nearly nineteen acres. It stands quite near the lake shore, and in form resembles the letter T, one portion being 500 feet long, and the other, 200 feet. The building cost \$618,000, and is so planned in its details as to give all the accommodations desired by the farmers. It is a single-story structure, and of an order designated as the heroic by the architects. The many groups of statuary that adorn the exterior of the building, combined with Corinthian pillars fifty feet high at the entrance, give the structure a striking appearance. The main entrance to the Agricultural Building is sixty-four feet wide, and the rotunda is 100 feet in diameter and surmounted by a glass dome that sheds a daylight clearness on all exhibits. On each corner and at the center of the building are attractive

pavilions, the center one being 144 feet square. A continuous arcade surrounds the building, and all through the main vestibule at the entrance of the structure is statuary illustrative of agriculture. The corner buildings are surmounted by domes nearly 100 feet high, and above them tower groups of statuary. Waiting-rooms, committee-rooms, and the Bureau of Information are located on the first floor, and broad stairs lead from this floor into an assembly-room, having a capacity of 1,500, which is intended for the Congress of Farmers, Farmers' Mutual Benefit Associations, Farmers' Alliances, and kindred rural organizations. In the Agricultural Building all products of the soil, and also agricultural implements and machinery of all kinds, are exhibited. An agricultural experiment station in operation is one of the most interesting features of the exhibit. The architects of the building were Messrs. McKim, Meade & White of New York.

Statuary and Decorations.—A great deal of the decorative work on the Agricultural Building finds its motive, as it should, in subjects native to America—as, for instance, the maize, potato, tobacco, etc. The great frieze showing the turkey, which should have been the emblematic fowl of this country instead of the eagle, is especially a happy thought. The grand entrance (on the north) is sixty feet wide, the vestibule into which it leads being thirty feet deep. The columns at its entrance are five feet in diameter and forty-five feet high. The eight minor entrances are each twenty feet wide. The roof is composed largely of glass. There are many groups of statuary adorning the exterior of this building, each group representing some agricultural subject. Each of the four corner pavilions has its dome surmounted with statuary; four grand female figures, typical of the four principal races of the men, supporting a mammoth globe. The sculptor, Philip Martiny of Philadelphia, has contributed the following subjects: Twenty single "Signs of the Zodiac," twenty single figures of "Abundance," two groups of "Ceres," two groups of the "Four Seasons,"



THE AGRICULTURAL BUILDING.

four groups of the "Nations"—four figures in each group—and four pediments representing "Agriculture." Over the main entrance is a handsome pediment modeled by Larkin J. Mead of Florence, Italy, representing Ceres, the goddess of agriculture.

The painted decorations of the Agricultural Building are the work of George W. Maynard of New York, who has chosen the Pompeian style as most appropriate for the architecture, which is classic, but not purely so. The main entrance has something of the appearance of a temple devoted to the worship of the deities under whose protection the ancients believed agriculture to be. On the right, Cybele, the mother of Zeus and of Demeter, or Ceres, is presented in her chariot drawn by young lions, and on the left is her special protégé, King Triptolemus, to whom she gave a chariot drawn by winged dragons, with which he was sent forth to teach the peoples of the earth the art of agriculture. Between these are figures representing "Abundance" and "Fertility." Each of the corner entrances is decorated with figures on either side symbolical of the seasons, and above are friezes in which beasts of burden and other bucolic animals figure.

Classification.—The following is the official classification of this department:

GROUP NO.

- 1.—Cereals, grasses, and forage plants.
- 2.—Bread, biscuits, pastes, starch, gluten, etc.
- 3.—Sugars, syrups, confectionery, etc.
- 4.—Potatoes, tubers, and other root crops.
- 5.—Productions of the farm not otherwise classed.
- 6.—Preserved meats and food preparations.
- 7.—The dairy and dairy products.
- 8.—Tea, coffee, spices, hops, and aromatic vegetable substances.
- 9.—Animal and vegetable fibers.
- 10.—Pure and mineral waters, natural and artificial.
- 11.—Whiskies, cider, liqueurs, and alcohol.

12.—Malt liquors.

13.—Machinery, processes and appliances of fermenting, distilling, bottling, and storing beverages.

14.—Farms and farm buildings.

15.—Literature and statistics of agriculture.

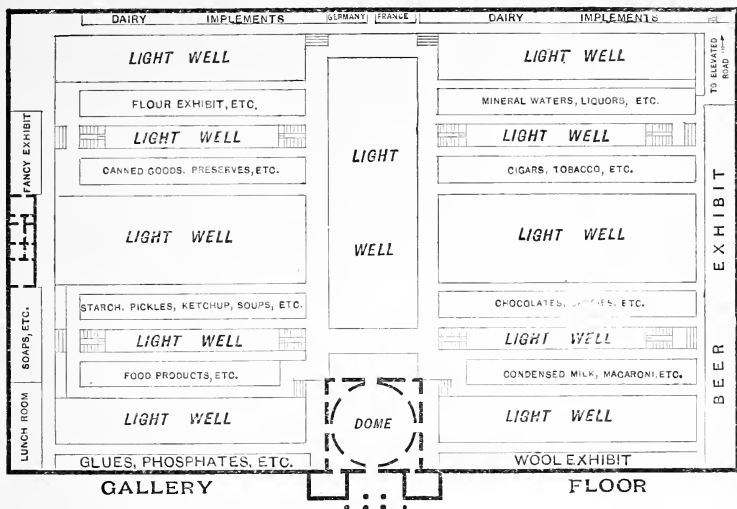
16.—Farming tools, implements, and machinery.

17.—Miscellaneous animal products, fertilizers, and fertilizing compounds.

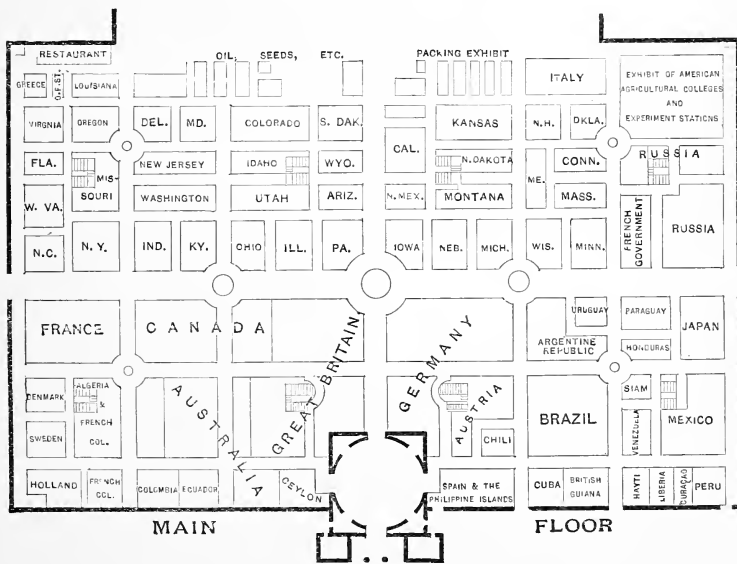
18.—Fats, oils, soaps, candles, etc.

19.—Forestry, forest products. (In the Forestry Building.)

The Main Exhibits.—The visitor enters the Agricultural Building by the main portal, and finds himself at once confronted by the display of the foreign countries. Let him proceed systematically and turn to the right hand directly he gets into the rotunda. On the right side of the alley-way is the exhibit of Spain and the Philippine Islands, occupying 3,684 square feet, filled with a characteristic display. Opposite this and on the same side is the exhibit of Chile, and crossing an intersecting aisle, on the right-hand side is found Cuba, her display characterized by magnificent tobaccos, in the leaf and manufactured. Next to Cuba is British Guiana, its exhibit consisting largely of stuffed beasts, birds, serpents, etc. There are ant-bears, monkeys of many kinds, alligators, cranes, Surinam toads (the ugliest on earth), wild hogs, and other animals, and also a display of rubber and curious valuable woods. Opposite, Brazil has an entire block, and makes a magnificent display, chiefly of coffees and woods. Proceeding to the right one finds Haiti, showing cane, woods, etc. Opposite is Venezuela, with 1,512 square feet. Next to Haiti is Liberia, where are shown nuts of various kinds, small pottery-ware, war implements, palm-oil, and soaps, coffee, native jewelry, etc. Curaçoa comes next, with 658 square feet, showing salt, fruits, jellies, sparge, coral, shells, Panama straw work, pottery, boats, models of native houses, nets, native furniture, leather, aloes, snuff, gums, musical instruments, petrified wood, native jewelry, women's work, woods, coffee, rice, salt, vanilla



AGRICULTURAL BUILDING



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beans, the fine liqueur, made from the native orange peel, called "curaçoa," and all of the ordinary cereals. Peru is in close proximity, occupying the corner, and has an area of 1,342 square feet. On the opposite side of the aisle is Mexico, with the large space of 5,084 square feet, showing pulque, aguardiente, sugar-cane, coffee, tobacco, cereals, etc. Through the aisle and down to the left, on the right-hand side, is found Japan, with 3,038 square feet, displaying fine teas, silks, etc. Its rustic pavilion is exceedingly unique, and shows some very pretty effects in bamboo, cane, fiber ropes and twines. Honduras comes next, displaying rare woods, etc., and has Siam for a vis-à-vis.

Proceeding in an easterly direction, Brazil (already inspected) is on the left, and on the right is the Argentine Republic; and next is Austria, with 4,461 square feet. Germany occupies both sides of the aisle, with a total area of 11,875 square feet. Her display is magnificent in this as in the other departments. Her chief specialty is beer, and from every brewing town in every part of the empire are samples of this malt liquor. The center aisle, running from north to south of the building, has now been reached, and bearing to the right from the center of the building, another aisle is taken to exhaust this section. Germany has been inspected, and next on the right-hand side is the State of Iowa, with a fine pavilion showing her grains, grasses, etc. She makes a specialty of corn in her pavilion decorations, and it is seen of all sizes and colors. The columns, arches, and pediments are artistically decorated with corn, the bases showing flat panels of this grain. The bases of some of the columns are of heads of millet and grasses. Stars, flowers, etc., and running garlands of floral designs are made of colored corn. There are also panels with margins of grains of corn and centers of heads of wheat, rye, etc. The central pagoda is similarly ornamented.

Nebraska has a pavilion with a fine display of cereals, grasses, and other farm products. Next is the "Wolverine State," Michigan, making a cred-

itable display, as does also Wisconsin, next on the left, with her fine pavilion. On the right is the already visited Argentine Republic, and on the left Minnesota, showing a fine flour pavilion. On the right-hand side of the aisle is the exhibit of Uruguay. Crossing an intersecting aisle, Para-

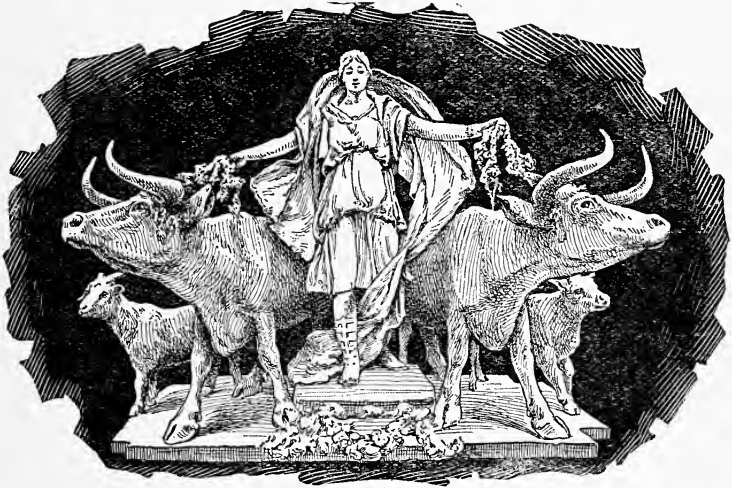


"Abundance." Ph. Martiny, Sculptor.

guay is found on the right. Japan (already inspected) occupies the extreme right, and on the left is the French governmental teaching exhibit. This is a perfect model of what an agricultural experiment station and agricultural school should be. Russia is France's neighbor, taking up, in three entire blocks, an area of 9,558 square feet, with wheat as her leading exhibit.

Crossing over the aisle to the left, one again finds himself between States. Turning eastwardly is seen Massachusetts on the left and the "Nutmeg State" on the right. Then the "Granite State" stretches across the alleyway, with an area of 1,365 square feet. All of these have creditable exhibits. Proceeding, one finds Montana's exhibit. On the right is North Dakota, whose pavilion is beautifully decorated; the panels of its inclosure are filled with artistic designs worked out in corn, seeds, and grasses. Farther on the land of *Poco tiempo* (New Mex-

by stuffed white pigs; the pagoda is crowned by a gilded star surmounting a circle, in which swings a bronze boar. Cudahy's exhibit, next in order, has a tower at each end, surmounted by a crowned hog sitting erect, and a central pyramid upon which is seen a partly nude man holding a long-horned bull. Armour has a pavilion of woodwork painted white. It has four corner towers and a larger central one, and makes a fine exhibit. Immediately behind North Dakota New Hampshire, the "Switzerland of America," is seen. Next is the Ter-



Group on Agricultural Building.

ico) occupies 1,261 square feet on the left. Its exhibit is surprising to all. California is on the right, her space rich with honey, wines, fruits, brandies, grains, etc. Again the center aisle is reached, and bearing around to the right the "Sunflower State" (Kansas) is seen.

The pavilions south of Kansas are occupied with packing company displays. First is the Swift Refrigerator Co., representing an elegant freight-car, its sides of plate-glass set in white wood, and its wheels and trucks gilded. Next is the North Packing & Provision Co., with two end towers and a central pagoda. The towers are surmounted

ritory of Oklahoma, an infant in years, yet with a fair display of corn, oats, wheat, and cultivated and wild grasses. The western corner shows American agricultural colleges and experiment stations, which occupy a space of 8,599 square feet, with Italy as a neighbor, having an area of 6,236 square feet. Her exhibits are wines, *liqueurs*, oils, olives, fruits, etc.

One-half of the building has now been visited, and the best plan is to walk back to the main door and take the first aisle to the left. The first exhibit on the left of this aisle is that of Ceylon, her exhibit consisting

chiefly of teas, spices, etc. On the right is Great Britain, with a total area in this and the next aisle of 10,776 square feet, her display being an exceedingly fine one, consisting of ales, beers, whiskies, gins, cheese, and other items too numerous to mention. Next is Australia, taking up both sides of the aisle, with a space of 8,587 square feet; her chief exhibit being wool, though she has other fine displays. On the left Ecuador is found, followed on the same side by Colombia. Opposite Colombia, on the right of the aisle, is the Cape of Good Hope Colony, with ivory, diamonds, ostriches, etc. Next, on each side of the aisle are the exhibits of Algeria and the French Colonies, having an area of 6,405 square feet. Next on the left is Holland, and on the right is Sweden.

Passing around Sweden's display, that of Denmark is reached, covering an area of 1,584 square feet. Passing the aisle upon which Denmark corners, the next one is entered. France, with 7,006 square feet, is first upon the right. Her display is a very fine one, the chief exhibits being rare wines, brandies, fruits, oils, canned fruits, *liqueurs*, etc. To the left, opposite France, is North Carolina, with 1,886 square feet; and New York, with 2,845 square feet. This State has a splendid pavilion, the wood used being oil-polished oak. At each corner is a four-square arch with massive columns of antique oak, and between these corners run plate-glass show-cases with antique oak woodwork and bases. These cases are filled with grains of all kinds, as are also the central cases of the exhibit. Next on the right is Ontario, occupying two blocks, 7,760 square feet in area, with a very large display, among which is to be seen an 11-ton cheese, the largest ever made. It comes from Lanark County. Ontario has a fine pavilion, the arches and columns of its outer walls festooned with garlands of grasses and grains in the stalk. The capitals of the columns are of the same materials. The inner temple, bearing the legend "Agricultural College of Ontario," is highly ornamented with seeds, grains,

grasses, etc., on a black velvet background, making quite a striking exhibit.

Next to New York on the left is Indiana, with a pavilion containing a fine display of her agricultural products. Next to Indiana on the same side is Kentucky. In her pavilion, waiving her claims to the finest horses, the best whiskies, and the prettiest women, she challenges the world to compete with her in tobaccos, of which she has the finest display ever exhibited. Kentucky's next neighbor on the same side of the aisle is Ohio. In her handsome pavilion she shows many varieties of corn, wheat, and other grains and grasses, and her tobacco exhibit is very fine. Her pavilion represents a Grecian temple with a square front, two small wings, and a curved rear portico. All of the fronts are pillared. On the square front facing the main aisle are twenty-six pillars of medium size, on the wings twelve smaller ones, and on the curved portico ten very large ones. These are all made of glass cylinders, tapering toward the top, and filled with peas, beans, grains, and grass-seeds of every kind. The effect is very beautiful. The bases and capitals of these columns are of gilded wood.

The beautiful pavilion of Illinois is next on the left, and her grasses, cereals, and other products are as fine as any in the building. Pennsylvania is next on the same side of the aisle. Her pavilion is a very artistic one, its ornamentation being a handsome combination of fruits, flowers, and geometrical designs, worked out in mosses, seeds, grains, etc. In the central pagoda is a representation of the liberty bell in these materials. The coat-of-arms of the State, over four feet high, is produced in seeds and grains, only the natural colors being used. Vases and ornamental arches abound, and a keystone of glass jars filled with seeds is very fine. Two large round panels have centers of grains, representing the sun. Opposite this Great Britain has a block with an area of 6,025 square feet, already noticed.

Turning to the left and walking

to the second aisle, Arizona is first on the left, and opposite is Wyoming. Passing on down the aisle, Utah occupies the next block on the left, and Idaho the block on the right. Next to Utah on the left is Washington, and opposite is New Jersey, famed for her peaches and small fruits and vege-

largest orchard in the world, the Olden fruit farm, in Howell County. Her pavilion is a beautiful one, showing the Eads bridge at St. Louis, worked out in cane and decorated with cereals. She also displays a life-size horse made of grains, and a silken globe, upon whose surface is shown, in seeds of different kinds and colors, a map of the world, with its oceans, continents, bays, rivers, etc. The coats-of-arms of the State and of the United States are also worked in grains of many colors.

Adjoining Missouri on the left is West Virginia. Florida, filled with golden oranges and sub-tropical fruits, joins her on the right of the aisle. Turning to the right at the end of Florida's display, and entering the second aisle beyond, Virginia is first upon the right. Her specialty is fine tobacco, though her other exhibits are excellent. To the left are Greece and the Orange Free State. Next on the left is Louisiana. Her specialty is rice; she also displays cotton and sugar, and her perique tobacco is excellent. To the right of and adjoining Virginia is Oregon. This is a great wheat-producing State, though she has other specialties. To the left now comes a line of individual exhibits worth visiting. Next to Oregon, on the right, is Delaware, and Maryland follows. Among her exhibits are many curios. Next is Colorado, the "Centennial State." Her grains, grasses, and fruits are especially fine. South Dakota is the last of the States, spring wheat being her specialty. The Duluth Mill Company shows an old-fashioned hewed-log water-mill in operation. It is in the gallery near the northwestern stairway, and is quite unique. A plow, formerly the property of Gen. Israel Putnam, of Revolutionary fame, and possibly the one he left standing in the furrow when called to arms, is shown by Connecticut. An English Cheddar cheese, forty-six years old, is to be seen among the English exhibits. Scotch, Irish, Welsh, and American whiskies are plentiful; and American and German beers, English ales, and Irish porters and stouts abound. Anheuser-Busch, the St. Louis brewing



Sign of the Zodiac. Ph. Martiny, Sculptor.

tables. Missouri is next, and occupies both sides of the aisle with a larger allotment of space and a more varied display than any of the States. She shows peaches, apples, and all sorts of fruits; all of the cereals and tame grasses and vegetables, and, next to Kentucky, the finest tobaccos. Her decorated pavilion is one of the finest in the building, and will repay a visit. She displays fruits from the

company, has in the west gallery a miniature reproduction of its plant. Maillard of New York has also in the gallery a chocolate statue of Columbus, weighing 1,700 pounds; also a copy of the Venus of Milo and Minerva, each weighing 1,500 pounds. Memphis shows 1,350 samples of cotton of all varieties. Vermont makes the finest maple-sugar display ever seen. The Pabst Brewing Company of Milwaukee shows a model of its plant made of pure gold, true to scale. The Hydraulic Press Manufacturing Company has a cider-press in operation with a capacity of 125 barrels per day. O'Connell's tower at Cork is duplicated in a structure built of whisky-bottles. Minnesota's honey pyramid is eight feet high and weighs three tons. Colorado makes a big display of Manitou mineral water. Germany's display, in a splendidly decorated staff pavilion on the main floor, is, in this line, exceedingly fine.

The first mowing-machine, made by Jeremiah Bailey of Pennsylvania in 1822, is exhibited by Samuel Worth of Marshalltown, Pa.

In the gallery are also the following exhibits worthy of notice:

Knox's Gelatine Company has a lovely little pagoda. It has delicate pillars, and a domed roof colored deep blue. The East India Spice Company has a fine booth, tiled and ornamented in vivid reds, blues, and yellows, and surmounted by the figure of an elephant. Near it is the Nebraska Starch Company's pagoda, quite an ornamental structure. The Barnett Produce Company has a rustic booth, in strange contrast to its elegant neighbors. Near it is the pagoda of the Humbert Soup & Jelly Company; also Swift's butterine pagoda. Durkee & Co. of New York display their spices, etc., in a fine pavilion of hand-carved wood. Huckin's soups are shown in a lovely little pagoda decorated in white and gold. Its central figure is a pedestal upon which rests a handsomely carved and decorated soup-bowl with a ladle resting in it.

The Price Baking Powder Company has a fine large pavilion of birch stained to represent mahogany. It

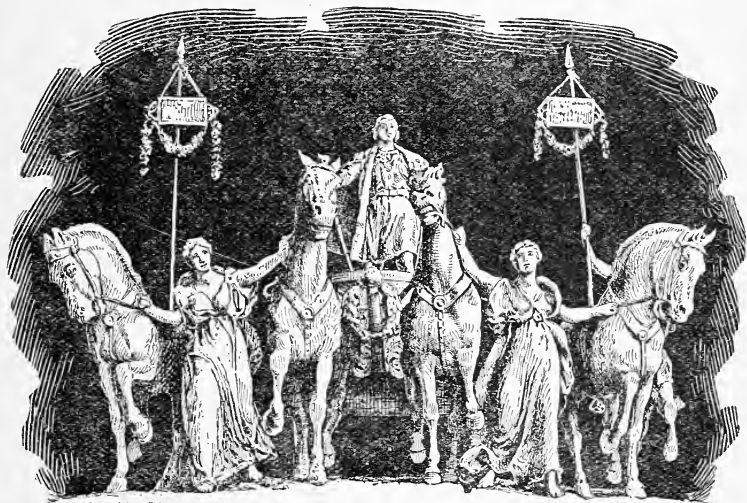
makes a very effective display. The pavilion of the Oswego Starch Company is a gem. Its decorations are in white wood, with gilded ornamentation, and with panels of brass lattice-work. The central case has pillars made of hand-carved wood in high relief representing growing Indian corn, and showing the stalks, blades, and a small portion of the ear with its grains disclosed through the parted shuck. Gillette displays flavoring extracts in a chaste, small pavilion painted a pure white. The H. J. Heinz Company of Pittsburg, Pa., has a magnificent pavilion of antique oak, hand-carved and oil-polished. At each of the four corners is a small pagoda. These are tenanted by beautiful girls—one French, one English, one German, and one Spanish. The T. A. Snyder Preserve Company has a very pretty pavilion. The American Cereal Company has a pavilion of graceful build and finish. It is of antique oak, with a stained-glass cornice upon which appears the name of the company and representations of American cereals. The Wise Axle Grease Company has a novel exhibit of lubricating oils and greases.

The booth of the Lorillard Tobacco Company is very fine. Its tone is a deep rich red, decorated with tracery of gold. The small pagoda of Lozano Pandas & Co., erected to display their cigars, is very unique. Upon its crest is placed a model of the "Santa Maria," and all around its central room are beautiful onyx columns. Its base, which is triangular in shape, is supported by three gilded eagles. The Schlitz Brewing Company has a display consisting of a huge cask, with an opening on the main front like a railway ticket-window. Above the cask, in its center, is a globe of staff, seventeen feet in diameter, upheld by four female figures of gigantic size. The equator of the globe is marked by a double line of colored lights. Bergner & Engel of Philadelphia have a fine pagoda of antique oak. Brinker's cotton-bale exhibit consists of miniature bales made from cotton produced by slave labor in 1863. A special feature of this exhibit is the old slave who assisted in the growing

of this crop of cotton. The booth is built of these small bales. There are many other exhibits on the floor and in the galleries well worthy of a visit, but for which there is not room for even a mere mention. With the hints here given, however, it is not probable that any of the more important ones will be overlooked by the visitor.

Retracing his steps from the Agricultural Building and wending his way along the south front of the Main Basin, the visitor pauses to

symbol of liberty—the Phrygian cap—and the other a globe surmounted by an eagle. The bird of freedom spreads its protecting wings over the nations of the earth. The little finger of “The Republic” measures just 2 feet 3 inches from knuckle to nail. A better idea of the dimensions of the work will be had when it is stated that the distance between the chin and the top of the head is 15 feet; the arms are 30 feet long; the nose is 30 inches long; the wedding-



R. N. C. 11-02

The Quadriga Group on the Peristyle. French & Potter, Sculptors.

inspect the heroic **Statue of the Republic** (L 22), by Daniel Chester French.

The form of the statue is clothed in a Grecian robe, but the head and features are distinctly modern and American. It is a keen type of face, thoughtful, almost severe, but with great elements of beauty. Upon the head is a wreath of laurel leaves—the common emblem of victory—and around it a halo of electric lamps, which will both illuminate and ennoble the figure when night falls. The arms are lifted, but not imploringly, for one hand holds a staff carrying the

ring finger is $10\frac{1}{2}$ inches around; the length of the forefinger is 45 inches. There is room on the hand to hold four men of ordinary size. Inside the statue is a stairway for the accommodation of the attendant who will see to the lighting of the diadem. Without the plinth the statue measures sixty-five feet. The total weight is thirty-five tons. The head alone weighs $1\frac{1}{2}$ tons. With characteristic and becoming modesty the able sculptor thus describes his grand creation: “My colossal ‘Statue of the Republic’ stands at the easterly end of the great lagoon facing the Administration Building. The statue

is 65 feet in height to the top of the head and rests upon a pedestal 35 feet in height. On account of the almost perfectly symmetrical arrangement of the architecture about it, I have treated the statue in a formal and almost archaic manner. The figure stands firmly upon both feet; both arms are raised; in one hand she holds a staff with liberty cap and



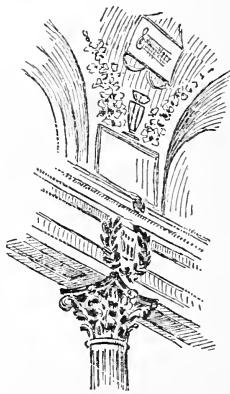
Spanish Guitarist.

streamers, in the other a globe surmounted by an eagle. On her head is a laurel crown, and a halo of thirteen stars, operated by electric light, encircles it. Her heavy robe, which suggests a lawyer's gown, is open in front, and reveals a breast-plate of scale armor and a sword half-hidden by the drapery. The statue is made of plaster and gilded." Mrs. Schuyler Van Rensselaer says that "its bulk impresses one much less than its beauty, for it is in scale with its surroundings and in harmony with their form and spirit. It is not an independent work of art; it is a piece of architectural sculpture as truly as though it had been designated for attachment to some building. It is an integral part of the splendid architectural panorama amid which it stands. In this place a statue of the more usual kind—a realistic figure in a natural attitude of repose or in vigorous action, or a graceful ideal figure with flowing outlines, contrasted gestures, and varied masses, lights, and shadows—would have been distinctly inharmonious. This figure, with its almost rigid

outlines, the parallel gesture of the two uplifted hands, and its majestic movement, so dignified as to be almost hieratic repose, is exactly what is wanted."

In the rear of the "Statue of the Republic," connecting with its classic columns the Casino and Music Hall, is the artistic Peristyle (K 23), designed by Mr. C. B. Atwood, resembling in the center portion the *Arc de Triomphe* of the Place du Carrousel in Paris. The Peristyle is composed of forty-eight columns—twenty-four on either side. These symbolize the States and Territories. On each column is a figure fourteen feet high. Below are the names of the different States. This colonnade reaches 234 feet from each corner building to the Columbus portico. Over the water-gate and surrounding the Columbian Arch in the Peristyle, immediately behind the "Statue of the Republic," is the Quadriga representing "The Triumph of Columbus." Columbus stands in a chariot drawn by four horses, which are led by two women. At either side of the chariot is a mounted herald bearing a banner.

Writing of this Columbus Quadriga, Mrs. Van Rensselaer described it as embodying "an idea which seemed radically novel. No one remembers to have seen a quadriga designed as this one is. The four horses do not stand simply abreast and by themselves, guided only by the victory erect in her chariot. Between each pair advances a female figure



Music Hall Decoration.

holding them to right and left by their bits. Thus those who face the Quadriga see at each end a horse, then a woman's figure, and in the center two horses. Even from words the interest

of such a composition appears. We see one of the most original and one of the most delightful sculptured conceptions of modern times."

Heroic figures, fifteen feet in height, by the sculptor Theodore Baur, representing "Eloquence," "Music," "Fisher Boy," "Navigation," and "Indian Chief," many times duplicated, appear on the Casino, Music Hall, and Peristyle. The conception of these figures is strong and the sculptor's inspiration carefully carried out in their modeling.

On either side of the arch are groups representing the genius of navigation and discovery, with supporting figures for each on the projecting prow of a vessel. These are the work of Bela L. Pratt of New York.

The **Music Hall** (K 22), 200 feet long and 140 feet wide, is at the north end of the Peristyle, and contains an auditorium capable of seating 2,000 people, with room for an orchestra of seventy-five pieces and a chorus of 300 people. The structure is three stories high, and is an architectural gem both as to interior and exterior. The style is Roman Renaissance. The main entrance is between lofty Corinthian columns, through a broad *loggia*, and under arched doorways. On the main floor is the auditorium, oval in form, with the stage overlooking the lake at the east end. In front of the stage is a level space with capacity for more than a thousand seats, while back of that rise tiers of seats. An orchestra of 300 can find seats on the stage, while the hall will seat 2,500 people. On the second floor, back of the terraced seats in the west end of the building, is a recital hall, which may be made part of the main building by raising the curtained intervening wall. This makes a balcony-room in which a large orchestra can be distinctly heard. Recital Hall will be used for performances such as its name indicates, and as a jury-room where ambitious musicians will play before critics for awards. A flattened

glass dome furnishes light for the main auditorium. The galleries on third floor, running nearly the length of the building directly under the roof, can also be used to increase the seating capacity of the house. Below the cornices of the Casino and Music Hall are inscribed the names of the world's great musicians, composers, and singers.

In the northeastern angle of the landward side of the Peristyle is located the **Lowney Pavilion** (L 22), designed by Charles B. Atwood, which stands close to Music Hall. The design for the pavilion comes from the Roman Temple of Vesta, and is quite artistically carried out. The ground-floor is a bazaar devoted to the sale of chocolate bonbons. Near by is **Baker's Cocoa and Chocolate Pavilion** (K 22), a small but carefully planned and beautiful structure, with two main entrances leading to a central hall used as a café, where the celebrated breakfast cocoa is served by young maidens dressed in the costume of Liotard's "La Belle Chocolatiere." Small tables and chairs are placed about the room and everything is very dainty.

A Rolling Chair Around the Grounds is to be had by the invalid or sybarite, the indolent, the halt, or the lame. At twenty-one pavilions, or more, in the grounds are stationed some 2,500 Columbia rolling chairs, with neatly uniformed guides and attendants in charge. This feature is provided for by a concession granted to the Columbia Rolling Chair Co. Scale of charges for use of chairs, with attendant as chair-propeller and guide—single chair (one person), 75 cents per hour, 40 cents per half-hour, \$6 per day of ten hours; double chair (two persons), \$1 per hour, 50 cents per half hour, \$8 per day of ten hours. Without attendant—single chair (one person), 40 cents per hour, 20 cents per half-hour, \$3.50 per day of ten hours; double chair (two persons), 50 cents per hour, 25 cents per half-hour, \$4 per day of ten hours.

CHAPTER VIII.

MANUFACTURES AND LIBERAL ARTS BUILDING.



AMONG the wonders that await the visitor at every turn there are none which will more excite his admiration or surprise than the building which forms the chief subject of consideration of this chapter.

Whether considered on account of its gigantic size, for the severely simple yet chaste and beautiful lines of its architecture, or for the great talent which made such a structure a possibility, we can not but give way to mingled feelings of wonder and delight.

THE MANUFACTURES AND LIBERAL ARTS BUILDING

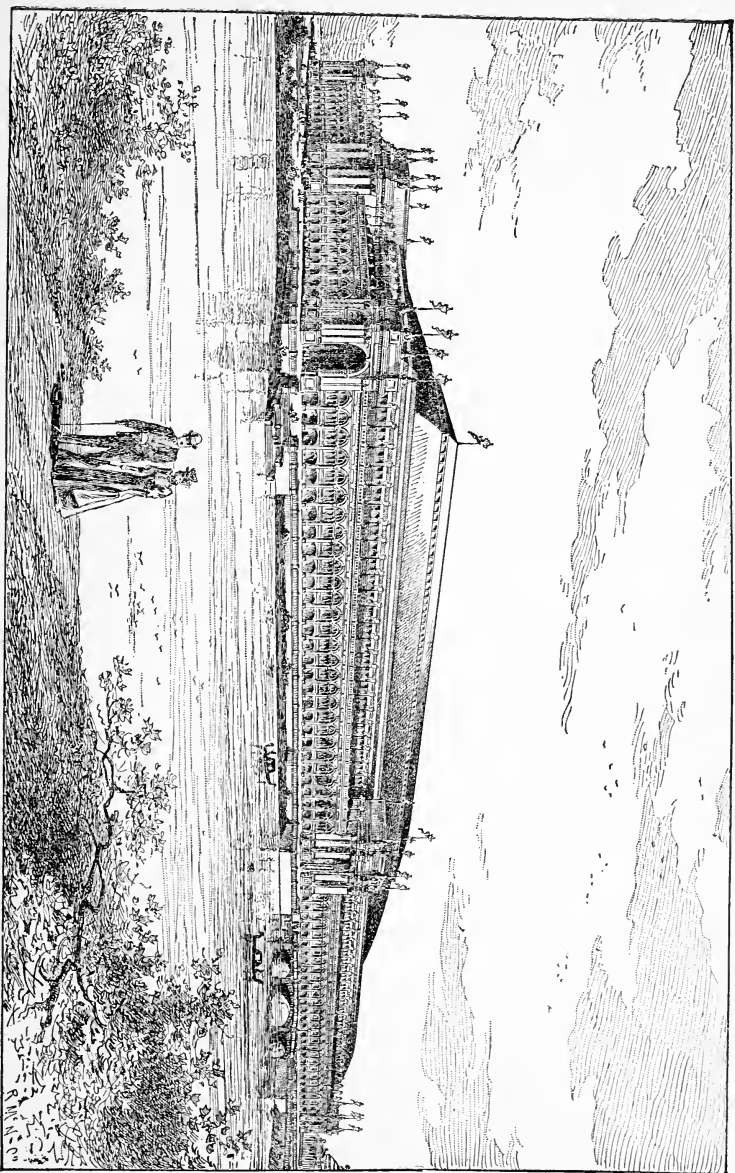
(K 20). This edifice is rectangular in form, 1,687 x 787 feet, with a ground area of nearly thirty-one acres, and a floor and gallery space of forty-four acres. It is the largest building in the world, is the largest roofed building that was ever erected, and is the world's architectural wonder. In its construction 17,000,000 feet of lumber, 12,000,000 pounds of steel, and 2,000,000 pounds of iron were used, and it cost \$1,700,000. Its central chamber is 380 x 1,280 feet, surrounded by a nave 107 feet wide, and both hall and nave are circled by a gallery fifty feet wide. Any church in Chicago could be placed in the vestibule of St. Peter's Church at Rome, but this building is three times as large as St. Peter's. The old Roman Coliseum seated 80,000 people, but this building is four times larger than the Coliseum. In the central hall, a single room without a supporting pillar under its roof,

75,000 people could be seated and each one given six square feet of space. The entire building would thus seat 300,000 persons. There are 7,000,000 feet of lumber in the floors, and it required five car-loads of nails to fasten this 215 car-loads of lumber to the joists. Twenty such buildings as the Auditorium, the largest in Chicago, could be placed on this floor. To grow the amount of lumber required in its construction would take 1,100 acres of Michigan pine land. The iron and steel in the roof would build two Brooklyn bridges, and there are 1,400 tons more of metal in it than in the great St. Louis bridge. In the skylights are eleven acres of glass—forty car-loads. Its aisles are laid off as streets and lighted with ornamental lamp-posts bearing arc lights. The roof of the central hall is 212 feet 9 inches high; the truss span, 354 feet. The weight of the truss with purlines is 400,000 pounds. In the



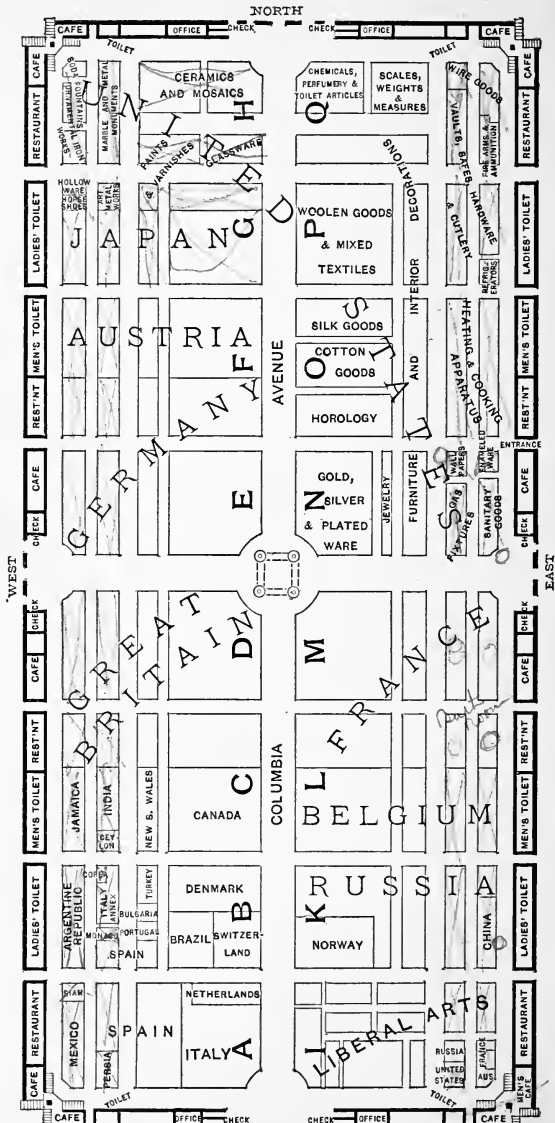
James Allison.

central hall the Vendome Column at Paris could be mounted on a seventy-four-foot pedestal without touching the roof, which is only eleven feet lower than the Bunker Hill monument at Boston. It is but six feet lower

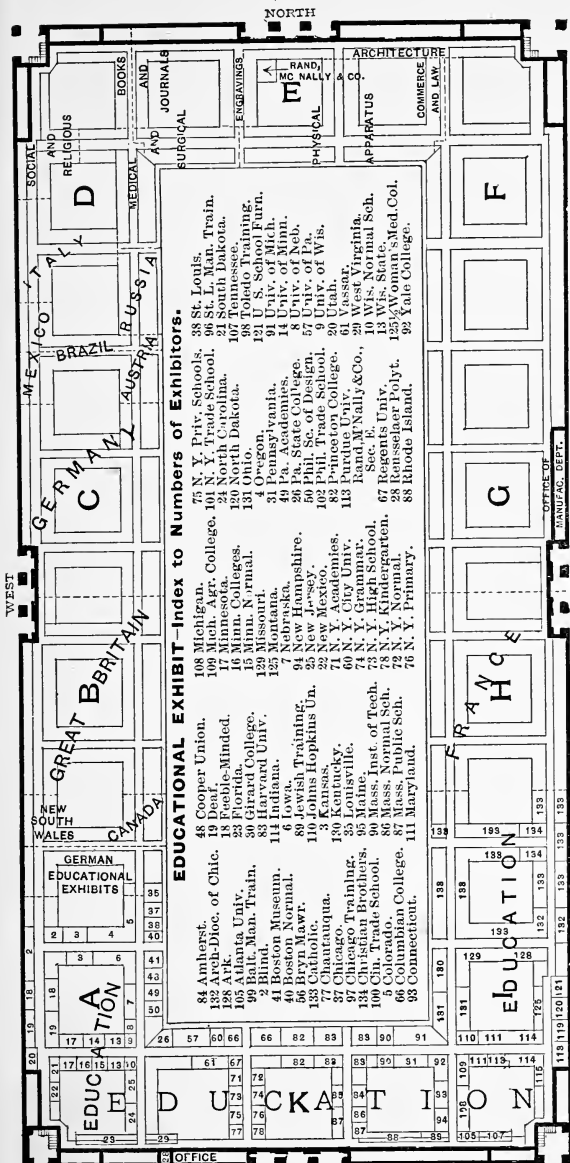


THE MANUFACTURES AND LIBERAL ARTS BUILDING.

than the top of the spire of Grace Church, New York, and ten feet lower than the great chimney of the New York Steam Heating Co. Its ground plan is more than twice the size of the great pyramid of Cheops. Six games of base-ball might be played at one time on this floor without crowding any of the players. The French Exposition of 1889 had one tremendous building—its Palace of Mechanic Arts; but that structure might be placed in this building and the Eiffel Tower laid flat upon its roof without touching the enveloping structure except on the floor. The standing army of Russia could be mobilized under its roof. The building is nearly two and a half times as long and more than two and a half times as wide as the Capitol at Washington. Its architect is Mr. George B. Post of New York. In design it is severely simple, yet massive and beautiful. Of course such a building could not be treated as ornamentally as the smaller ones, as this would detract from its immense size. The motive in its architectural inspiration was undoubtedly to impress the beholder with its solidity and



GROUND FLOOR PLAN OF MANUFACTURES AND LIBERAL ARTS BUILDING.



GALLERY PLAN OF MANUFACTURES AND LIBERAL ARTS BUILDING.

grandeur, and not to subordinate these to considerations of mere beauty. Were the sight broken and the senses distracted by carved balconies, columned porches, and arabesques, the building would be seen in parts and not as one gigantic whole, and its immensity would be thus frittered away and lost to the spectator. As it is, the eye takes in at a glance its chaste, plain exterior, and the mind is thrilled by the idea of its stupendous size, solidity, and strength.

When one sees the myriad exhibits installed in this vast building alone, it is easy to comprehend the enormous nature of the task which has been so successfully performed by Mr. Joseph Hirst—the Secretary of Installation—in satisfactorily installing thousands of exhibits in the various buildings in their proper and appropriate places.

It was in this vast building that on Friday, October 21, 1892, the Vice-President of the United States, the Hon. Levi P. Morton (President Harrison being at his dying wife's bedside), dedicated the vast "White City" to the use of humanity, in the presence of a multitude estimated at 150,000, represen-

tative of every nation of the universe. One of the most notable features of the dedication ceremonies was a recital of portions of the inspiring ode written by Miss Harriet Monroe. Selections were also rendered, to a musical setting, by a choir of 4,000 voices.

The paintings in the domes of the Manufactures and Liberal Arts Building are as follows: North entrance, Beckwith and Shirlaw. By Beckwith—"Electricity as applied to Commerce," four females. By Shirlaw—"The Abundance of Land and Sea," four figures on nuggets of gold and silver, a branch of coral, and a huge pearl. East entrance, by Simmons and Cox. By Simmons—four nude men, a blacksmith for iron, a sculptor for stone, a man holding a coil of rope for hemp, and so on. By Cox—a woman bending a sword, representing the metal-worker's art; weaving, by a woman holding a distaff; pottery, by a woman decorating a vase; building, by a woman holding a carpenter's square, with a partly finished brick wall at her back. South entrance, by Reid and Weir. By Reid—three seated figures of women against the sky, representing the art of design; and one seated man, a metal-worker. By Weir—female figures representing pottery, sculpture, decoration, and textile arts. West entrance,



Joseph Hirst.

by Blasfield and Reinhart. By Blasfield—sitting figures winged, allegorical of the arts of the armorer, the brass-worker, the iron-worker, the stone-worker. By Reinhart—seated figures representing the goldsmith's and decorative arts, with vases of

plants in the arches overhead. The subjects of Mr. Gari Melcher's panels over the southwest entrance are "The Arts of War" and "The Arts of Peace." Two panels by Mr. F. D. Millet are located over the entrance



Harriet Monroe.

at the northwest corner; they represent the weaving trades, the subjects being "Penelope at the Loom" and "The Return of Ulysses." Two panels by Mr. Lawrence C. Earle are placed over the northeast entrance, representing "Glass-blowing" and "Pottery." Mr. McEwen's panels, placed over the entrance at the southeast corner, typify "Music" and "Textiles." The subjects in all of the decorations in this building are treated in classical style, and are very fine. Around the sides in a frieze appear the names of the States, with their coats-of-arms, and gigantic eagles, with uplifted wings, are poised on the pediments over the entrances.

In the Manufactures and Liberal Arts Building the classification is as follows:

GROUP NO.

- 147.—Physical development, training and conditions, hygiene.
- 148.—Instruments and apparatus of medicine, surgery, and prosthesis.
- 149.—Primary, secondary, and superior education.
- 150.—Literature, books, libraries, journalism.
- 151.—Instruments of experiment, research, photographs.
- 152.—Civil engineering, public works, constructive architecture.

- 153.—Government and law.
- 154.—Commerce, trade, and banking.
- 155.—Institutions for the increase and diffusion of knowledge.
- 156.—Social, industrial, and coöperative associations.
- 157.—Religious organizations, statistics, and publications.
- 158.—Music and musical instruments.
- The groupings in the Manufactures and Liberal Arts Building—Department H — (Manufactures), James Allison, chief, are officially as follows:
- GROUP NO.
- 87.—Chemical and pharmaceutical products, druggists' supplies.
- 88.—Paints, colors, dyes, and varnishes.
- 89.—Typewriters, paper, blank books, stationery.
- 90.—Furniture of interiors, upholstery, and artistic decorations.
- 91.—Ceramics and mosaics (see Group 46).
- 92.—Monuments, mausoleums, mantels, undertakers' goods.
- 93.—Art metal work, enamels, etc.
- 94.—Glass and glassware.
- 95.—Stained glass in decorations.
- 96.—Carvings in various materials.
- 97.—Gold and silver, plate, etc.
- 98.—Jewelry and ornaments.
- 99.—Horology, watches, clocks, etc.
- 100.—Silk and silk fabrics.
- 101.—Fabrics of jute, ramie, and other vegetable and mineral fibers.
- 102.—Yarns, woven goods, linen, and other vegetable fibers.
- 103.—Woven and felted goods of wool, and mixtures of wool.
- 104.—Clothing and costumes.
- 105.—Fur and fur clothing.
- 106.—Laces, embroideries, trimmings, artificial flowers, fans, etc.
- 107.—Hair work, coiffures, and accessories of the toilet.
- 108.—Traveling equipments, valises, trunks, canes, umbrellas.
- 109.—Rubber goods, caoutchouc, gutta percha, celluloid, and zylonite.
- 110.—Toys and fancy articles.
- 111.—Leather, and manufactures of leather.
- 112.—Scales, weights, and measures (see also Group 151).
- 113.—Materials of war, apparatus for hunting, sporting arms,
- 114.—Lighting apparatus and appliances.
- 115.—Heating and cooking apparatus and appliances.
- 116.—Refrigerators, hollow metal ware, tinware, enameled ware.
- 117.—Wire goods and screens, perforated sheets, lattice work, fencing.
- 118.—Wrought iron and thin metal exhibits.
- 119.—Vaults, safes, hardware, edged tools, cutlery.
- 120.—Plumbing and sanitary materials.
- 121.—Miscellaneous articles of manufacture not heretofore classed.

Entrances.—The Manufactures and Liberal Arts Building has four grand portals, one in the middle of each façade, surmounted at its center with a casting of a gigantic eagle. These entrances are 80 feet high and 40 feet wide, and between two of them—the north and south doors—runs Columbia Avenue, fifty feet wide, and studded at the corners of each intersecting aisle with ornamental lamp-posts bearing electric lights. Across this street, at its middle, runs another, also fifty feet wide, from the eastern to the western door, thus dividing the interior of the building into four immense rectangular spaces, which are each further divided by other intersecting aisles, some running north and south and others east and west. In the center of the building, at the intersection of the two main streets, stands an imposing clock-tower, which will be described further on. At each corner are swung elevators in pairs, which ascend to the roof, carrying passengers for a promenade upon the walk extending around it. For the round trip, up and down, the elevator company charges a fee of 25 cents.

The Main Exhibits.—Along the streets, for such they may well be called, are gilded domes and glittering minarets, mosques, palaces, kiosks, and brilliant pavilions, miniature indeed, yet producing the effect of a beautiful city inclosed by marble walls and roofed in with a dome of glass. At a height of 140 feet above the floor are suspended five enormous chandeliers, the largest ever conceived by man. These elec-

trichandeliers, or electroliers as they are technically called, are seventy-five feet in diameter, possess a candle-power of 828,000, and are securely fastened so that there is no danger of a fall or breakage of the wires. The best plan is to enter the building by the main southern entrance and proceed systematically with an examination of its contents. The interior having been gained, the visitor will naturally be anxious to reach the grand exhibits of France, England, Germany, and the United States as soon as possible.



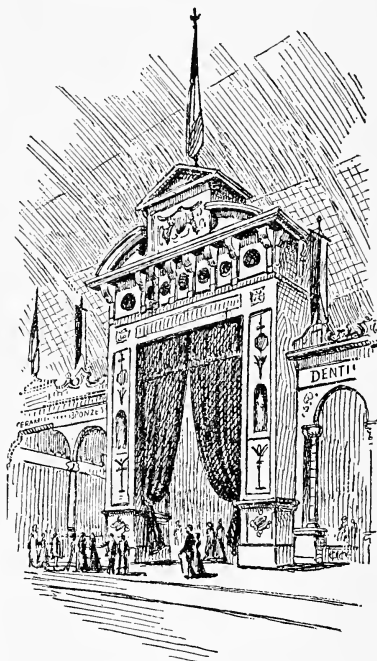
Lundborg's Pavilion.

To do this it is best to start straight north along the central street, Columbia Avenue. First on the left is seen the exhibit of Italy, which is very beautiful, being arranged in an immense show-case which is made in the shape of a pavilion and is ninety feet high. Bronzes, marbles, tapestries, silken fabrics, Venetian glasswares, inlaid woodwork and cabinetware are features of this display; and of Venetian laces, both ancient and modern, the collection is mag-

nificent. The Netherlands exhibit comes next, on the same side of the avenue, and its pavilion presents a characteristic and beautiful display. Immediately following the Netherlands is the exhibit of Switzerland—a rarely beautiful one. The wooden paneling which surrounds this display on three sides is ornamented by views of lake and mountain scenery of artistic excellence. The Castle of Chillon, immortalized by Byron; a view of the city of Geneva, and several fine Alpine views are presented. The exhibit consists chiefly of watches, watch-movements, wood-carvings, music-boxes, etc. The display of wall and wood carvings is the largest and finest ever made. Across the avenue, opposite Switzerland, the display of Norway is seen. The panels which surround this pavilion have also been adorned with large canvas surfaces upon which are painted beautiful bits of Norwegian scenery. The tourist exhibit, consisting of hunting-articles and the conveyances peculiar to Norway, is calculated to excite interest, as are also the exhibits proper—silverware, gilt, enameled and plain, for table and personal ornament; marble, granite, wood-carvings, hand-woven rugs, portieres, embroideries, wood-pulp, school-instruction material, etc. Next to Norway on the north is the Russian exhibit, contained in a magnificent pavilion seventy feet high. The workmanship on this building is wonderful when the crudeness of the tools of the Russian workmen is taken into consideration. The space covered is almost one acre. The display consists largely of fine silks, furniture, jewelry, precious stones, etc. Across the aisle from Russia's exhibit is that of Denmark, which adjoins those of Switzerland and Brazil. This pavilion has outer portals on three sides, and from its fourth side the spaces of Switzerland and Brazil may be entered. The main façade and entrance face Columbia Avenue, and represent the coat-of-arms of the city of Copenhagen, consisting of three towers; the central ninety feet high, the others sixty feet high. Each of the side towers has a clock—one show-

ing Chicago time, the other Copenhagen time. Over each of the two minor entrances is shown the coat-of-arms of Denmark, six feet high. The north façade has an entrance twenty feet high. The pavilion is decorated with beautiful landscapes from different parts of Denmark, Iceland, and Greenland, and its West India colonies; also with plaster reproductions of the famous sculptures of Thorwaldsen. The pavilion is divided into three parts—the first devoted to a display of fine gold and silverware and jewelry, the second to the display of porcelain, ceramics, and terra cotta decorative articles, and the third to woman's work, such as embroideries, laces, etc. A treat for the children is the faithful reproduction of the room in which Hans Christian Andersen, the child's author *par excellence*, lived and worked. A life-size statue of the author and many relics of him are shown. The great sculptor Thorwaldsen also has a room devoted to his relics and works. Across an intersecting aisle from Denmark, but on the same side of Columbia Avenue, is the exhibit of Canada, adjoining that of England. The display is a large and creditable one, and exhibits the progress and material advantages of this province in a striking manner. Opposite Canada, across the avenue, is the pavilion of Belgium, which was designed and framed by Belgian workmen and sent to Chicago, and here set up. The façade fronting on the avenue is of the same height as that of France, which it joins, and is composed of a high central arch and two lower side arches. Its frontage is 140 feet. Among many other magnificent exhibits, the collection of bronzes and mammoth plate-glass is noticeable. A paint manufacturer exhibits a huge female figure in porcelain, holding aloft a zinc tube of artists' colors. Samples of the iron houses the Belgians are sending to the Congo country are shown, as are exhibits of *faïence*, finely carved furniture, etc. Next to Belgium comes the French pavilion, the grouping and arrangement of the exhibits in which are probably more harmonious and symmetrical than those in any of the other

displays. There are rooms devoted to ceramics, others to bronzes, and others again to silk fabrics, pottery from Limoges and Sèvres, etc. There is no confusion or jumbling together of dissimilar wares, individual competition being thus subordinated to the production of a grand national display, every part properly balanced, a combination of exquisite taste and



Entrance to Belgian Exhibit.

most perfect harmony. A handsome group of statuary, ordered by the French government, adorns the center of the French pavilion. The group represents a heroic statue of "La France" seated. On the body is the cuirass of the French cavalry. The right arm is majestically held on high, while the left arm rests upon the table of the rights of man, against which the hand presses a naked sword. A large scarf encircles the waist and is knotted at one side. Above the

erect and noble head, resting on the bands of hair, is a diadem. This is formed of three figures symbolic of liberty, equality, and fraternity. The



Belgian Paint Exhibit.

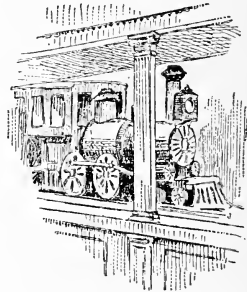
figure of "La France" is supplemented by that of a French chanticleer, triumphantly crowing. Upon the pedestal are carved historic scenes, and incidents taken from the French Revolution. Gobelin tapestries, silk, cotton, and woolen goods and kindred



Statue of Limoges.

fabrics have three rooms planned for them. These chambers are repro-

ductions of *salons* of the time of Louis XIV. and Louis XV. The ceilings are of staff, with marble pillars, crowned with bronze capitals. A broad frieze, just below the ceiling, is composed of floral garlands, and along its border run the names of the cities which have exhibits, as Lyons, Beauvais, Arras, Lille, Saint-Etienne, and others. Perfumes; rich sets of furniture; stained glass; the most curious specimens of photography, plain and in colors; a bridal group in wax, costumed in the latest Paris fashions; jewelry; ceramics; the ruins of Persepolis, reproduced in glass, and hundreds of other beautiful and interesting exhibits abound. In the gallery the French stationery trades, library and school systems are dis-



Engine made of Silk Thread.

played. Across the avenue from France is the exhibit of another of the world's great powers, England. Her pavilion is not so beautiful as are those of some of the other countries, but her exhibit in some lines, notably those of textile fabrics and pottery, may truly be called magnificent. The most striking architectural feature is the reproduction, by Messrs. Hampton & Sons (the great English furniture manufacturing firm), of the historic banquetting-hall of Hatfield House, the seat of the Cecil family and home of the Marquis of Salisbury.

Daniels of London and Doulton & Co. of Lambeth also have pavilions; the former exhibiting collections of fine china, the latter their magnificent pottery-wares. The Doultons have also erected a fine fountain, of

pottery-ware, in front of Victoria House, and a terra cotta reproduction of the group, "America," from the Albert Memorial in Hyde Park, London. A collection of the famous "Coalport china" is rich and beautiful. The "Columbus Vase" is a splendid piece of work, but the gem of these exhibits is the "Shakespeare Centerpiece." This is of porcelain, fifty inches high, and richly decorated in warm, high coloring. Four figures by Schenk, representing History, Poetry, Tragedy, and Comedy, ornament the corners and support a vase with eight panels, whereon are painted, by Bouillemier, Shakespeare's heroines: Juliet, Lady Macbeth, Cleopatra, Desdemona, Portia, "Sweet Anne Page," Beatrice, and Cordelia. His peregrinations have now brought the visitor face to face with the building's centerpiece, the great clock-tower.

It is 120 feet high with a base of 20 feet diameter, formed of four square towers rising to a height of 40 feet, and each terminating in a dome. The archways of these lower towers culminate in a groined dome, over which is the first floor of the main tower. An ornamental balcony surrounds this story, its principal decorations being the shields of the States of the Union and the coat-of-arms of the South American States. The tower at this point narrows to a diameter of twenty-four feet, and upon the next floor is placed the mechanism of the great clock, whose dials, seventy feet above the floor, mark the hours day and night. These dials are in the fourth story, and are seven feet in diameter. The fifth story is a round tower, whose arches support a dome twenty feet in diameter. In this story is placed the melodious chime of bells. The lower balconies are used as music-stands. The clock is self-winding, and is furnished by the Self-Winding Clock Co. of New York. The bells of the chime were put in by the Clinton H. Mencyly Co., Troy, N. Y. Having examined the clock-tower, the visitor crosses the central east and west street, and on the left-hand side of Columbia Avenue enters the exhibit of Germany. This pavilion is the

creation of Gabriel Seidel of Munich, the most famous of German fresco painters and decorators. Its ground-plan is in the shape of three circles, touching each other, as if three gigantic hoops had been placed together. The exterior architecture is in the style of the sixteenth century Renaissance. In front is a German garden inclosed by an ornamental fence, passing which, the main entrance is reached through a grand arch, with ornamental columns on either side. In the interior sections both decorations and exhibits are very fine. In the rear of the Nuremberg display is an immense canvas covered with a fine painting, showing its market-place. Jewelry and silver-ware, among the latter, plate pre-



German Dolls.

sented to the emperors William I. and II., Von Moltke, and Bismarck, and generally commemorative of some battle or other great event; royal wares from various potteries; tapestries, porcelains, etc., make a grand display. The Bismarck collection of cups, medals, vases, and decorations, alone represents a value of \$60,000. Ancient and modern wares, an unequaled school exhibit, and the great statue "Germania"—a special loan by the emperor—show how heartily Germany has entered into the spirit of this greatest of all international expositions. Next to Germany, on the same side of the avenue, Austria has placed her pavilion, and a right royal one it is, though hardly equal to those of France and Germany. Her building has a façade fronting the avenue, 65 feet high and 120 feet

long. On the topmost central pediment stands the double eagle, emblematic of this empire. The plan of the exhibit is a central edifice flanked by smaller ones on either side, all of them thirty feet deep. Thirty-four expert wood-carvers from Vienna exhibit their artistic work in all its branches. There is a splendid display of the delicate and graceful wares of this artistic people, in gold and silver, porcelain, pottery, textile fabrics, vases, statuettes, etc., making this one of the most attractive exhibits in the building. Across an intersecting aisle from Austria, but still on the same side of Columbia Avenue, is a unique pavilion, the work of the patient



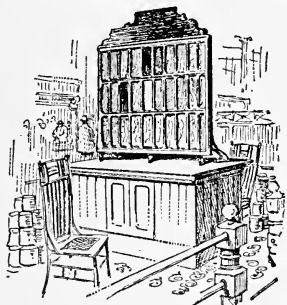
Cooper Union Woman's Art School.

and artistic people of Japan. In this building may be seen ancient and modern pottery, porcelain, and chinawares, from the most delicate cups and saucers, not thicker than the shell of a pigeon's egg, to the massive serpent and dragon vases and garden-seats, almost as strong as steel. A fine educational exhibit, tinged strongly with modern progress; silks and other textile fabrics; wonderful paper building materials, decorations, and utensils; lacquered wares, damascened swords, cutlery, and other implements, and many other exhibits, displaying rare scientific and artistic attainments, are shown here. Opposite this curious exhibit, and those

of Germany and Austria also, and taking up the entire space in the north-east corner of the building, are the displays of the United States exhibitors, more numerous and more wonderful than those of any other nation. The most striking exhibit here is the pavilion erected by Tiffany, the jeweler, and Gorham, the silversmith, both of New York. It faces on the central space, where France, Germany, and England hold the other corners, and in its central front springs up a tall fluted shaft, with a plain yet noble base and a grand Doric capital, surmounted by a globe, upon which is poised, at an elevation of 100 feet, a golden eagle, America's symbolic bird. On the front of the base is the simple inscription: "Exhibit of the United States of America." At either side of the main entrance, in the corner, are groups of columns, bearing aloft single tall shafts, terminating in globes. Arches, surmounted with carved and sculptured pediments, and a roof with low, flattened domes, make up the rest of this palatial edifice, which cost its builders \$100,000. The display in the pavilion represents a value of \$2,000,000, and is truly regal; gold and silver wares, precious stones, rings, bracelets, chains, watches—in short, everything rare and beautiful in the jeweler's and silversmith's lines is exhibited. The collection of American pearls will prove very interesting. In this section the Pairpoint Manufacturing Co. has erected a miniature Grecian temple. The Meriden Britannia Co.'s pavilion is of rosewood, and circular in shape. Mermod, Jaccard & Co., St. Louis jewelers, and Edward Janssen, toy-maker, have fine displays in the adjoining galleries. It is impossible to name all of the meritorious exhibits. The Remington Typewriter Co. exhibits the 50-cent coin for which was paid \$10,000. The Chesapeake Pottery Co. displays 1,000 pieces, including its famous Lord Calvert vase. There are a vast number of other fine and curious displays. The best plan is now to cross the avenue to the west and complete the displays made by the United States exhibitors, then take the aisle back of the Japanese section and follow it

south, looking at the rear of the displays of Japan, Austria, Germany, England, and Canada, just west of which last lie the exhibits of New South Wales, India, Ceylon, and Jamaica. New South Wales makes a strong display in all lines, and shows stuffed birds and beasts, rare coins, educational systems, and an immense collection of large and fine photographs. Over the entrance to her pavilion is a photograph of Sidney harbor, thirty-two feet long. There is also a beautiful collection of oil-paintings and water-colors. Four specimens of the duck-billed platypus, that strange animal, half bird, half beast, are displayed. Ceylon has an octagonal building with two wings, facing north and south. The style of

Cashmere shawls, probably the finest of all fabrics that emanate from the hand of man. Next to these British dependencies, and back of Denmark and Brazil, are several minor exhibits, each of them possessing sufficient interest to repay a visit and a careful investigation of their contents. Next come Spain and the Spanish-American countries, with their distinctive exhibits. Looms and fabrics, hammocks, saddles, silverware, and exquisite wood-carvings are among the displays. Siam, Portugal, and Mexico occupy space in the southwest corner of the building, and all have excellent exhibits, particularly our neighboring republic. Having now reached the extreme southern cross-aisle, the visitor will walk along it to the most eastern aisle running north and south. On the left-hand side of this, going north, he will find the Turkish and Hungarian displays, the former especially fine; and on the right hand, opposite these, is China, with silks, china-wares, porcelains, lacquer and metal work; some of them of rare beauty and value. This section exhausts the floor displays, and the visitor will next find, in the galleries, the various educational and liberal arts exhibits. Several of the largest publishing-houses are represented, notably The Century Co., D. Appleton & Co., and Charles Scribner's Sons. These show manuscripts of various distinguished authors, drawings for illustrations, prepared wood blocks (engraved), zinc etchings, photo-engravings, etc. New York shows the immigration statistics for forty-five years. The College Fraternities' exhibit is a reproduction, 10 feet square at the base and 30 feet high, of the most famous specimen of Greek architecture, the Choragic Monument of Lysicrates. The Catholics of the United States have an exceptionally fine educational exhibit. London publishers contribute engravings, fine art publications, and a collection of newspapers illustrating the growth of English journalism. The great philanthropic societies of the world, charitable organizations, prison reform societies, societies for the prevention of cruelty, cookery



Paints and Varnishes Exhibit.

architecture is Dravidian and the material used is of the rare woods of that country, many of them worth \$200 to \$300 a ton. Carved stairways lead to the entrances, which are guarded by cobra-hooded figures. Other carvings, taken from designs found in the ruined temples with which the island is so plentifully sprinkled, are found on the balustrades, lintels, and architraves. The frescoes, representing scenes in the life of Buddha, are exact copies of those in the ancient temples, which are of the tenth and thirteenth centuries. In the screen-panels are figures of Buddha. The floors are of inlaid woods. The exhibit of Jamaica is a characteristic one, as is that of India, which, in addition to its other specialties, displays some beautiful

schools, etc., all have their exhibits in the galleries. The manual training and art schools have fine displays. Societies for physical culture, as well as gymnastic apparatus, also have their homes in the galleries. The American Bible Society has a rare exhibit of ancient and modern Bibles—cheap and costly editions—and Bibles printed in 300 different languages. This collection is extremely interesting and should be seen by all. The Bureau of Hygiene and Sanitation is likewise situated in the galleries. The big Yerkes Telescope, incomplete, is in the south galleries. Morris Steinert's collection of ancient musical instruments, upon all of which he plays, is very curious. He has a harpsichord of as early a date as 1679.

The Continental Stained Glass Works of Boston show, in a stained-glass window, a beautiful reproduction of Hoffman's "Christ Disputing with the Doctors in the Temple." Spinning-jacks and looms for weaving all sorts of fabrics are in operation in the building. Harvard University has a display of physiology, otology, bacteriology, etc., very interesting to scientists. An extensive area in the gallery is occupied by Rand, McNally & Co. with an interesting and valuable exhibit of educational maps, etc. The American Bronze Co. has among its other exhibits the life-mask from which was modeled the statue of Lincoln unveiled at Rochester, N. Y., Decoration Day, 1892.

The Munson Typewriter Co., with headquarters at 162 La Salle Street, Chicago, has space for its machines among others in the same class of exhibits.

The Liberal Arts Building's Grand View Tower and Roof Promenade is one of the most attractive features of the greatest building of the Exposition. A graceful open iron-work tower rises perpendicularly from the center of the main aisle (Columbia Avenue) to a height of 220 feet, passing directly through the center

of the great corona of arc lights which illuminates the north end of the building. In the tower are four elevators for carrying passengers to a bridge extending to the roof promenade, which is an outside walk extending entirely around the highest point of the building, and from which can be had a series of views of the entire Exposition grounds, the lake clear to its Michigan shore, with the fleet of white-winged yachts gliding to and fro, and the steamers arriving and departing, all affording a panorama which can not be equaled elsewhere in the world. No one can do justice to the Exposition, or get an adequate idea of the great Liberal Arts Building, unless he takes a trip in these elevators. From the moment the elevators leave the ground, the passengers are treated to a constantly expanding picture of the interior of the immense building, until at their highest point the whole magnificent exhibit lies at their feet. Passing out of the elevators over a bridge spanning the space to the exit on the roof, the passengers can survey the spectacle inside the building at their leisure, and then going out onto the roof can stroll as the mood suggests, or (resting in the comfortable seats provided) drink in a panorama such as never before has been accorded to mortals. A dream of beauty indeed; a picture outrivaling the most soaring conception of artist or of poet.

In the artistic **Isabella Booth** (J 21), midway between the main eastern and southeastern entrances of the Manufactures Building, Mrs. W. R. Robeson sells reproductions of Columbus' coat-of-arms, tastefully worked on useful and ornamental articles, and for the deserving and charitable object of building a home for superannuated women teachers. North of this the visitor notices an old sixteenth century Dutch house, 40 feet square and 28 feet high, which stands at the northeastern corner of the Manufactures Building. It is the display of **Van Houten & Zoon's Coconuts** (H 20).

CHAPTER IX.

UNITED STATES GOVERNMENT BUILDINGS.



THE Government of of the United States, from the very inception of the Exposition, determined that in all of its departments the displays which it intended making should be above

criticism, and this determination has been effectively carried out in the buildings which will prove the next objects of our investigation. Even in matters pertaining to war—though in times of peace we have the smallest standing army ever kept up by a grand power—the exhibits would do credit to any of the European great powers.

Immediately north of the Manufactures and Liberal Arts Building which was considered in the last chapter, the visitor finds the **United States Model Army Hospital** (H 19), an exhibit of the War Department, showing an army hospital in full shape and ready for operation in the field.

North of the Model Hospital, the visitor reaches the

UNITED STATES GOVERNMENT BUILDING

(H 19), which is thus described by Mr. W. J. Edbrooke, the supervising architect of the Treasury Department, under whose supervision the building was erected.

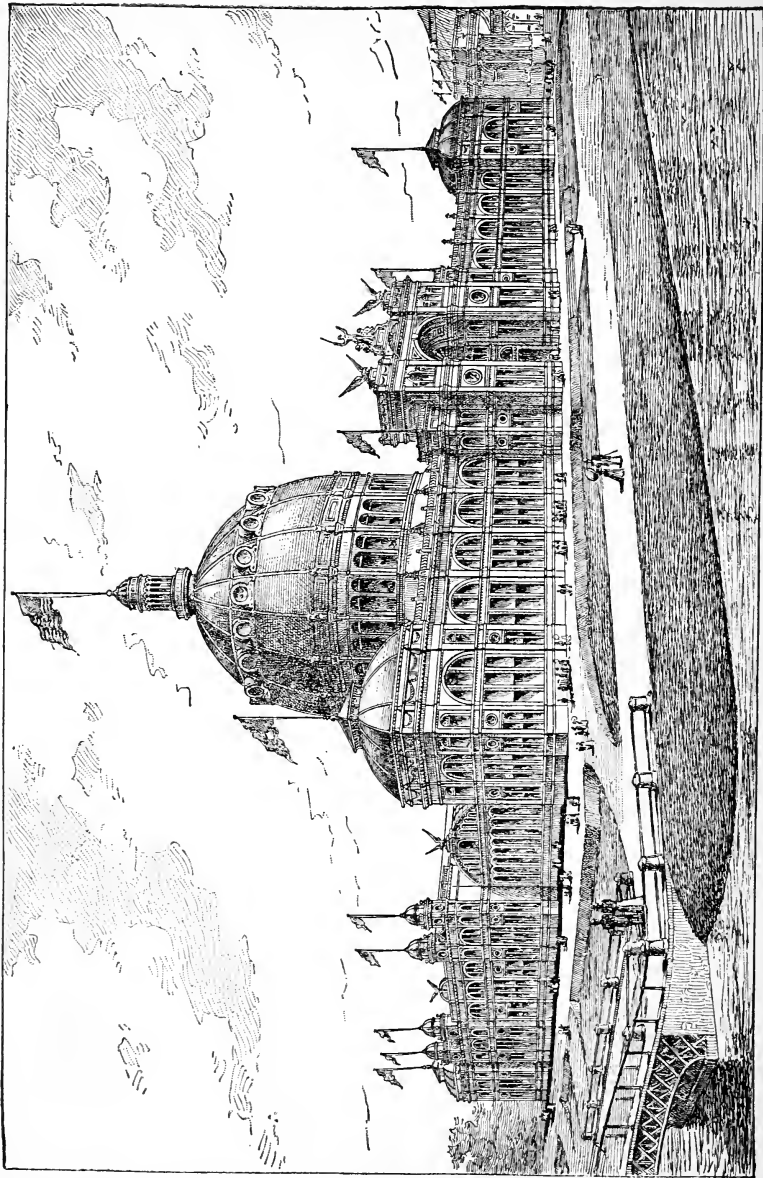
The structure is of "modern Renaissance" architecture, the main feature being a handsome dome 120 feet in diameter and 275 feet high to top of flagpole, while the building itself covers an area of 350 feet by 420 feet,

with projecting central bays on each front. This building is occupied solely by United States Government exhibits, sent to the Fair by the Treasury, State, Navy, War, Interior, and Post Office departments, the Departments of Justice and Agriculture, and the Fish Commission. The Fish Commission also has an exhibit on the grounds outside the building.

The elegant stairways leading from the east and west entrances to the galleries, where the offices occupied by the Government officials in charge of the various exhibits are located, are noteworthy; although, of course, the imposing central dome, with its elaborate artistic decorations, represents the main feature of the building. This dome is constructed of steel and is supported on sixteen columns. It is deservedly ranked as a creditable and unique work of engineering.

Special attention is called to the perfect architectural proportions and lines of the interior of the dome, and a personal examination of all its details will reward any critic or student. From the dome galleries, to which the public is admitted, a very desirable view may be had of the general exposition halls below and around the dome.

The entire cost of the United States Government Building was \$325,000, or \$2.07 per square foot of its floor area, or 3 cents per cubic foot of its contents. The building was paid for out of the United States Treasury, according to special act of Congress authorizing and limiting the cost of this structure to \$400,000. From the balance of the appropriation four distinct and separate buildings were erected on the ground, and assigned for the special use of the United States



THE UNITED STATES GOVERNMENT BUILDING.

Naval Observatory, United States Army Hospital Service, and for the Weather and Indian bureaus respectively. Of the total of main floor and galleries, 175,500 square feet are designed for exhibition purposes, leaving 16,000 square feet of floor space for offices, corridors, etc.

Around the interior of the dome runs a frieze composed of Cupids bearing grain, fruits, flowers, etc., emblematic of the productions of the country. On the ground-floor are panels adorned with national trophies, and on the gallery-floor are eight panels representing the leading industries of the North, South, East, and West, and the various industries of each section. The North is represented by "Commerce," the West by "Agriculture," the South by "Cotton and Fruits," and the East by "Art and Science." Of the other four panels, one represents tapestry-work, one wood and stone work, one ceramic-work, and one metal-work. Over the south door is a painting representing the cave-dwellers; over the north, one typifying the triumphs of liberty; over the east, a bird's-eye view of Chicago in 1893, and over the west, Chicago in 1492.

Over the east and west entrances are "liberty groups," by A. Waagen, and huge bronze eagles surmount the pediments of all the entrances.

The floor space in the rotunda under the dome has but a single exhibit, occupying a space in the center twenty-three feet in diameter, which will be described when the interior is inspected. This building is a very substantial one, being constructed of brick, iron, and glass. Adjacent to it, and a part of the Government exhibit, are field-hospitals, light-houses, life-saving stations, etc. Upon one of the building's fronts is a plaza where troops are occasionally drilled. The entire amount expended in this work was \$400,000, but the cost of the buildings and exhibits together amounts to over a million and a quarter.

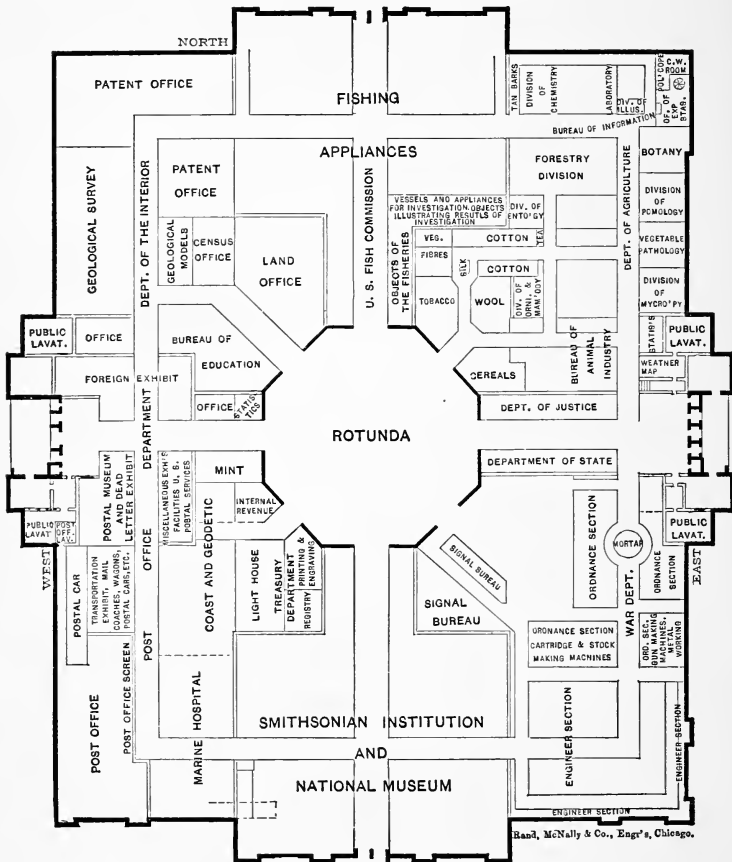
The Main Exhibits.—Let the visitor select the north door for his initial point. Entering at this doorway, he should walk a few steps toward

the rotunda and turn, facing the door. Looking toward the gallery he sees suspended at its central point an Alaskan war-canoe, hollowed out of a solid tree-trunk, and painted with barbaric designs in red, black, and white. The model is a fine one, bespeaking for the constructors a high degree of skill in marine matters, and its decorations, while they evidence the savage, yet show considerable artistic taste. At the prow, looking inward, is a carved figure, probably of some god of fishing or navigation, and at its rear, looking outward over the stern, is another; this has a frog's body with a head that is a cross between that of a wild boar and a wolf, and its looks are quite fiendish. At various other points around this portion of the gallery are swung canoes, all differing in type, from a rather common wooden one to one of walrus-hide stretched on a wooden frame, and presenting a curious similarity to a structure of thin bone. Rising from the highest central point of the gallery is a representation of a ship's top-mast, with a lookout holding a spy-glass and standing in the rigging. To the right of this central figure a bowsprit projects from the gallery, and at its extreme end stands a sailor ready to cast a harpoon. To the left the bow of a whaleboat seems starting from the gallery, another dummy dressed as a harpooneer, aiming his lance for a death-thrust.

Turning toward the west the Fisheries exhibit is entered, and here one is greeted at the outset with a neat little bit of comedy. First he comes to a fancifully equipped angler, armed with an elegant split bamboo rod and a landing-net, who is wading along in a trout-stream. A little farther on is a barefooted negro resting against the stump of a tree, a common willow pole in his hands, from which depends a cotton fishing-line with a pin-hook on it. The darky's head is thrown back and he is sound asleep, evidently enjoying the heat of a broiling summer sun. This dummy, like the casts of the fish to be mentioned presently, is made of a composition of glue, glycerine, and some secret ingredient.

and very nearly resembles the texture of the human flesh, not only in looks, but in feeling and elasticity, and is much more lifelike than wax or plaster. On every side are rods, reels, boats, oars, lines, and hooks. Every

hook of the Alaskans, each hook bearing the image of a fetich, are the most curious. The colored plates of every variety of our food fishes are exceedingly fine and true to life. There are photographs of fish, rivers,



Ground Plan United States Government Building.

species of artificial bait is represented, from the mother-of-pearl and walrus-ivory minnows of the Alaskan and Pacific Coast Indians to those made of feathers, gum, and metals by their more civilized brothers. In the line of hooks the carved-wood halibut-

and fishing-scenes, and along the cornice to the south of this display are representations of seal rookeries, showing the seals on the beach being driven inland, their killing, and finally their skinning. There are photographs of stranded whales, of the cleaning,

washing, and drying of sardines, stuffed water-fowl of all kinds, a fully equipped whale-boat that has been in actual service, and casts, made of the same composition as the dummy negro, of all kinds and sizes of fish—herrings, mackerel, halibut, flounders, narwhals, sharks, porpoises, etc. These are perfect reproductions, even

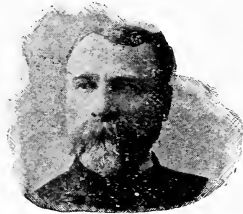
models of numerous inventions, chiefly interesting from the comparative exhibit of the first crude invention and every intervening link between it and the latest improved model. Thus the old-fashioned spinning-wheel, with its single spindle, is shown at one end of a line, at the other end of which is the power spinning-jenny with its 1,000 spindles in motion at one time. Along the south wall of this display is the most interesting part of the



From the Patent Office.

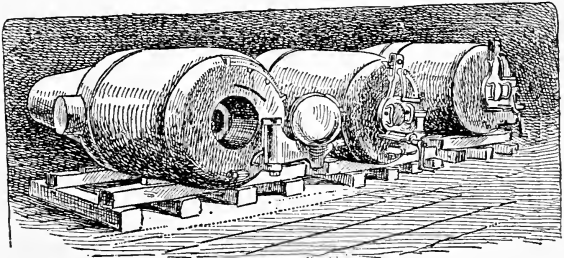
the opalescent hues of the original live fish being faithfully copied. One exhibit seems at first glance somewhat out of place here. It is an Alaskan bear-trap, composed of a piece of whalebone about sixteen inches long, sharpened at each end, folded four times, and tied together with sinew. These are wrapped in fat and placed where the bear will find them. They are eaten greedily, the gastric juice of the bear's stomach dissolves the sinew, the whalebone straightens out, piercing the bear's viscera and killing him. In one section is a row of glass cases showing the different kinds of rigs of every fishing-boat used; also boats with wax dummies showing the various methods of fishing.

Next west of the Fisheries exhibit is that of the Patent Office, showing



W. J. Edbrooke.

exhibit, consisting of cases of fire-arms, from the old flint-lock muzzle-loader to the latest patented repeating rifles. The next display, on the left, is devoted to relief maps, showing sections of the country with rivers, lakes, elevation of mountains, etc., true to scale. On the right, going southwardly, is the exhibit of geological specimens and surveys. Its



Breech-loading Mortars.

centerpiece is a connected and mounted skeleton of the Dinoceras, a prehistoric animal, whose frame seems to indicate that it partook of the nature of the mammoth and hippopotamus combined. There are framed glass transparencies upon which are

colored pictures of the mountain and cañon scenery of the Far West; these are magnificent. The geological specimens are especially beautiful.

All of these exhibits belong to the Interior Department, next south of which is the display of the Post Office Department, with oil-paintings of mailing scenes, models of river, lake, and ocean steamers, and postal cars; every method of mail-carrying, illustrated by dummy models; a full-size late-style postal car and a model post office. Among the dummies—all very lifelike—are represented a city carrier, a railway mail-service man, a dog-sledge and team, a horseback carrier in Western costume, and a mountain carrier equipped with snow-shoes, etc.

The next point of interest is the collection of the Smithsonian Institution, which proves a delight to all lovers of birds and beasts. Every species of quail and owl, gorgeous golden pheasants, funny woodpeckers, dainty



Trophy from Yorktown.

pink flamingos, elk, deer, and caribou, seals, sea-lions, and walrus, manatees, sea-cows, and other species (extinct or nearly so), Rocky Mountain sheep and goats, and hundreds of others. All sorts of ducks, rare lyre birds, eagles, hawks, etc., form a part of the exhibit. Life-sized dummies of Indians of various tribes, clothed in their peculiar costumes, and bearing pipes with carved wooden stems, etc., are an attractive feature. The most interesting are those of the Navajos, wrapped in their hand-woven blankets, the most artistic and durable fabrics woven by any savage race.

The next exhibit, turning toward the east, is that of the War Department, in which, of course, the most interesting displays are the weapons of every kind. The big breech-loading mortars and huge rifled cannon, 33½ feet in length, attract immense crowds.

One of the mortars is 10 feet 9 inches in length, 42½ inches in diameter, and has a 12-inch bore. Its projectile

weighs 630 pounds, and is thrown seven miles. Its explosive charge is thirty pounds of powder. The largest of the cannons weighs 116,000 pounds. Its projectile weighs 1,000 pounds, and requires a charge of 460 pounds of powder to fire it. Its effective range is ten miles, and every time it is fired it costs the Government \$1,000. The smaller arms, as rifles, revolvers, sabers, etc., make an interesting display, and the old discarded patterns are quite unique. Some of the mortar carriages are gigantic, being fully fourteen feet in diameter; while the coast defense and naval guns are surprising from their immense length, weight, and size. The dummies dressed to display the uniforms of the army from its first organization to the present time are vastly interesting. There are also shown lithographs in colors of all uniforms, and in a glass case are displayed the chevrons, shoulder-straps, etc., of the various grades of rank, from corporal to general of the army. Figures of mules and horses harnessed to wagons, ambulances, field-pieces, etc., can be seen; but the chief display in this line is the group composed of Major-General Schofield and staff in gorgeous uniforms. Historic battle-flags and a complete outfit of every species of standard used by the Government are exhibited, as well as camp and garrison equipage and furniture, tools, band instruments, etc. An old forage wagon, originally with the Army of the Potomac, and which traveled over 45,000 miles, is quite a striking feature of this exhibit. Among curios, the "long Tom" of the privateer "General Armstrong," which repulsed the attack of a British squadron in the harbor of Fayal, in the Azores, attracts much attention and comment. There is also shown here a beautiful old bronze cannon, carved and ornamented with fancy trunnions, etc., bearing the royal arms of Great Britain. Upon it appear the inscriptions: "Made in 1759" and "Capitulation at Yorktown, 19 October, 1781."

Turning northward, the State Department and Department of Justice are reached. Here may be seen the

portrait of our grandest jurist and Chief Justice of the Supreme Court, Marshall, with Ellsworth on his right and Taney on his left. The other chief justices and all of the attorney-generals also appear, as do the reporters Howard, Peters, Black, etc. There is a large chart showing in different colors all of the United States judicial districts, so plainly laid out that any one may locate his district at once.

Next, and occupying the northeast corner of the building, is the Department of Agriculture, showing first on the right a beautiful collection of tree-stumps and edible and poisonous fungi. On the left are predatory animals, stuffed. These are very life-like. Next to them are wax reproductions of plants, berries, harmful and useful insects, etc. An inner room in the extreme northeast corner contains cases and portfolios of botanical specimens, and photographs and other illustrations. Having completed the inspection of these displays the central exhibit should be visited.

Standing directly under the great dome is a section (in three parts) 30 feet long of one of California's giant redwoods, the diameter of which is 23 feet. Two of the sections are 14 feet long each; the other is only 2 feet long. The two long sections have been hollowed out, and a spiral stairway runs up from the lower to the upper long section, the two being separated by the short section, which acts as a floor between them. Before being cut the tree from which these sections were taken stood about four hundred feet high. This exhibit is surmounted by a glass dome. The rotunda in which the tree stands is a beautiful creation of the architect's and painter's arts. There are eight entrances to it through as many high arches, upheld by groups of two pillars on either side. These pillars are of steel, but are colored to represent bases of chocolate marble streaked with white, from which rise tall fluted shafts of malachite marble, capped with gilded capitals. Each arch entrance, looking inward from the second floor, is balustraded with ornamental iron-work. The dome is colored a pale blue, and upon panels

ornamenting its sides are beautiful figures representing the arts and sciences. These are the work of a master hand, and possess rare merit and beauty. The general tone of the interior of the dome is light brown, with a tracing of gold arabesques and other figures. The effect is very beautiful.

The Weather Bureau (F 19) is located northeast of the Government Building, near the Life-saving Station and the Battle-ship, in a building of its own. The regular observations



Big Tree of California.

incident to a weather station are here made twice a day. The bureau exhibits Peary's flag, just back from Greenland, with a record of his observations there.

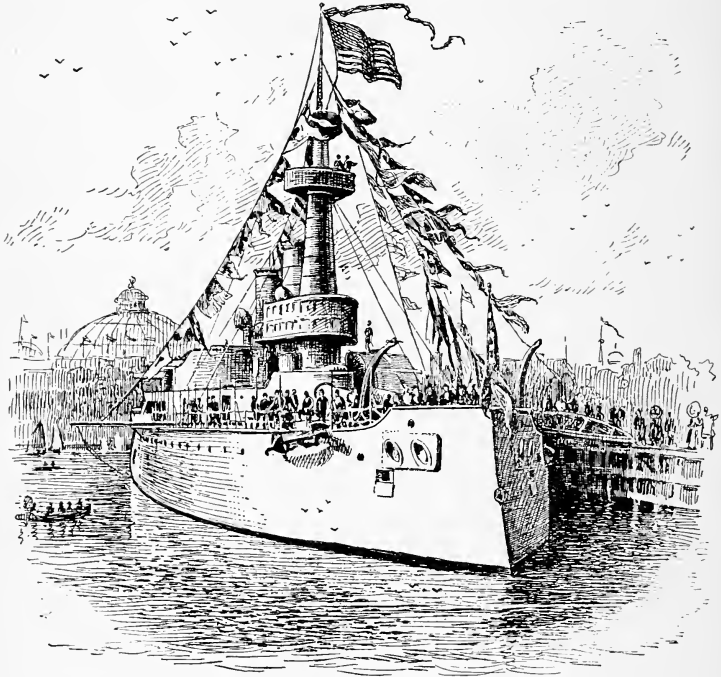
In close proximity the visitor finds a neat frame building which is the **United States Life-saving Station** (F 19). The building is 35 x 67 feet, two stories high, and has a lookout above. The station is in charge of Lieutenant McLellan, United States Revenue Marine, and is manned with the usual complement of men, surf-boats, apparatus, etc. During the World's Fair period, public exhibitions of boat-drills, including the use of the life-saving apparatus, are given daily for the benefit of visitors. Connected with the station are boats and other apparatus, such as guns for firing life-lines, life-preservers, netting, lanterns, colored fire, etc. On the ground-floor, at the west end of the building, is a large boat-room, connected with a broad launch-way, 120 feet in length.

From a lofty lookout situated on the top of the building a view of the lake can be had. The cost of the building at Jackson Park is about \$10,000, which does not include the boats and apparatus.

The light-house is one of the modern steel pattern, 100 feet high, and braced with guy-rods in four directions.

Observatory (F 20) stands. It consists of three small buildings, an equatorial telescope, a transit telescope, and a heliostat house. Daily, at noon, Professor Gardiner causes a time-ball to drop from the top to the bottom of a post placed on the dome of the Government Building.

To the eastward of the light-house a



United States Battle-ship "Illinois."

Four men are detailed to take charge of it during the Exposition, after which it will be taken down and sent to the mouth of the Columbia River, on the Pacific Coast. It is a revolving light of the first magnitude, showing red and white, with the most powerful reflectors made.

East of the Government Building, and close to the light-house, a low wooden structure marks the place where the **United States Naval**

curved pier extends into the lake, and seemingly moored to it, as if just returned from a protracted cruise, is the United States Naval exhibit, the line-of-battle ship "**Illinois**" (F 21), which is thus ably described by its constructor and designer, Mr. Frank W. Grogan:

The idea of having a battle-ship (emblematic of power) for the Navy Department exhibit originated with Commodore R. W. Meade, U. S. N.

The result of this conception is the "Illinois," which lies in Lake Michigan, at the foot of Fifty-ninth Street, apparently afloat, but in reality resting upon a substantial foundation of piling and heavy timbers.



F. W. Grogan.

This exhibit serves the double purpose of being: First, a full-sized model, above water-line, of the latest type 10,300-ton coast-line battle-ships, "Massachusetts," "Indiana," and "Oregon," of the United States Navy, with proper facilities for showing the discipline, manner of living of officers and men, and for the display of the gun, torpedo, boat, and other drills, such as are customary on a man-of-war; and second, of serving as a building for the illustration of the various bureau exhibits, the greater portion of the berth-deck having been reserved for this purpose. The sides of the hull from berth to main deck are made of brick laid to the contour of the vessel, and finished with Portland cement. Below the berth-deck the ship is finished with steel plates

extending well into the water. The sides of superstructure, turrets, redoubts, 13-inch and 8-inch guns are of wood framing, also covered with cement laid on metal lathing. The other parts of the ship and fittings are made of materials similar to those used in the construction of a real vessel, such as the decks and their framing, military tower, chimneys, hatches, bridge, skylights, etc.

The exhibits from the different bureaus of the Navy Department are placed in their respective positions on board the ship, as far as practicable. Most of them were made especially for this purpose, but will be transferred for use upon genuine vessels of the navy at the close of the Exposition.

The "Illinois" has the same number of guns as her originals, and most of them are real. The magazines and shell-rooms are shown, also the manner of working the guns and torpedoes, and the handling of ammunition.

There is an electric-light plant with dynamos, search-lights, motors for working the guns, turrets, etc., and for illuminating purposes. The length of the "Illinois" is 248 feet on load water-line, and 65 feet 3 inches extreme breadth.

F. W. GROGAN,
Architect Navy Department Exhibit.

The Return from the Exposition.— Unless a night fête allures the visitor to prolong his stay in the grounds, he will now in all probability seek a passage on one of the fleet of steamboats to his home in the city.

CHAPTER X.

HORTICULTURAL BUILDING, ETC.



NOTHING," says an old writer, "can be more beautiful than a child or a rosebud, and nothing more interesting than to watch either bursting into full bloom and development." To such a person a satiety of enjoyment is offered by the exhibits described in this chapter.

Prepared for an early start, the visitor will take the cars at one of the stations of the Illinois Central Railroad and enter the grounds at Sixtieth Street (G 12). As the trains stop at this station for the Plaisance entrance at Fifty-ninth Street (F 12), as well as for this (Sixtieth Street) entrance, it will be well for the visitor, if unaccompanied by a guide, to make sure, by inquiry, of reaching the correct entrance (a policeman, World's Fair guard or guide, or the railway conductor will indicate the proper direction to be followed to reach the Sixtieth Street gate). After entering the grounds, one sees to his right a building erected by the Ducker Portable House Company of New York, and known as the **Ducker Hospital** (G 14).

From this building to that set apart for the little ones the route is straight toward the east. The **Children's Building** (G 15) at the Fair is located between the Woman's and Horticultural buildings, and near the pretty little Puck Building. It is a light, airy, graceful edifice, two stories high, and 150 feet long by 90 feet wide. It is built around a court, so as to give as much light, air, and out-of-door

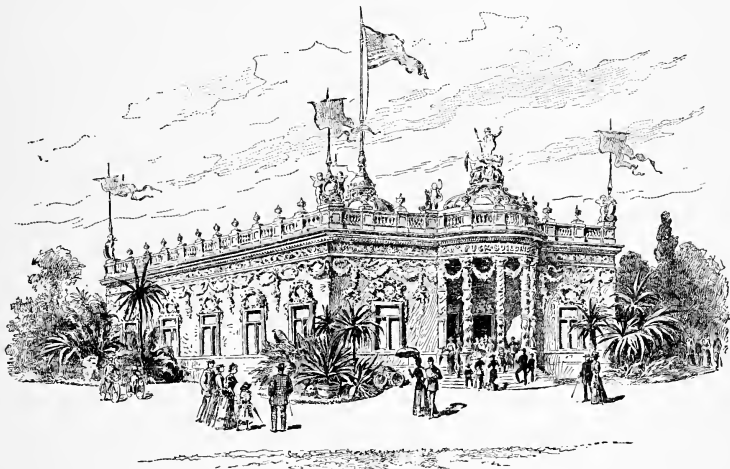
play-room as possible for the little ones; and to still further increase its capacity in this direction there is a play-ground on the roof, fifty feet above the ground, with flowers, plants, and trailing vines in profusion, and made thoroughly safe by a strong wire netting which incloses it. It is a veritable child's world; its kindergarten has all kinds of miniature furniture, and the children are taught to set the table, make beds, etc. In the room for the older boys, modeling in clay, carving, carpentry, etc., are taught, while in the gymnasium physical-culture methods are displayed. For the babies and little toddlers there is a well-appointed *crèche*, or day nursery, where they may be taken care of by competent nurses, who will feed and tend them while their mothers visit the exhibits. The children's exhibits also are here. In the library are found all manner of children's books, papers, and magazines, in all of the languages; in the play-rooms every species of games, dolls, and toys may be seen. This building is beautifully and appropriately decorated inside and out. The outer frieze is chiefly in tints of blue and gold, with sixteen shields, four on each wall, bearing each a child's figure clad in some national costume, and with the national flower or emblem. The library ceiling shows a design of the starry heavens, the Pleiades represented by soft, roseate Cupids playing on a field of light, fleecy clouds. The assembly-room is full of quaint and beautiful pictures, and has a frieze whose treatment is light, airy, and graceful in the extreme, with panels representing scenes from "Grimm's Fairy Tales." Between the windows, medallions bearing the signs of the zodiac, represented

by cherubs, alternate with others showing the occupations and amusements of children. There are also scenes appropriate to the different seasons of the year. In the *stojd* room there is a representation of wood-carving, from the felling of the tree to its final adornment. In the deaf-mutes' room the pictures show the methods of amusing and instructing these unfortunates. Japan, France, Paraguay, and Guatemala have been liberal in

Building (G 15), which, as has been truly remarked, needs no sign. It was designed by Mr. Henry Baerer.

Adjoining the home of this merry little sprite, on the east, is found the exhibit of the **White Star Steamship Company** (G 15), consisting of a pavilion with a neat little portico, its pillars wrapped with rope, with a plaited rope capital.

From this pavilion, turning southward along the shore of the beautiful



The Puck Building.

their contributions of toys, etc., for this exhibit.

In the assembly-room George Schreiber has painted six panels, 4 x 10 feet each, of such subjects as "Cinderella," "Briar Rose," "The Sleeping Beauty," "Red Riding Hood," "Babes in the Wood," "Silver Hair and the Three Bears," etc. There is also a beautiful wall-paper frieze designed by Miss Blanche McManus. Between the eight windows of this room are eight medallions representing child-life at different times and seasons; and on the opposite side are decorated panels. In each corner of the room are large landscapes representing the four seasons.

Just beyond and east of this building is a lovely little pavilion, the **Puck**

lagoon, one comes to the entrance of the

HORTICULTURAL BUILDING

(H 15), just about opposite the center of the Wooded Island.

The Horticultural Building—W. L. B. Jenney and W. B. Mundie, architects—is 1,000 x 240 feet in dimensions, and lies on the west side of the park, facing the lagoon. The broad space in front, between the building and the lagoon, is devoted to ornamental gardens and parterres, and forms a part of the exhibit of the Floral Department. The varied nature of the exhibitions assigned to the Horticultural Department gave variety to the design. In the center

is a glazed dome 180 feet in diameter and 114 feet high, for the accommodation of the largest palms, tree ferns, bamboos, bananas, and other tall-growing tropical trees and plants that can be procured and transported. To accommodate the great quantity of plants of moderate dimensions there are four galleries, or curtains, as they are technically termed, each about 270 feet long, connecting the dome and central pavilion with the two end pavilions. There are two of these galleries, with glazed roofs, on each side of the dome, leaving a court 90 feet wide and 270 feet long



W. L. B. Jenney.

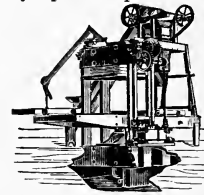
between them. The great pavilions, one on either side of the building, are two stories high. The front end of the second story in either pavilion is a restaurant; the other parts of the pavilions are for the exhibition of wines, fruits, cut flowers, horticultural seeds, and implements, etc. In the building may be seen some of the finest specimens of tropical vegetation; the largest specimens and the greatest number of tree ferns, bird's-nest ferns, elkhorn ferns, palms, etc., ever exhibited. A horticultural building, more than any other on the grounds, must indicate its purpose; it must be adapted to the preservation of growing plants, shrubs, and trees, and in consequence requires long, low galleries, not only with glazed roofs, but also with the maximum of light in the walls consistent with architectural effects. At the same time the building must harmonize, as far as practicable, with the surroundings. The style is the Venetian

Renaissance, the order Ionic, with a broad frieze decorated with Cupids and garlands. The treatment is gay and joyous, to conform to the lightness of the structure and the character of the exhibits. At either end, and nearest to the other and much higher buildings of the Fair with which it must stand comparison, are the two great pavilions. The central feature is a large pavilion crowned by a glazed wide-spreading dome, the most imposing portion of the building. In front of this pavilion is a highly ornamental pylon, forming the main entrance, with a recessed vestibule decorated with statuary. On the face of the pylon are groups, one on either side, representing the "Awakening" and the "Sleep of the Flowers."

Thus does Mr. Lorado Taft describe the sculptures and statuary:

The sculptural decorations of the Horticultural Building, aside from the frieze, consist of six single figures and two large groups.

On the eastern front of each pavilion, at the ends of the building, are two figures placed on the level of the second story. The one on the south is called "The Painting of the Lily"—a process which the poet tells us is not necessary. The figure of a

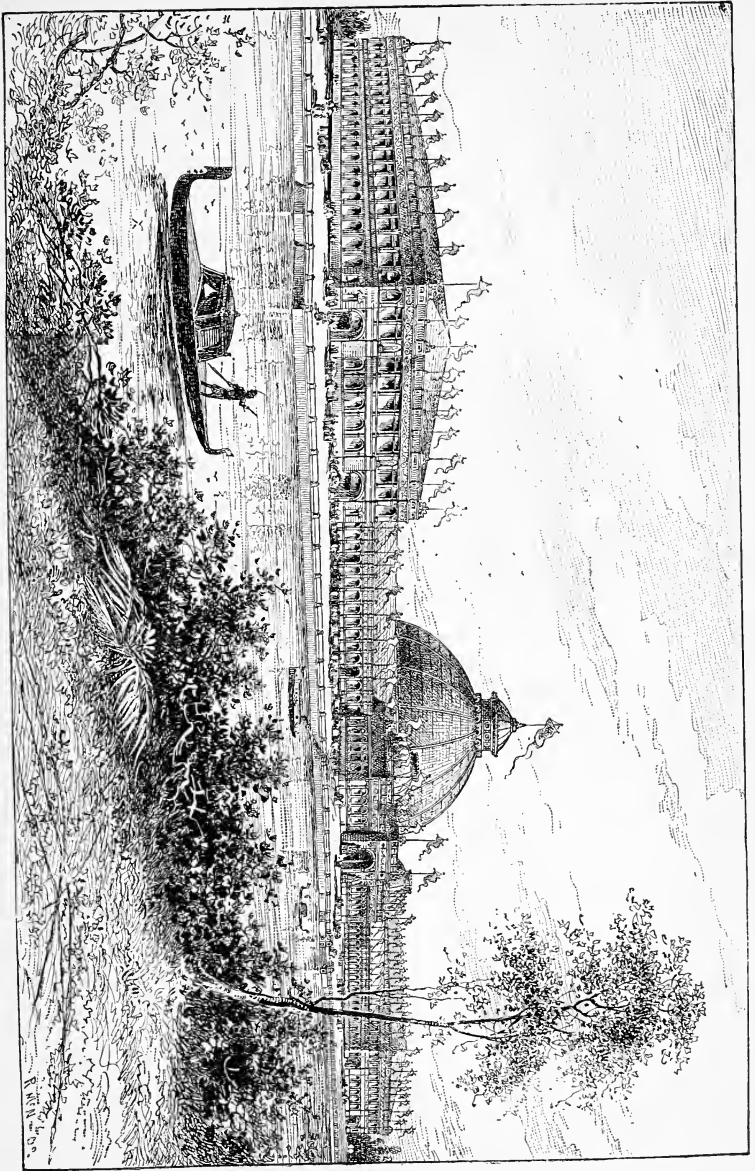


Cider-Press.

nymph is represented holding the lily and regarding it intently, with her brush poised in the air. The ancients attributed to these spirits of wood and field the care of plant-life.

The next figure is symbolic of the cultivation and use of the grape, and represents a faun, a joyous, soulless creature, holding in one hand a brimming beaker and in the other a bunch of grapes. The drapery of this figure is the tiger-skin, a favorite costume of Bacchus, the god of wine.

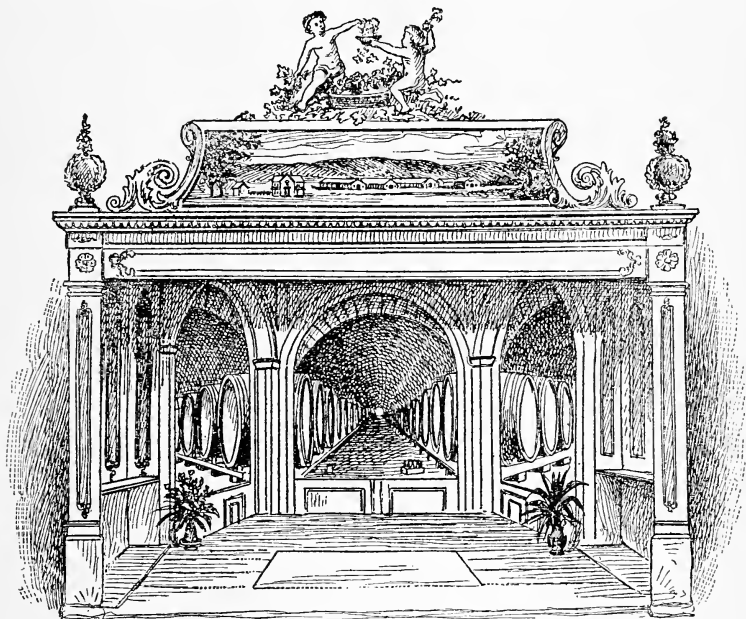
On the north pavilion is the draped figure of a woman, intended to personify the study of botany. In her hand she holds a scroll on which is inscribed the lore of that science,



THE HORTICULTURAL BUILDING.

Flowers." The sculptor endeavored to suggest here the quiet, almost melancholy, spirit of autumn, and with this object in view has kept all lines as harmonious and graceful as possible. The faces of the two sitting figures suggest sleep, and even the standing figure looks mournfully down upon them, as though she too would soon join them in their slumbers. The only touch of animation is the single

broken and angular lines, making the composition as great a contrast as possible to the autumn group. In this we have the figures of the three nymphs, a faun, and two Cupids, all laughing heartily as they pelt each other with buds and blossoms. The faun is engaged in binding a garland around the waist of the central figure, while she in turn has her arms full of flowers which she uses in the mimic warfare.



Senator Leland Stanford's Wine Exhibit.

belated Cupid, who sits contentedly absorbing a bunch of grapes. This fruit is shown hanging in abundant clusters from the rocks on either side. At the feet of the figures is placed a branch of withered oak. The figures are entirely draped.

On the other hand is the springtime group, sometimes called the "Battle of Flowers." In this the artist has tried to express the vigor and push of awakening vegetation by means of

The figures in these groups are about eight feet in height. The work required several months. The artist's principal assistant in the execution of this statuary was his pupil, Miss Julia Bracken.

LORADO TAFT.

In the frieze around the inside of the dome—painted by C. C. Coleman—are festoons and wreaths of the passion-vine; in the wreaths the

names of men famous in horticulture and kindred arts.

Classification.—The following is the official classification of this department (J. M. Samuels, chief):

GROUP NO.

- 20.—Viticulture—manufactured products, methods, and appliances.
- 21.—Pomology—manufactured products, methods, and appliances.
- 22.—Floriculture.
- 23.—Culinary vegetables.
- 24.—Seeds, seed-raising, testing, and distribution.
- 25.—Arboriculture.
- 26.—Appliances, methods, etc.

Under the dome in the central pavilion is a miniature mountain, surmounted with the rarest palms, ferns, trailing vines, and blooming flowers. This mountain artistically conceals the heating apparatus, and beneath it is a brilliant reproduction of one of the chambers of the Mammoth Crystal Cave in the Black Hills, South Dakota. Entrance fee, 25 cents.

Just west of this building, in its rear, are found the **Greenhouses** (I 14). These are not open to visitors usually, though there are times when special circumstances cause them to be thrown open to the public. As a general thing they are used only for the propagation and forcing of plants and flowers, which are afterward removed to the exhibit-rooms, or set out in the parterres in front of the building, where are also the exhibits of a number of private florists.

Back of this building, to the west, is the **Official Photographer's Building** (J 14), with an able corps of operatives, and Mr. C. D. Arnold as chief. They alone are authorized to make and sell views of the grounds and buildings, and their work is first-class in every respect.

The new **Public Service Building** (J 14) is southwest of the Horticultural Building and west of the Choral Building. It provides offices for Chief of Construction Burnham and his assistants, and also for the engineers and others connected with the management of the grounds and buildings. Opposite the lower or southern end of the Wooded Island is the Choral Building, or, as it is

also known, the **Festival Hall** (J 15). Among the group of buildings at the Exposition probably none have been assigned a more beautiful location than Festival Hall.

The style of the building, which is Doric, makes it simple and severe in treatment; its form, which resembles an amphitheater surmounted by a dome, gives the building, both externally and internally, a rounded form, from which project, on the four sides, porticoes, the one facing the lagoon being the principal entrance, and enriched by fluted Doric columns $6\frac{1}{2}$ feet in diameter. From the portico leads a flight of spacious steps, at the foot of which stand two statues, being reproductions of celebrated marbles of Handel and Bach.

On either side of the portico are panels in relief work representing the Progress of Music, and in the panels over the doors are relief portraits of Glück, Berlioz, Wagner, Schumann, Schubert, Mozart, Mendelssohn, Bach, Handel, and Beethoven.

The interior has the form of a Greek theater, except that the chorus of 2,500 voices occupies the part assigned by the Greeks to the stage, and thus it becomes amphitheatrical in form. There are no galleries of any kind to obstruct the view or sound. The building seats 6,500 persons. The decoration of the interior is in the same order as the exterior, in relief work and color. A large *foyer* extends around the building, giving ample room for promenades.

FRANCIS M. WHITEHOUSE.

By means of the bridge at the south end of this building, the visitor crosses to the east and steps upon the **Wooded Island** (J 17). Turning off to his right he finds a pathway leading to another bridge, crossing to another and smaller island known as **Hunter's Island** (K 17). To the right of the bridge he will notice a very primitive structure built of logs with the bark still on them, just such a cabin as the backwoods of Kentucky or Tennessee can show to-day in their secluded districts. This is a reproduction of the cabin of one of America's quaintest characters,

David Crocket, who as hunter, statesman, jester, and patriot was unsurpassed. The fittings of the cabin are in harmony with its exterior—deer-horns, flint-lock rifles, wooden benches, etc.

But a short distance to the east is seen the **Australian Squatter's Hut** (K 17), a true copy of those antipodean structures. It is located on the east end of Hunter's Island, to the right of its neighbor, Davy Crocket's cabin.

Turning back from this homely edifice and recrossing the rustic bridge, the tourist walks first east then northward along a pathway and finds upon his left hand, near the southeastern bank of the larger island, the **Rose Garden** (J 17). This garden consists of about $1\frac{1}{4}$ acres of ground, and there are about 2,000 varieties of roses shown here. The ground is surrounded by a wire fence six feet high, having four entrances. South of the garden are seen all kinds of plants. Proceeding farther north are found groups of ornamental leaf trees, of various kinds, and popular shrubs, natural to this country and latitude. North of this is the German exhibit, consisting of a large show of standard roses and herbaceous plants, a specialty being made of dwarf roses.

At the northern end of the island are the quaint but beautifully decorated edifices erected by our Japanese guests. These structures represent the **Hoo-den**, or **Phoenix Palace** (G 16), and are fine reproductions of the original Hoo-den Temple, Nji, near Kioto, Japan. It is one of the groups of the Bidodins. It is built with tiled roof. The cross-trees are logs, the ends beautifully carved with heads of lions. The temple is intended to represent the Japanese fabulous bird, the Hoo. The central part is two-storied—this is the body of the bird; the colonnades right and left are the wings; the corridor at the back forms the tail. The two bronze phoenixes on the top are $3\frac{1}{2}$ feet high. They are made so flexible that the wings and heads are moved by the wind. The temple dates back to 1502, but it was begun over twelve hundred years ago. The decorations

of the temple are all by famous artists. The paintings represent twenty-five festivals. All the gods and goddesses, the Buddhists believe, have the power of either bestowing blessings or inflicting curses, and deal out to mortals their degree of merit, which entitles them after death, if worthy, to a place in the pure lands of the West, where the saints dwell. The altar is covered with gold lacquer; the bronze and wood carvings are very fine. A large figure of Amedia is said to have been carved by a prince imperial who was a devout Buddhist. The ceiling of the room is inlaid with mother-of-pearl, lacquer, and bronze.

In front of the temple is a beautiful lotus-pond. The lotus is the sacred flower of the Buddhists.

The Hoo-den built on the Wooded Island for the Fair is after this plan, with a few changes. The interior decorations are more beautiful and magnificent. The center hall is a facsimile of a room in the Nijo Castle, Kioto, built by Tokugawa Iyeyasu, a shogun, in 1601. Everything used in the building of the temple has been chosen with the greatest care, and no expense spared. All the paintings, bronze, wood-carving, and lacquer for the interior decorations have been the work of picked artists, at the Fine Art School, Niyemo Park, Tokyo, under the supervision of Mr. K. Okakura, the director of the school. Mr. Okakura superintended the completion of the temple. The building is a gift to Chicago from his highness the emperor—a magnificent present.

At the northeast end of the island a graceful bridge leads the visitor again to the mainland, where he finds himself confronted by the light and graceful structure

THE FISHERIES BUILDING

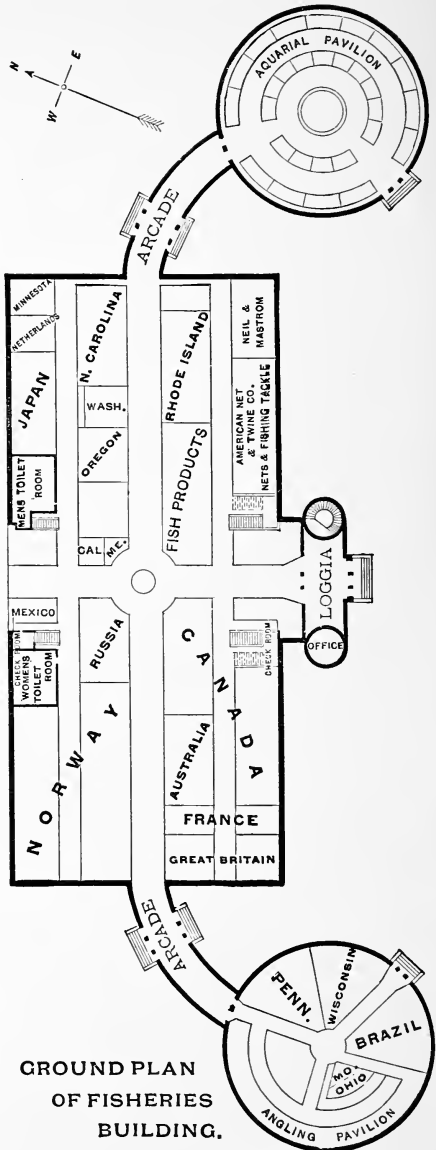
(F 18). It embraces a large central structure, with two smaller polygonal buildings connected with it on either end by arcades. The extreme length of the building is 1,100 feet and the width 200 feet. It is located to the northward of the United States Government Building.

In the central portion is the general fisheries exhibit. In one of the polygonal buildings is the angling exhibit and in the other the aquaria. The exterior of the building is Spanish-Romanesque, which contrasts agreeably in appearance with that of the other buildings.

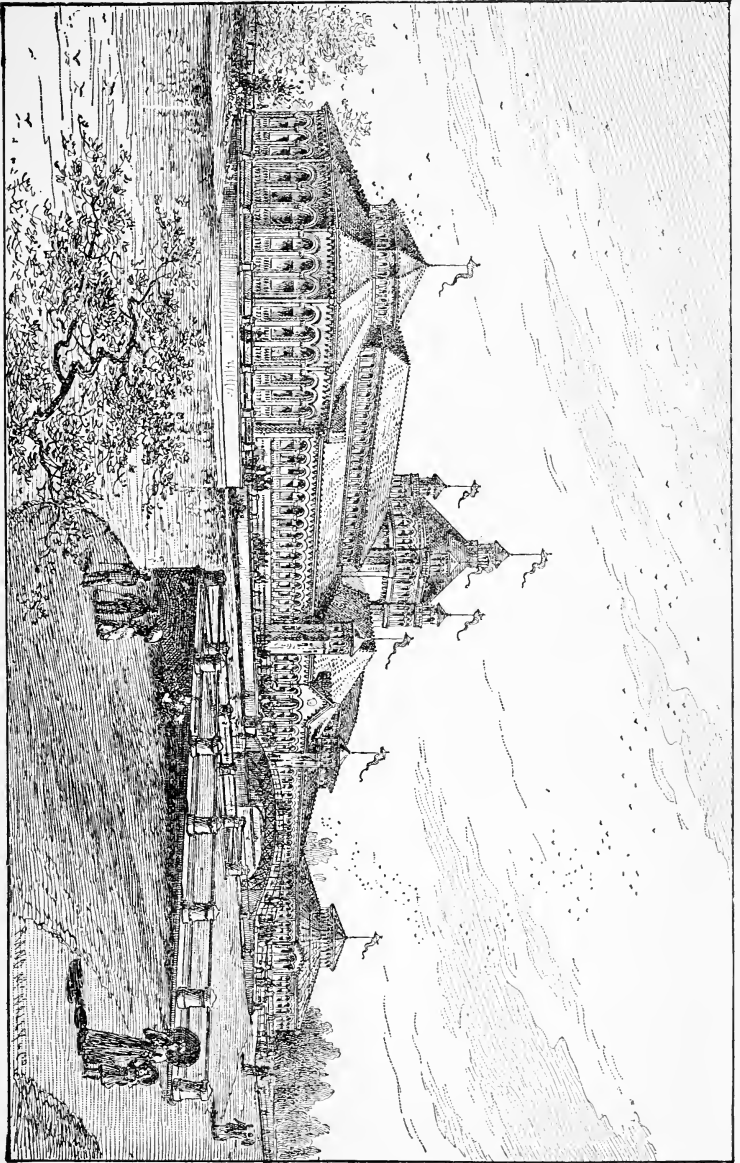
To the close observer the exterior of the building can not fail to be exceedingly interesting, for the architect, Henry Ives Cobb, exerted all his ingenuity in arranging innumerable forms of capitals, modillions, brackets, cornices, and other ornamental details, using only fish and other sea forms for his motive of design. The roof of the building is of old Spanish tile, and the side walls of pleasing color. The cost is about \$200,000.

In the center of the polygonal building is a rotunda sixty feet in diameter, in the middle of which is a basin, or pool, twenty-six feet wide, from which rises a towering mass of rocks, covered with moss and lichens. From clefts and crevices in the rocks crystal streams of water gush and drop to the masses of reeds, rushes, and ornamental semi-aquatic plants in the basin below. In this pool gorgeous gold-fishes, golden ides, golden tench, and other fishes disport. From the rotunda one side of the larger series of aquaria may be viewed. These are ten in number, and have a capacity of 7,000 to 27,000 gallons of water each.

Passing out of the rotunda a great corridor, or arcade, is reached, where on one hand can be viewed the opposite side of the series of great tanks, and on the other a line of tanks somewhat smaller, ranging from 750 to 1,500 gallons each in capacity. The corridor, or arcade, is about fifteen feet wide; the glass fronts of the



GROUND PLAN OF FISHERIES BUILDING.



THE FISHERIES BUILDING.

aquaria are in length about 575 feet, and have 3,000 square feet of surface. The total water capacity of the aquaria, exclusive of reservoirs, is 18,725 feet, or 140,000 gallons. This weighs 1,192,425 pounds, or almost 600 tons. Of this amount about 40,000 gallons is devoted to the marine exhibit. In the entire salt-water circulation, in-

alike, are of two kinds—those for fresh-water and those for salt-water fish. The sweet-water aquaria represent the rivers and lakes of the United States, such as the Mississippi, Hudson, Colorado; Lakes Michigan, Superior, etc. As nearly as possible the scenery and conditions of the beds of these waters have been reproduced.

The salt-water aquaria give different views of tide-water rivers, estuaries, etc., filled with salt water, and representing the rocks, gravel, sand, etc., peculiar to their beds.

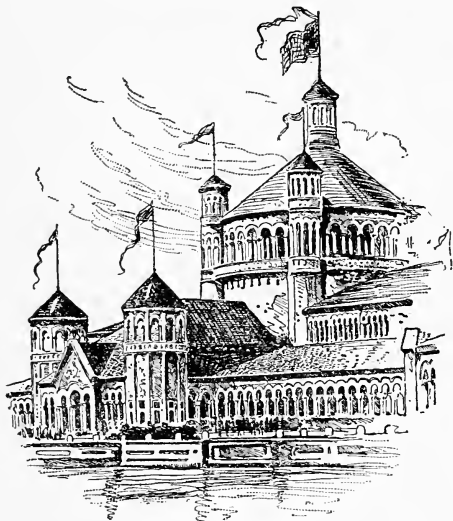
Classification.—The following is the official classification of this department (Capt. J. W. Collins, chief):

GROUP NO.

- 37.—Fish and other forms of aquatic life.
- 38.—Sea fishing and angling.
- 39.—Fresh-water fishing and angling.
- 40.—Product of the fisheries, and their manipulation.
- 41.—Fish culture.

The greatest interest of the average visitor to this building centers in the room where the live fish are to be seen, and indeed this is one of the most interesting of all the Exposition displays. The gaudy fishes, whose pool is

the central basin, charm the eye by their bright colors, while the rush and lightning-like turnings of



Detail of Fisheries Building.

cluding the reservoirs, there are about 80,000 gallons. The pumping and distributing plants for the marine aquaria are constructed of vulcanite. The pumps are in duplicate, and each has a capacity of 3,000 gallons per hour. The supply of sea-water was secured by evaporating the necessary quantity at the Wood's Holl station of the United States Fish Commission to about one-fifth its bulk, thus reducing both quantity and weight for transportation about 80 per cent. The fresh water required to restore it to its proper density was supplied from Lake Michigan. J. B. Mora was selected by the United States Fish Commission to decorate the aquaria, which constitute one of the chief attractions of the Fisheries Building. These aquaria, while seemingly all



Whale's Flipper.

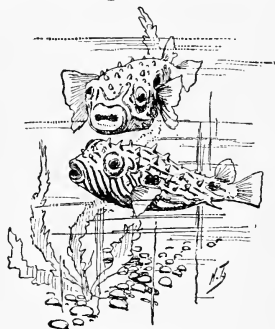
the pike, pickerel, gar, and other piratical denizens of the aquaria amaze by their swiftness and dexterity. Beautiful speckled trout from the

streams of the Atlantic and Pacific water-sheds and curious sun-fishes are seen on every hand. To offset the beauty of these specimens there are hideous crawling sea-lizards, and clumsy looking turtles by the dozen.

The tank containing specimens from the Mississippi and Missouri rivers is the largest of all, being 70 feet long, 12 feet wide, and 9 feet deep. Dog-fish, bass of several kinds, croppie, drum, pike, pickerel, gizzard shad, all kinds of cat-fish, buffalo, sturgeon, shovel-fish—armored on the outside but boneless within—gar, spoon-bill cat-fish—which are not cat-fish at all, but a species of sturgeon—and many others may be seen. This tank takes up the eastern half of the first series of aquaria immediately surrounding the crystal pool.

There are white-fish and grayling from the Great Lakes; muscallonge from Northern New York; pompanos, red snappers, and croakers from the Gulf of Mexico and Galveston Bay. Lake cat-fish, suckers, rock, white, and black bass, blob, pike, perch, eel-pouts, and curious water-dogs are plentiful. The Wisconsin lakes and streams furnish many varieties, and Pennsylvania, North Dakota, and Missouri have supplied collections of every species of their fishes. Minnesota and New York also show their many varieties. Rhode Island has a fine display, as has also North Carolina. The Government displays from the hatcheries, and also from their sea and fresh-water catch, are magnificent. They consist of almost every variety of fish from the Pacific and Atlantic coasts, as well as from the interior lakes and streams. Illinois exhibits her fishes in ornamental open pools formed by a beautiful fountain constructed for this purpose. The idea is quite a unique one. The fish display also has specimens preserved in alcohol, casts of others, fish packed in tin and wood, and even destructive fish, snakes, turtles, predatory birds, and other enemies of the fish tribes. In fishing appliances the exhibit is on a comparative basis, showing the crude implements of savage tribes and the latest improved apparatus of

the present day. Along with this exhibit is presented a history and statistics of the conditions of fishing industries for the last 400 years. Fish culture has not been neglected, nor has the sport of angling, as contradistinguished from commercial fishing. Split bamboo rods, genuine "Old Kentucky" reels, silk lines, gut and sinew snoods, etc., of every grade and design, may be noted. To return to the commercial aspects of the subject, the machinery and appliances used in curing, salting, packing, and tinning fish are shown, and

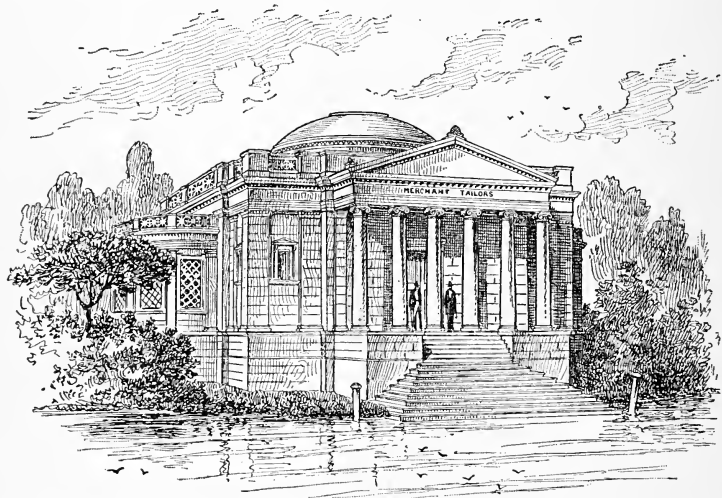


Porcupine Fish.

also the oils, leather, etc., obtained from marine animals. Sponges, corals, pearl shells (rough and manufactured), form one branch of the display. To specify the plan of the exhibit it is only necessary to say that in the most western of the three buildings is the display of angling apparatus of all kinds, American and foreign, entered for competition. Books, engravings, paintings, specimens, in short everything that has a bearing upon the subject of angling, may be seen. Upon the adjacent waters of the lagoon opportunity is offered for tournaments in the various methods used in fishing, as fly-casting, bait-fishing, trolling, skittering, etc. Fishing-camps and small fishing-craft are displayed along the banks of the lagoon. The main building contains the other exhibits mentioned, as the cured products, boats used in the fisheries, etc. An object of unusual interest is the complete skeleton of a

humpback whale of moderate dimensions. While not a very large specimen, and of a species far inferior in size to either the sperm (or white) whale or the "right" whale of our old Arctic and Pacific whalers, yet it serves to give one at least a fair idea of the proportions attained by some species of the class of animals of which it was a humble member. It is suspended over the Washington exhibit. Of the foreign nations, Norway is more largely represented in this building than any of the others, and her display is exceedingly fine.

reels, lines, etc. Entering by the western door, the first exhibit to the right is that of Great Britain, consisting principally of fishing-tackle, nets, seines, linen lines, etc., and a model Irish fishing-school. The next exhibit is that of France, east of which is the large display of New South Wales, opposite which is the Norwegian exhibit, already noticed, and adjoining, on the right, the collection of Canada, a very complete one, among which is a stuffed white whale, sixteen feet long, and a model schooner, such as is used by the fishermen of New-



Merchant Tailors' Building.

Walrus and seal fishing are displayed, and a number of boats, including the famous Lister boat (a new model of a fishing-boat). A Norwegian fisherman's hut is shown; also stuffed birds, etc.

In the west wing of the building are the displays of Ohio, Missouri, Brazil, and the fresh-fish exhibits of the Pennsylvania and Wisconsin fish commissions; also that of *Forest and Stream* and the *American Angler*, consisting of angling and hunting trophies, and a large collection of paintings and engravings. Here too are displays by manufacturers of rods,

foundland and Nova Scotia. East of Norway are the exhibits of Russia, Maine, and Massachusetts. Of the latter, Gloucester occupies a prominent place, with models of a succession of schooners and their rigs, dating from 1623 down to 1893. East of the central aisle are some private exhibits, also those of Oregon, Washington, and North Carolina. The Oregon exhibit contains the skeleton of an immense whale. Japan is next north of these displays, with a very large exhibit, consisting of models of the different kinds of boats used in that country, as well as every species of

fin and shell fish, bait, hooks, etc. The collection of photographs illustrating the fishing industries of the "Flowery Kingdom" is very complete and interesting. East of Japan is the exhibit of Holland, the leading feature of which is a full-rigged herring lugger. Minnesota is next east, showing preserved and dried fish, stuffed aquatic birds, etc. The private display of the San Diego (Cal.) high school is interesting, and the display of reels shown by Milan of Frankfort, Ky., and others will interest all anglers. Of course every one will go to see the large live alligators penned in the lagoon near this building. They can be found in the water near the bridge which crosses the lagoon from this to the Government Building.

Leaving this building by its north front, and turning to the left, the visitor finds a roadway leading to a bridge which crosses the lagoon toward the Illinois Building. On the near shore upon his right hand one sees a fine building used as a restaurant, and known as the **Café de Marine** (F 17). This building is 100 x 130 feet, three stories high. It is to be run as a fish restaurant.

Crossing the bridge above mentioned, whence a beautiful view toward the southwest and southeast is obtained, the visitor finds on his right hand the **Merchant Tailors' World's Fair Building** (E 16). This structure is 55 feet 9 inches square, inside measurement, with porticoes front and rear, which are alike. The building is 94 feet each way, over all. The walls are finished in cream and gold, and beautifully decorated with mural paintings in oil, on canvas, representing the eight great historical periods of dress. First, Adam and Eve making aprons of leaves; second, a barbarian; third, Egyptian; fourth, classical Greek; fifth, medie-

val; sixth, Renaissance; seventh, Louis the XIV. to XVI.; eighth, modern. There are also six frescoes emblematic of the trade. The tailors of the United States may well be proud of it. S. S. Beman was the architect of the building.

The roadway winds gently north and then east, and another bridge is reached, between the lagoon and the North Pond. Crossing this, to the right stands a little building easily recognizable as belonging to the Japanese. This is the **Japanese Tea House** (E 17), composed of two different buildings, constructed in true Japanese style of *kinoti* and other Japanese woods, and bamboo. The floors are covered with heavy mattings, and thick cushions, with carved arm-rests, covered in *Nishijin* fabrics, are provided for guests, who can thus enjoy their tea in the Japanese mode. The people employed about the building are artists in drawing and serving teas.

From these buildings to the next point of interest is but a short distance. It is the **Swedish Restaurant** (E 17), and lies north of the west wing of the Fisheries Building. Its architecture represents a tavern in Southern Sweden, and the structure, cooking, and bill of fare are thoroughly Swedish.

Next in order in this queer agglomeration of eating-houses is the **Polish Café** (E 18), situated at the northeast corner of the Fisheries Building, a fine edifice, whose *cuisine* is devoted to the national dishes of the Polish people, though other edibles are also served here.

From this café the way next leads to the **Home of Izaak Walton** (D 18) which has been faithfully reproduced, and stands on a site on the northeast shore of the North Pond, between the Art Galleries and the Costa Rica Building.

CHAPTER XI.

THE ART BUILDING.



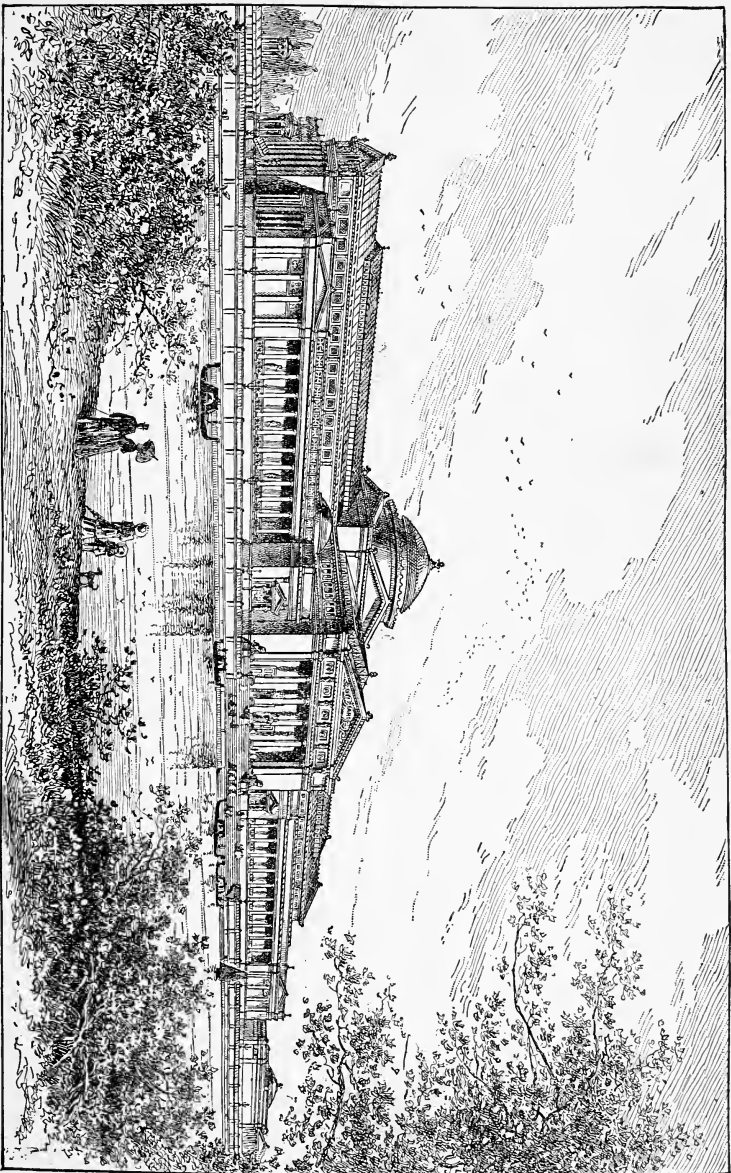
ON no occasion in the world's history has such a collection of works of high art—bronzes, statues, paintings, architectural sculptures, etc.—ever been brought together as that now gathered in its appropriate building at Jackson Park, Chicago. The intellectual treat awaiting the visitor of these exhibits is beyond the power of words to describe. Walking along the shores of the North Pond one finds, about the center of the north shore of the pond, the south door of the main building of the Art Galleries.

THE ART BUILDING

(C 17), designed by C. B. Atwood of Chicago, is in the chastest and finest style of Grecian architecture, the Ionic. In dimensions it is 500 x 300 feet, with an intersecting nave and transept crossing the building north and south, east and west. At the point of intersection rises a flat dome, springing from a gabled pediment above the roof of the building, the diameter of the dome being 60 feet and its height 125 feet. Surmounting the dome is a colossal statue of the famous figure, the "Winged Victory."

The building has four grand entrances, richly ornamented with sculptures and other decorations, and approached by broad flights of steps. Columned porches with gabled pediments lead from the steps to the doorways, and are flanked with shallow square towers, lower than the porch, their fronts bearing gabled ornaments. Along the façades run colonnades with graceful pillars and

square pediments, terminating at the corners in slightly advanced towers, showing the gable style of pediment. At the east and west ends the slightly advanced entrance-ways run up into high, sharp gables, with the receding sides similarly ornamented. The grace and beauty of the façades of the building—especially that toward the south when viewed across the waters of the lagoon—can not be described by mere words. A pillared promenade forty feet wide surrounds the entire building, and between this promenade and the nave are small rooms devoted to special collections of pictures and statuary. On either side of the main building are annexes to accommodate the overflow from the larger structure. In dimensions they are 120 x 200 feet each, one story high. The walls of the colonnaded façades are decorated with extremely fine mural paintings, which typify the rise and progress of the arts. About the principal entrances and upon the exterior frieze are portraits of the old masters and sculptured bas-relief decorations. In color the general tone of the exterior is a cool gray. This building will be made a permanent feature of the park, and has, in consequence, been built in a more substantial manner than any of the others. The principal walls are of brick—covered, of course, with staff—and the galleries, floors, and roof are of iron. On account of the immense value and perishable nature of its contents, it had to be so constructed as to be fireproof, and from this fact arose the idea of making it a permanent structure. It is lighted from the roof with glass skylights, enhancing greatly its value for the display of pictures. Statuary is



THE ART PALACE.

exhibited on the ground-floor, and the walls of this floor as well as those of the galleries are hung with paintings.

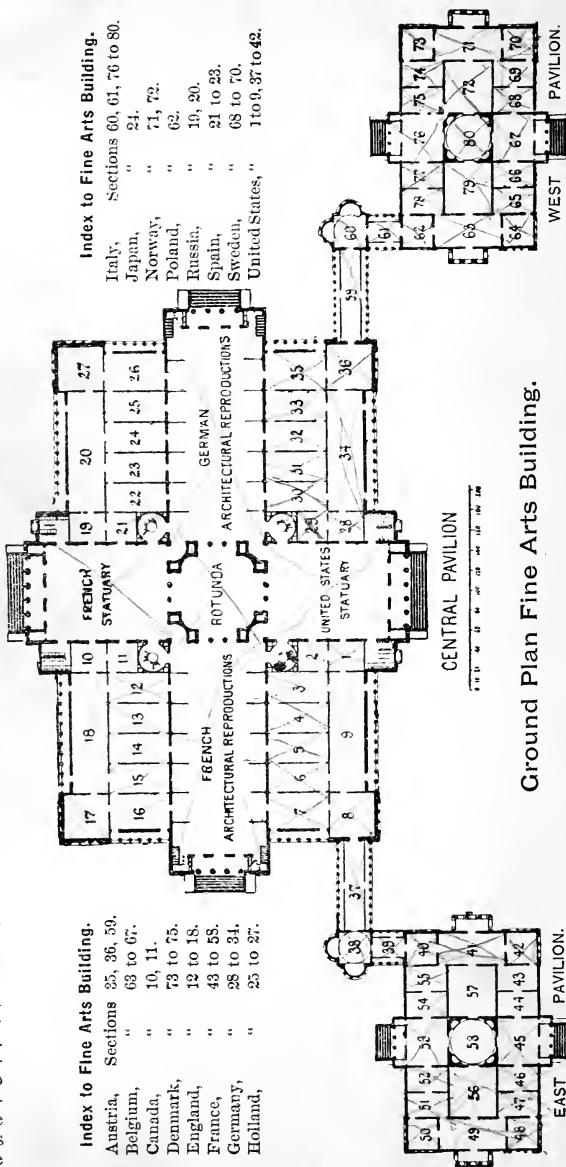
In addition to Martiny's winged figure of "Fame," poised upon a globe over the dome of the building, upon its frieze he has placed others; here is "Architecture," a chaste figure with a stern yet not unpleasing face, denoting intellectuality and study. The lines of her drapery are simple, and altogether different from the flowing robes of the voluptuous figure representing "Painting," every curve and line of whose face and figure speak of gaiety and sensuousness. "Music" is pensive and poetic, her beauty somewhat overshadowed by the melancholy cast of her features and the drooping lines of her figure. "Sculpture" is more vigorous and robust than any of the sisters, and her face and figure are characterized by a strength and firmness superior to those of the others. On each side of these figures are two large

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Italy,	Sections	60, 61, 76 to 80.
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Ground Plan Fine Arts Building.

winged female figures holding garlands of flowers in their hands. There are two female figures on each side of the main entrances supporting the pediments to right and left of doorways. These entrances are guarded by large lions, one on either side, designed by Theodore Baur and A. Phimister Proctor.

The official grouping of the contents of the Fine Arts Building, Department "K" (Halsey C. Ives, chief), is as follows:

GROUP NO.

- 139.—Sculpture.
- 140.—Painting in oil.
- 141.—Painting in water-colors.
- 142.—Painting on ivory, on enamel, on metal, on porcelain, or other wares; fresco-painting on walls.
- 143.—Engravings and etchings; prints.
- 144.—Chalk, charcoal, pastel, and other drawings.
- 145.—Antique and modern carvings; engravings in medallions, or in gems, cameos, intaglios.
- 146.—Exhibits of private collections.

Loan collections which consist of the works of artists of various nationalities will be found massed together in the space devoted to such collections in the United States section, regardless of the nationalities of the painters of the pictures.

In the German section many beautiful statues and groups of statuary are to be found, among which the following are some of the most notable. In Room 30 in this section is the bronze figure, "The Messenger from Marathon," by Max Kruse, and the "Fisherman and Mermaid," also bronze, by Unger. In Room 34 are several very fine bronzes, and in 33 is "Saved," by Adolph Brutt; also "Eve," by the same artist. "The Devil Catching Flies" is peculiarly Germanesque in treatment. The artist is Sommer. Herter shows a "Triton Catching a Mermaid." Siemering has a strong figure typifying "Peace." Heiderich exhibits two hunting groups, "In the Open Field" and "Badger Hunting." In painting, Schlabitx has a beautiful "Church Interior," Norman a fine lake and mountain view. Wimmer's portrait

of William II. is excellent, and a large nude figure by Stockinger is well drawn and colored. An "Interior Scene" by Fischer-Cörlin is good, and two marines by Bartels are excellent. Von Stettin's "Italian Boys in Paris" is particularly strong in color and drawing. In Room 34 Bohrdt's "Marine," is magnificent,



"Music." Philip Martiny, Sculptor.

and nearly as good is the "View on the Beach." Gude's "Marine" is also fine, but the most attractive picture in the room is Papperitz's "Daughter of Herodias." Hildebrand's immense canvas, "Tullia attempting to drive her chariot over the body of her murdered father," is very strongly drawn and painted. In Room 33 perhaps

the best canvas is Volz' "Mary." "The Nun," by Hœcker, is good, as are the "Death of Dante," by Friederich; "Chamois Hunter" and "Rafting on the Isar River," by Karl Knabl—these are all from Munich; "Near Naples," by Achenbach; "Alone," by Alberts; "Village in the Spessart," by Andorf; "The Wedding Morn," by Bachman; "The Martyr's Daughter," by Baur; "On the Heights," by Von der Beck; "The Vidette," by Carl Becker; "Sinai," by Bracht; "The Surprise," by J. von Brandt; "Carnival in Greece," Gysis; "North German Landscape," Malchin; "At the Sick Bed," by Vautier; "The Berlin Congress," by Von Werner; and many portraits. The above-named paintings display the merits of every school of painting in the empire. In portraits, that of Professor Virchow, by Lehnbach, is probably the best of the collection. "The Spinners" is excellent. "Sheep," by Zügel, and "Cattle," by Baisch, are fine paintings. In Room 33 Branswetter's "Christ" is an exceedingly strong painting, as is the "Rolling Mill," by Menzel. Lehnbach's portrait of Pope Leo is above criticism. In Room 31 the strongest works are "The Review," by Schmidt; "A Portrait," by Lehnbach; and the "Congress of Nations," by A. von Werner. In Room 30 are a fine marine and river view, a desert scene, and a mountain landscape.

In excellence but few, if any, of the exhibits surpass that of Austria. In Room 36 are five panels by Hans Makart, representing "The Five Senses." These are five nude female figures, and in drawing and color are unsurpassed. "Never Returns," by Payer, is a strong though somber canvas. Other fine pictures are "Equestrian Portrait of Washington," by Huber; Von Bloss' "Children with Orange"; Bacher's "Mother of Christ," etc. In Room 35 is Brozik's magnificent picture "The Defense of Prague"; Knupfer's "Mermaid and Man"; Von Deffrigger's "Men and Girls Drinking"; Schmid's "Suffer Little Children"; Wertheimer's "Vision"; Müller's "Market Place at Cairo," and Deutsch's "Egyptian In-

terior." Mme. Weisingen, Austria's most famous woman painter, sends "Morning at the Seashore," and others. Portraits of members of the royal family, by Victor Tilgner, the court painter, have been sent by the Emperor Franz Joseph himself. The microscopically small paintings of A. Pazmandy, a Hungarian artist, are very curious—one, "The Landing of Columbus," is half an inch square, and contains seventeen human figures, besides boats, sea, land, etc. They are highly finished paintings.

The French section contains a superb display. One group of statuary represents "The First Funeral" (Abel's); "The Return," a bronze relief; "Egyptian Harp Player," bronze; "Jezebel Torn by Dogs"; "Genius of the Grave"; "Ninon"; "The First Sin"; "The First Born," and others. Probably the most intense work in this exhibit is "The Bullet in the Head," an old woman holding in her lap the dead body of her grandchild, killed during the *Coup d'Etat*. Other fine ones are Fremiet's "Jeanne d'Arc," Falguire's "French Republic," Idrac's "Salamambo"; four figures from the Lamericiere Monument, by Dubois; two groups by Mercie; Cain's "Attack of the Tigers," and Berria's famous "Child Mozart."

In the French exhibit there is also a magnificent display of historic sculptures, consisting of a collection of casts, duplications of the most important reproductions of works shown in the Museum of Comparative Sculpture, in the Trocadero Palace, in Paris. These casts show portions of the façades of churches and cathedrals, grand portals, beautiful galleries, altars, statues, columns, capitals, etc. They are as perfect as the highest degree of French art and skill can make them, even the time-worn appearance of the originals being faithfully reproduced. These replicas are not reduced in size, and consequently some of them are very large; one, 41 x 24 feet, shows a portion of the Church of St. Giles; one, 20 x 36 feet, is from the gallery of Limoges Cathedral; one, from the "Portal of the Virgin," from Notre Dame, Paris, is 18 x 25 feet, etc. The architecture

and sculptures represented begin with the art era of the twelfth century, and are followed down to the seventeenth century era continuously. The "Christ of Amiens" shows the height to which the sculptor's art had risen in the medieval ages.

In the French section are found, among hundreds of first-class canvases, the following, of world-wide celebrity: Dagnan Bouveret's famous "Conscripts"; "Love's Captives," by Aubert; "The Twins," by Mme. Demont-Breton; "A Blessed One," by Coursois; "The Rehearsal," by Aublet; "Returning from Market," by Morceau; "La Paix," by Michel; "La Leda," by Souchetet; "Catharine de Russie," by Deloye; "Judith," by D'Aizelim; the Talleyrand "Portrait of Columbus." Near the east door is seen "Dawn," by Madaline Lenoir, and St. Pierre's "Saadia," gorgeous in tone and perfect in drawing. Wencker's "Blacksmith," and "Marat," by Saulies, are good. Delacroix exhibits a beautiful nude figure, and Perairie a magnificent "landscape," on a very large canvas. Clairin's "Day on the Lagoon"; Berand's "Dead Christ"; "Blessing the Bread," an old female figure, by Deully; a nude figure, by Axiletti; a female figure, by Bisson, and one by Brouillet; Adan's "Girl and Flowers"; Jules Breton's "Pardon of Kergoet"; Virginie Demont-Breton's "Bathing" and "Children and Dog," and Dantan's "Studio," are exceedingly fine. In the second room to the left of the entrance is Bonnat's "Portrait of Cardinal Lavagierie," the finest portrait at the Exposition. A "Girl Martyr," by Cavé, in the same room, is very fine.

English artists exhibit numerous very fine portraits and landscapes, prominent among which may be mentioned "The Roll Call," by Lady Butler, the greatest English woman artist. This is loaned by the queen, who also sends twenty-two portraits of members of the royal family. The original portrait of Pocahontas, painted in 1612, is sent by a descendant of the Indian princess. There are "Needless Alarm" and "Bath of Psyche," by Frederick Leighton.

Others in this class are "Halcyon Weather," by Sir John Miller; "Roman Bath," by Alma Tadema; "The Harvest Moon," by G. H. Mason; "The Maiden's Race," by Wegnin; "Forging the Anchor," by Forbes; "Storm at Harvest," by Losinell; "The Gentle Craft," by Marks;



"Painting." Philip Martiny, Sculptor,

"The Last Muster," by Herkimer; "Monmouth Pleading for His Life," by Pettie; "Under the Sea Wall," by Pointer; "Victorious," by Sir James Linton; "Sons of the Brave," by Morris; "Sea of Galilee," by Goodall, and numbers of others.

Belgium exhibits many notable works of art, among which there is only space to particularly mention:

"The Avenue of Oaks" and "Winter," by Lamoriniere; "Martyrs," by Verhas; "Nuns," by Tytgadt; "Girls and Cherries," by Bource; "Emigrants," by Tarasyns, all in Room 63. In 64, "The Last Day of Pompeii," by Slingeneyer; "The Bather," by Fischepet. In Room 65 the finest are a "Lake Scene," by Kegejahn, and "Jalousie." In Room 66, Claus' "Cock Fight," Oom's "Cupid in Ambush," and Bouvier's "Marine." In Room 67, Lefebvre's "Arab Encampment," Roszman's "Female Figure," and Carpenter's "Children and Goat" are excellent.

Sweden contributes to the art display the following fine canvases: "Night on the Swedish Coast," "Misty Night on the Oise," and "View on the West Coast of Sweden," by Wahlberg; "The Forest," "Autumn Day," and "The Temple," by Prince Eugene; "Lap Running on Snow-shoes" and "Landscape with Laps," by Tiren; "Night" and others, by Nordstrom. In etchings, water-colors, and engravings there are some very fine productions, and the sculptures are likewise strong.

In the Danish exhibit, among other paintings is the famous one of the royal family, by Tuxen, who also exhibits "Susanne and the Elders," and Matthieson's "Teamster and Horses" and "Imprisonment of Chancellor Griffenfeldt," the latter exceedingly fine in drawing and rich in color. Other fine ones are Hyerdahl's "Bathers" and "Girl and Boy," in Room 71. In Room 74 are Pederson's very oriental "Isaac and Rebecca," and "Moses Striking the Rock," by Jerndorff. In Room 73 are Zahrtmann's "Job and His Friends"; a "Marine," by Lacour; "Night on the North Sea," by Locher; and a "Marine," by Ornesen.

In the Norwegian gallery, where forty-five artists are represented by one hundred and fifty pictures, a striking one is the very large canvas of Krogh, representing "The Discovery of Vineland (America) by Lief Ericson." Dirik's "Winter Scene at Sea," Sindring's "Cattle," Munttie's "Winter Scene in Village," and

Wentzel's "First Communion Feast" are all good.

The collection from Italy is not large, but it contains some very fine pictures. The Pope sends four copies of Raphael's masterpieces done in mosaic. There are two genuine "Madonnas," known since 1548; a portrait of Cardinal del Monte, from the Medici gallery; a "Madonna and Child," and "The Saints." Among the water-colors is the immense one of Aureli, "The Presentation of Richelieu to Henri IV." Gabrini sends fourteen canvases, the most important one a large painting of "The Landing of Columbus." The exhibit of statuary is very fine. "The Republic of the United States" and "Companions in Misfortune" are by Bistolfi; "American Mythology" and a statue of "Burns," by Apolloni.

Holland, "the land of Rembrandt," sends a complete and characteristic collection. On view are: "At Anchor" and others, by Mesdag; "Moonlight on the Rhine," etc., by Mrs. Mesdag; "Alone in the World" and "A Type of Fisherman," by Israels; "The Synagogue in Amsterdam" and others, by Bosboom; "Cows Going Home" and "Plowing the Fields," by Mauve; "Between the Hague and Delft," by Jacob Maris; "Under the Willows," by William Maris; "Girl Sleeping on the Dunes," by Artz; "Landscape with Cattle," by De Haas. Vos, Henrietta Renner, Mrs. Rosenboom, and others are represented. The largest canvas is "An Old Woman's Almshouse." Mr. A. Preyer is the Commissioner from this country.

The art exhibit of Japan differs, of course, from that of other countries. It includes, however, paintings in oil and water-colors on canvas, wood, and silk; metal-work, artistic in itself as well as in its decorations; wood-carvings, tapestries, embroidery, lacquer-work, enamel and porcelain wares.

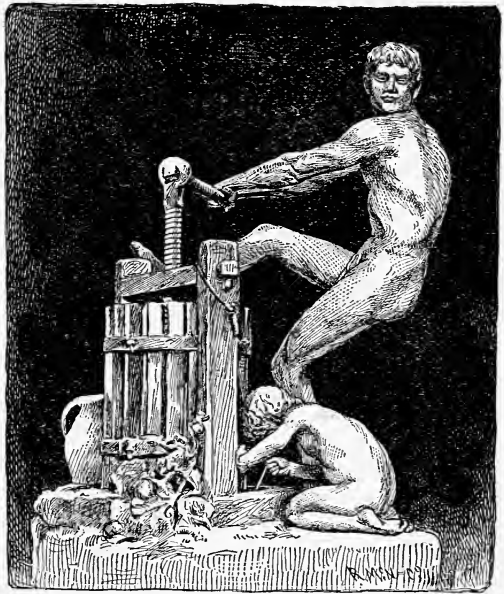
Brazil displays about one hundred and fifty paintings and a number of pieces of statuary. Among the latter is "The Christ" of Brandao.

In the American section the display of paintings, statuary, drawings, etc.,

is bewildering in its riches and the immense number of subjects shown. American artists from Paris, Rome, and other cities of Europe, and from every part of the United States, are fully represented, and it is thus rendered extremely difficult to select from the innumerable canvases, all excellent in their lines, the particular ones most deserving of mention. In sculpture, are Gelert's "Struggle for Work," "Theseus," and "Little Architect"; Bush-Brown's "Indian Buffalo Hunt"; St. Gaudens' "Logan"; Partridge's "Shakespeare," "Hamilton," and others; Powers' (son of the great American sculptor, Hiram Powers) "Figure of a Buffalo"; Miss Peddle's "Virgin Mary"; Bartlett's bronze, "Bohemian Teaching Bear to Dance"; Tilden's "Bear Hunter"; Dollin's "Indian Cavalier"; Hartley's "Pan"; French's "Angel of Death and the Sculptor"; Nehau's busts, "Primavera" and "Portrait of a Lady"; Mrs. Shaw's "Family Group"; Boyle's "Stone Age"; Calder's "Cordelia" and "Boy with Ribbon"; Elwell's "Dickens and Little Nell"; Grafly's "Dædalus"; Kretschmar's "Aurora" and "Temptation"; Murray's "Bust of Walt Whitman." Triebel, a young sculptor, shows some fine work, "Mysterious Music," a bronze; "The First Fish," "Love Knows no Caste," and a bust of General Logan, that is excellent. His low reliefs of Donatello and Savonarola are very strong.

To show the utter impossibility of giving even mere mention to the hosts of fine American paintings and other works of art, it is best to give the reader some idea of their number, and this can be done by stating that of New York's 1,350 paintings offered,

325 were accepted; Philadelphia presented about 600—112 accepted; Boston, 600—139 accepted, etc. These of oil-paintings alone. Most of the noted American artists are represented, as Chase in marines; J. G. Brown, known as "Gamin," from his paintings of street Arabs; Elihu Vedder, distinguished for his choice of weird subjects; E. A. Abbey, painter of genre subjects; William Hamilton Gibson, Peter Moran, Eastman Johnson, Swain Gifford, S. J. Farrer, Carl Marr, O. L. Warner,



"The Cider-Press."

Blashfield, Gari Melchers, George Hitchcock, Anna Lea Merritt, J. Alden Weir, John G. Borglum, Carrie Brooks, Enella Benedict, Fannie E. Duvall, Charles Heberer, John H. Fry, Laurie Wallace, Douglass Volk, F. Reagh, Winslow Homer, H. F. Farny, E. A. Burbank, Jules Guerin, Charles Corwin, Frank Fowler, Dielman, Stewart, Ida Waugh, and others.

The loan exhibits are magnificent,

comprising some of the finest works of the best masters—ancient and modern, American and European.

These pictures have not been gathered into national groups, but have been hung solely with regard to the best effect of light and surroundings upon the paintings. Pictures by Constable, representing the early English school; Diaz' "Descent of the Bohemians"; Corot's "Evening," from the Jay Gould collection; "Orpheus" and "The Flight from Sodom," by the same artist; a "Landscape," by Rousseau; Millet's "Pig Killers"; Delacroix' "Columbus at the Convent of St. Anne"; Decamp's "Job and His Friends"; Fromentin's "Audience with a Caliph" and "The Falconer"; Daubigny's "Cooper Shop"; Troyon's "Cattle and Sheep"; Meissonier's "The Lost Game"; De Neuville's "Spy"; Breton's "Colza Gatherers"; Mauve's "The Shepherd's Flock"; Ingre's "Cardinal Bompiani Presenting His Niece to

Raphael"; Gerome's "Son Emmence Grise"; Tadema's "Reading from Homer"; "The Beach at Portici," Fortuni's last work (unfinished); Puvis de Chavannes' "Summer," "Hope," and "Dawn"; Manet's "Dead Toreador"; Dega's "Ballet Girl"; Cazin's "Moonlight," and others; nearly every prominent artist in Europe and America being represented by his works, secured through the untiring efforts of Miss Hallowell.

Leaving this building by the west entrance of the main building, and walking southward, one beholds on the lawn of the Ohio Building a group known as the "Ohio Gracchi," and passing on, finds north of the Woman's Building the **Public Comfort Building** (E 18). Here umbrellas, parcels, etc., may be checked.

Southwest of this building is the **Merck Building** (F 14), whose exhibit will prove interesting to persons engaged in the drug or chemical line.

CHAPTER XII.

THE WOMAN'S BUILDING, ETC.



O the women of America and their sisters throughout the world great credit is due for the part they have taken in the great Columbian Exposition.

Not only have the women of the great nations, such as France, England, etc., contributed of their talents and their works, but those of savage and half-civilized nations, such as Siam, Ceylon, and even Africa, are likewise represented in the

the style of the Italian Renaissance. The opportunity which it affords for a roof-garden accents the beauty of the design. The caryatids were modeled by Miss Yandell of Louisville and the groups of figures standing on the roof-line were designed by Miss Rideout of San Francisco. The interior of the building has been arranged and decorated in a style harmonizing with the exterior. The scheme of color, which begins in the gallery with an ivory white, is carried out in cream and other tints, illustrating the radiation of light from a central point. There are a number of very important painted decorations. Mrs. MacMonnies' large composition representing primitive woman occupies the tympanum in the north end of the gallery, while that of Miss Cassat, showing modern women, is placed in the corresponding position in the south end. The main parlor on the east was decorated and furnished by the women of Cincinnati, and on either side are smaller parlors furnished and decorated by the women of California, Kentucky, and Connecticut. On the west of the gallery is the library, the cases of which are filled by the literary works of women of all countries and periods. The finish and decoration of this beautiful room was donated by the women of New York. The ceiling is an important composition painted by Mrs. Dora Wheeler Keith.

(F 15). Foremost among the women of America, and one to whom so much of the Exposition's success is due, is Mrs. Potter Palmer, the esteemed President of the Board of Lady Managers.

With considerable pleasure and pardonable pride the publishers here present to the reader the graceful and interesting article which Mrs. Potter Palmer has been good enough to prepare especially for "The Handbook of the Exposition." Entitling her contribution "**Woman and Her Work at the World's Columbian Exposition,**" Mrs. Potter Palmer thus proceeds:

The **Woman's Building** (F 15) in the Columbian Exposition is one of the most interesting of the great aggregation of wonderful exhibition structures. It was designed by Miss Sophia G. Hayden of Boston, and is of

The assembly-room, at the north end of the gallery, will be the scene of many interesting gatherings during the time of the Exposition. Here will be given instructive talks by able and distinguished women. These talks will occur every day at stated hours, and will embrace domestic sciences, philanthropy, literature, and indeed every topic in which women are

interested, and which is illustrated in this Exposition.

At the south end of the gallery is the association-room, in which is located the headquarters of the strongest and most influential organizations. Here are represented the associated efforts of women in education, philanthropy, and sociology.

Upon the main floor the south end is devoted to exhibits of foreign countries—curious and valuable exhibits

special mark of favor, they never before having left Italy.

Relics of Queen Isabella have been given a place of honor, as indeed is fitting upon this occasion, which commemorates the discovery of America, due in so great a degree to the ability of Queen Isabella to comprehend and promote the plans of Columbus.

On the main floor are found the salesrooms, where is provided an opportunity to sell articles which illustrate the peculiar ability of women to apply art to ordinary fabrics and uses, and thereby produce articles of beauty and value.

The Board of Lady Managers is looking forward to the erection of a Memorial Building, by means of which may be commemorated the part taken by women in the Columbian Exposition, and which may provide a permanent home for many of the beautiful decorations of the Woman's Building, and also for many of the most interesting exhibits which have been presented by foreign countries. In order to create a fund, it has been decided to devote to this purpose the proceeds from the sales of certain souvenirs in the Woman's Building. Among these perhaps the most attractive is a miniature model of the building itself. Its architectural beauty will thus be commemorated, and form a charming souvenir of the Exposition. Another memento, quite in line with the present public taste, is the

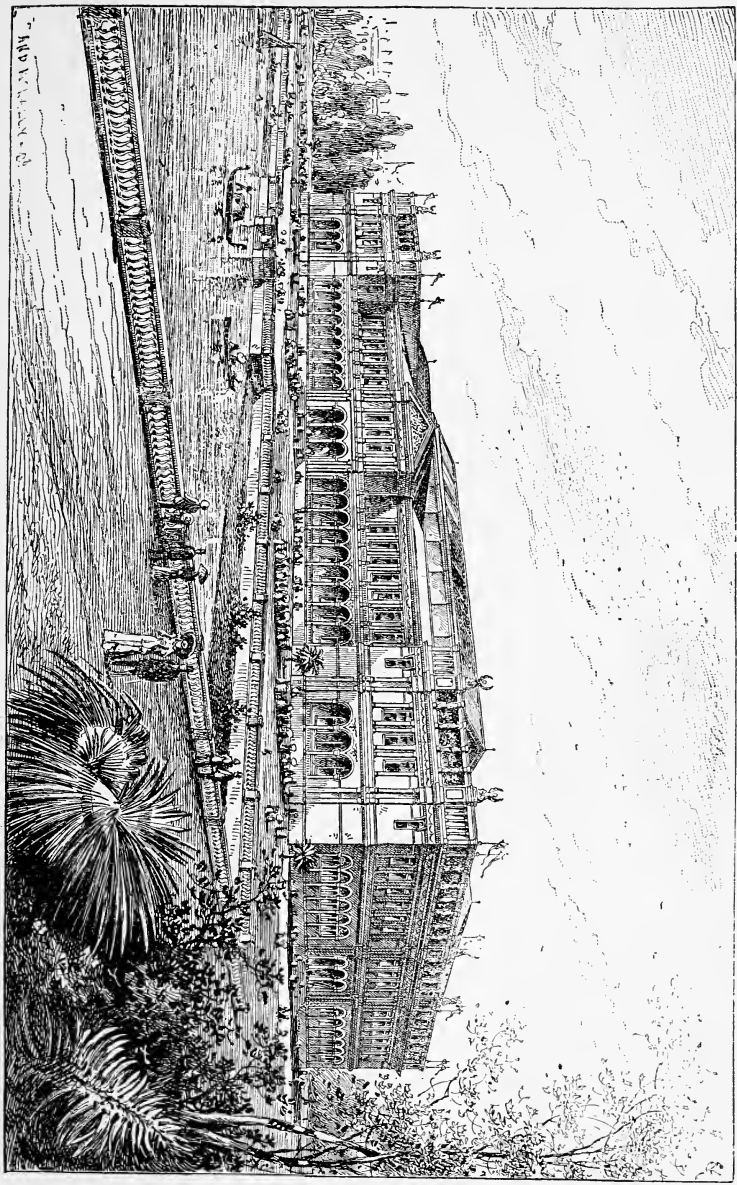


Mrs. Potter Palmer.

from Europe, Asia, Africa, the Americas, and the islands of the sea being here suitably grouped. At the north end of the main floor is the English exhibit, and also the domestic exhibit, which represents the work of the women of the United States. This work will be found to cover schools, factories, applied arts, and inventions.

The loan collection, installed in the main gallery, embraces the priceless laces of Queen Margherita of Italy, which were offered the board as a

souvenir spoon, which is made in two sizes. This spoon has represented upon the handle the goddess of industry, upon the bowl an etching of the Woman's Building. Another memento of some interest is a photograph of the official flag of the Columbian Commission. The flag itself occupies a place in the Gallery of Honor, and has an interesting history, the silk being from cocoons raised in twenty-two States, and having been reeled and spun by women. The staff is composed of pieces of



THE WOMAN'S BUILDING 3.

historic wood. The eagle surmounting the staff is of metal from the old Chicago fire-bell.

BERTHA HONORÉ PALMER,
President Board of Lady Managers
World's Columbian Exposition.

The plan of the Woman's Building was laid out to serve the dual purpose for which the building was intended—that is, to be the headquarters for the women connected with the Fair, and also to afford space for exhibits. Under these circumstances it was necessary to divide the space granted, 200 x 400 feet, into several large floor-areas, and a larger number of small apartments, which should serve as committee-rooms, parlors, assembly-rooms, and offices. Most of these small rooms are on the second story, and a third story was added later, to afford still more space for offices. The ground-plan of the building is symmetrical north and south, on the axis of the Midway Plaisance.

The main feature is the great hall, 67 feet wide by 250 feet long, and attaining an exterior height of 64 feet. This is lighted by a skylight in the form of panels of the elliptical vault with which it is roofed. Around this all the small apartments are grouped in a lower two-story structure, which forms the four façades of the building. Near each of the four corners of this hall staircases are placed which lead to a gallery overlooking the hall. This gallery, in the form of an arcade, extends entirely around the central court, and affords means of intercommunication for the second-story rooms. The latter, with the exception of an assembly-room in the north wing, are small rooms. The third story covers only a portion of the end pavilion. It is a low structure, occupying the middle of an open deck, which is the roof of the second story. This deck is surrounded by a screen of pillars, and is to be used as a roof-garden. The exterior treatment is evolved from these conditions. The horizontal dimension is divided into two stories—the first-story order being twenty-one feet; the second, twenty-three feet, the whole resting on a five-foot base. The lower

order consists of round arches resting on Doric pilasters, between which the windows are placed. The second story is treated with coupled pilasters, of a modified Corinthian type, which support a wide frieze and cornice. The central features of the east and west façades, which are similar, are the entrance porticoes. These are two stories in height, and are brought forward some fourteen feet from the main wall. Three arches of the lower order form the entrance, Ionic columns being substituted for pilasters.

The second story is an open balcony surrounded by Corinthian columns, which support a pediment evolved from the second-story cornice. This pediment is decorated with a bas-relief representing the occupations of women, and was designed and modeled by Miss Alice Rideout of San Francisco. Connecting the entrance porticoes to the end pavilions are open arcades, which form balconies to the second stories. The end pavilions have a frontage of 80 feet and are 200 feet deep, forming the north and south sides of the building. To these a third order is added in the form of a screen of small columns and caryatids, which surround the roof-gardens before mentioned. The walls of the central hall rise above the surrounding roofs and are pierced with clear-story windows.

The oriental details of this building are modeled after classic and Italian Renaissance types, and on account of the comparative small size and scale of the building are more delicate and refined than those of the other main structures of the Fair.

SOPHIA G. HAYDEN,
Architect.

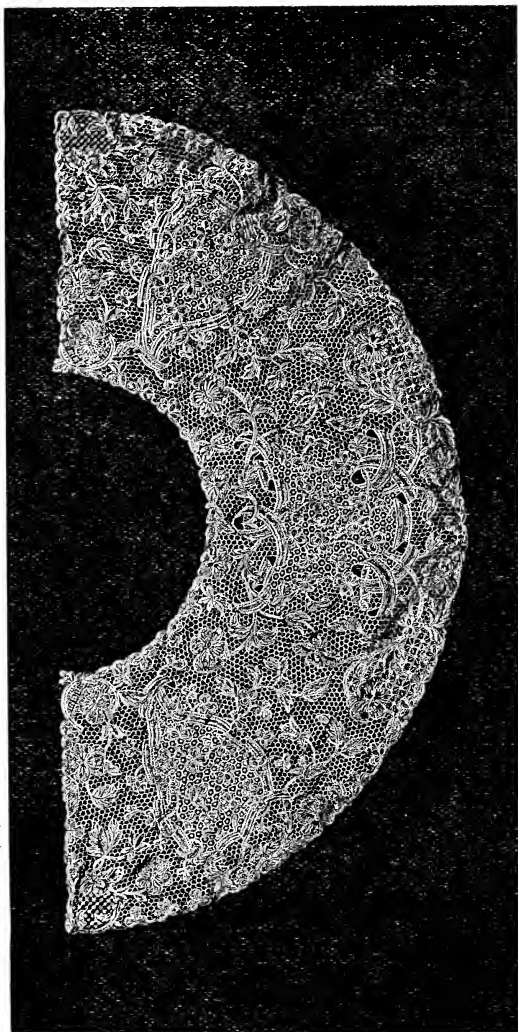
Decorations of the Woman's Building.—At the end of the Gallery of Honor are two mural paintings; one by Miss Cassat, representing "Modern Women"; the other by Mrs. MacMonnies, "Primitive Women." On each side are two panel paintings, by women artists. Those on the south side represent a group of Puritan maidens, painted by Mrs. Sherwood and her sister, Miss Lydia Emmett;

those on the north side are the work of Miss Fairchild and Mrs. Amanda

background for the canvases. A broad gold frieze surrounds the gallery,

and on the panels between the arches are inscribed the names of famous women, from the earliest Bible heroines to the latest modern belles. The library ceiling was decorated by Mrs. Dora Wheeler Keith; the figures representing science, romance, and imagination. The four corner paintings illustrate the four departments of literature; the whole design connected by a band of small winged Cupids and cherubs twining garlanded wreaths of flowers with the flowing draperies. In this room are books by the women authors of the world, and autographs, on winged screens, of many of the most famous of the gentler sex. The carvings on and about the cases and friezes were all done by women. The north and south porticoes are ornamented with shell-pink tiling; and the east and west *loggia* are finished in salmon pink, with panelings of pale green. On each side of the doorways are canvas panels, bearing figures representing the occupations of women.

Flat Needlepoint Lace Fan Cover from the Presentation Convent Industry, Youghal, County Cork.



Sewell. The drapings between the panels and end paintings are of gold-colored cloth, forming an effective

The pediment and statues on the roof-line (reproduced) are by Miss Alice Rideout of California. The first

group represents woman's virtues; the central figure typifies woman's spirituality, with the pelican—which symbolizes love and sacrifice—at her feet. A nun laying her jewels upon the altar typifies "Sacrifice." "Charity" stands to the left of "Virtue." The second group represents woman as the genius of civilization, with a figure at her right representing a student; on her left is a woman groping for the light, as yet in mental darkness. At the feet of the central figure is the bird of Minerva, the owl, representing "Wisdom." The pediment represents woman's work in the progress of civilization. The figures typify "Charity," "Beneficence," "Literature," "Art," and "Home Life." The caryatids sustaining the roof-garden are the work of Miss Enid Yandell of Louisville. The mural decorations of the Gothic dining-room are by Miss Pitman. "Youth," in the frieze of the building, by Ida J. Burgess, is quite charming; as indeed are all of the figures in the decorations. At the north end of the building appears the name of Bertha Honoré Palmer, president of the Board of Lady Managers, and at the south end, that of Sophia G. Hayden, the architect.

In the southeast corner of the first floor is the German exhibit, next to which is that of Ceylon. Spain comes next, with a staff pavilion in Moorish design. In the collection is the sword of Her Majesty Isabella of Spain, the patron of Columbus, which is preserved in the Royal Armory at Madrid; this, together with a portrait of Isabella and some jewels which belonged to her, occupies the place of honor in the Spanish women's exhibit. Spain is followed by Siam and Sweden and Norway, in the order named. The Japanese exhibit is also located in this section, with vases, screens, etc., all made by women. In the Swedish exhibit is a fine portrait of Queen Sophia of Sweden. This exhibit is in the southwest corner of the building.

On the west wall of the main hall are the following, among other fine paintings: A "Female Portrait," by A. E. Klumpke; a "Female Figure,"

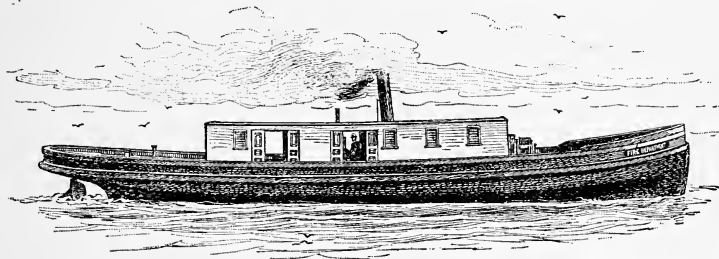
by Enilda Q. Loomis; an "Oriental Female Figure," by K. A. Carl, and "Children Blowing Bubbles," by the same artist; a "Female Figure," by M. H. Carlisle; and "Eurydice Sinking Back to Hades," by H. Roe; an "Army Scene" and a fine "Female Figure," by Louise Jopling. These are all fine paintings, strong in drawing and rich in coloring. On the east side are: A "Marine View," by Elodie Lavilette; a "Female Figure," by Louise Abbema; "Flowers," by Jenny Villebesseyx; "Girl and Goat," by Euphémie Murcison; "Music," by Maximilienne Guyon, and an "Interior," by I. Buchet. All of these are very fine. Ascending the staircase at the southeast corner, one finds at the *entresol* landing a case of dressed dolls, and at the head of the staircase the entrance to the board-rooms. In the first of these are several portraits. A painting of dogs, "Watching and Waiting," by Lilly I. Jackson, is good, as are also "The Mandolin Player," by Florence Mackubin; "Head of Negro Woman," by M. Kinkead; "Portrait of Boy," by L. M. Stewart. To the right of these rooms, as one faces south, is a large exhibition-room, the first door of which opens on the Australian display. In the American section are American female college displays, among which is a fine little boudoir in white and blue and gold, placed by La Salle Seminary. On the west side of this gallery-floor are three rooms, the central one a finely decorated library, already mentioned. In the northwest corner are the cooking-school exhibits, and next on the right a fine assembly-room. Here is a beautiful set of benches, desks, tables, etc., sent from Mobile, Ala. There are some fine portraits displayed, notably that of Angelica Kaufman. The eastern stained windows are rich and beautiful. First on the east side, as one goes toward the southern end of the building, are the Japanese rooms, decorated with bamboo screens and panels. The ceiling is finely decorated. The rooms of California, Cincinnati, and Kentucky come next; all handsomely decorated, as is also that of Connecticut.

Owing to the large number of dis-

plays, it can not be expected that all, or even a large part of them, can be mentioned. England's women artists have a splendid collection of their works. Miss Sears of Boston contributes a fine stained-glass window. The following are the works of lady artists and designers: Embroidered portieres, by Misses Foote and Fran-

Building," adapted from "Three Girls in a Flat." Price, in paper, 50 cents; in blue and white cloth, \$1.

At this booth is sold a pencil which is an exact fac-simile of the nail of copper, silver, and gold presented by the State of Montana to the Board of Lady Managers, and driven by its president at the completion of the



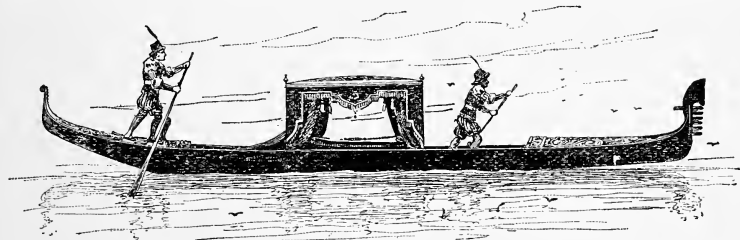
Fire-boat "Fire Queen."

cis; fine pottery, by Mrs. E. S. Marchall, and others. The exhibits by the women of foreign nations are superb, and consist of laces, embroideries, oil-paintings, water-colors, carvings, books, etc. Mexican women contribute fine feather-work and similar fabrics; the women of Fayal send very delicate needle-work on silk, linen, etc.; the French display em-

Woman's Building. Price, 50 cents.

After viewing the treasures in this temple devoted to Juno and Vesta, the visitor in search of novelties will find the **Homeopathic Headquarters** (G 14), immediately back of the southwest corner of the Woman's Building.

If sufficiently fatigued to enjoy a trip on the beautiful lagoons, the visitor has but to walk to the landing at the



Gondola.

broideries, raised work, and similar decorations; the Armenian Christian women, unique but exceedingly fine work, and Turkish women, exquisite embroidery.

In addition to other souvenirs to be had in this building, Miss Laura Hayes has been granted a concession to sell, at the Violet Booth, a book entitled "The Story of the Woman's

east entrance to the Woman's Building, where he may have choice of many different kinds of crafts. Before speaking of these, however, a few words in regard to a very useful though not ornamental feature, and to some curios, may not be amiss.

The boat named the "**Fire Queen**," which has been provided to assist in quelling any fires that may occur on

the Fair grounds, is 75 feet long and 16 feet wide, and draws only $3\frac{1}{2}$ feet. Her guards and housings are very low, to enable her to glide easily under the lagoon bridges. She has the capacity of six ordinary fire-engines, and can throw two streams clear over the dome of the Administration Building. She has five plugs from which to throw water, and carries 2,900 feet of hose. She can

boats, each one unique in its way, and each in its construction emphasizing the peculiarities of the land from which it comes. In a miniature harbor two birch-bark canoes, brought from Hudson Bay, swing at the end of grass ropes. A little farther along is seen the picturesque Klingit canoe, which the Alaskan Indians use on their rivers. The bragozza, with its colored sails, reminds visitors of Venice, as seen in the picture-books. Among other boats are the Brazilian jangada, and two typical boats from Ceylon. They are the *baisa*, or mail-boat, and outrigger, or Ceylon yacht. Now to the craft by which the visitor's trip must be made.

The **Gondola Company** has twenty gondolas and four bissones, propelled by sixty gondoliers. The costumes of the gondoliers are of bright colors, after the style of the fourteenth century. The canopies of the gondolas and bissones are of rich heavy velvet, with linings of delicate tints to match; the roofs covered with heavy satin. Gold fringe, tassels, and cords are used to ornament these canopies.

There are also **Electric Launches**. The course over which they run measures about three miles for the round trip, and there are landings at all the large buildings and principal points of interest. They are about sixteen feet in length over all, with a beam of 6 feet 3 inches, and a draught of about twenty-eight inches. They are elegantly finished in mahogany, are luxuriously cushioned and carpeted, and carry about thirty passengers each. Batteries and motors are placed beneath the seats and flooring, so that the utmost carrying capacity is availed of; and they are absolutely free from smoke, grease, offensive odors, and vibration. The speed of the launches on the lagoons is limited to six miles an hour, but they can be spurred to a rate of nine to twelve miles when desired. The launches are provided with gaily striped canopies to protect passengers from the sun, and with side weather-curtains for use on stormy days, or in case of a sudden shower.



Gondolier.

throw 2,200 gallons of water per minute, and altogether is admirably adapted for the purpose for which she was built.

Drawn up in the rushes that fringe the Wooded Island are half-a-hundred

CHAPTER XIII.

THE FOREIGN BUILDINGS.



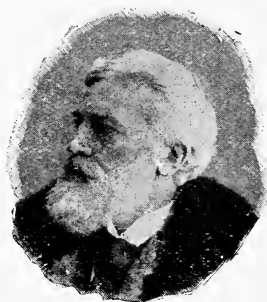
THE people of the civilized world who failed to respond right royally to Columbia's invitation are few indeed in number, for either by a separate and distinctive

building or by national exhibits, or both, most of the many nations of the earth are represented on the grounds of Jackson Park.

The foreign buildings are in close proximity to the North Pier, which is reached by the smaller excursion steamers from Chicago's Lake Front; and within easy distance of the principal pier, by means of steam-launches, for those arriving by the larger vessels. Another method of easily reaching the foreign-building district, and especially suited for those going by any of the railroads, is by transfer from them to the Intramural Elevated Railroad, alighting at the Iowa State Building or at the loop by the Fisheries Building. Assuming the visitor will select the water-route, the first of the foreign buildings he notices after landing near the Naval exhibit is that of England. It is a typical English "half-timber" house of the style of the sixteenth century, and has been officially named "**Victoria House**" (E 20). The building is generally characteristic of the best type of English half-timber houses of the time of Henry VIII. Terra cotta, however, is used extensively in the lower story, with red brick facing and mullioned windows. The upper

portion is of half-timber construction of natural oak timbers, with overhanging gables and tiled roofs. The plan forms three sides of a quadrangle, with the open side next the lake, inclosed by a raised terrace with balustrade. The center, on the front or inland side, is recessed, with steps leading from both sides up to the covered porticoes which open into a large central hall. On one side of the hall is a large library and reception-rooms; and on the other side, the secretary's office, and other rooms required for the work of the Commission. On the first floor is a large suite of rooms and offices. The walls and ceilings of the principal rooms are elaborately paneled. Colonel Edis, the architect who designed the building, has also furnished special designs for all internal fittings and furniture.

The exhibits are numerous, some of which are as follows: A large scale map



Walker Fearn.

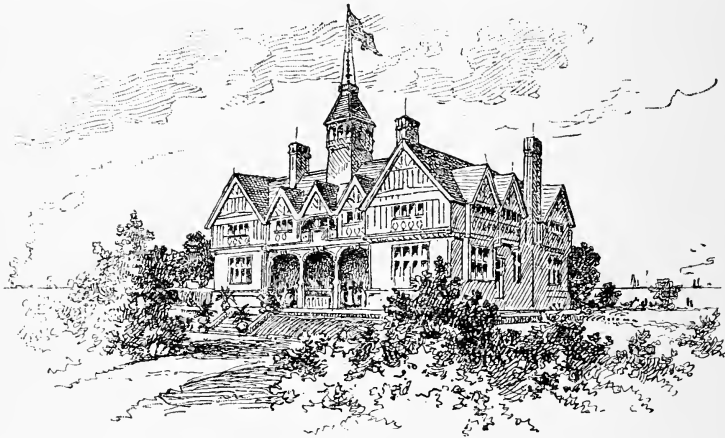
showing the discoveries made by England in America, for, excepting the claims of the Norsemen, it is conceded that Sebastian Cabot first landed upon the mainland of America. The Educational exhibit is very in-

teresting. The Post Office exhibit presents the old and new methods of that department contrasted. The displays are especially fine in high art works and pottery. A Seychelles cocoanut tree, the *coco-de-mer*, is an extremely rare curiosity. Just west of the British Building stands a **Soda Pavilion** (E 20), where the visitor may quench his thirst before going on to the **Clam Bake** (E 19), near the Fisheries Building, which has a seating capacity of 22,000 persons.

An annex known as the Banquet Hall is 140 x 170 feet, two stories in height, with a casino roof.

circular projection of twenty feet on the front and rear elevations. Over the front entrance the tower is circular as it issues through the roof. There is a veranda ten feet wide all round the building, having a balcony overhead of the same width supported by twenty-eight columns, with a balustrade divided into panels. The main cornice is carried on a level all around the building, and over it is a plain parapet wall. The building is covered with a low-pitched roof.

Above the roof-line the tower is divided by detached pilasters into twelve panels, over which is the main



Victoria House.

From the Clam Bake the route next leads to the **Canadian Building** (E 20), which stands on the lake shore a short distance from the United States Naval exhibit. The main building is two stories high, and has three entrances, the principal one facing the lake. On the ground-floor, in the entrance-hall, is a post office, telephone, intelligence office, etc.; to the right is the reception-room, and to the left the two offices of the executive commissioners and staffs for the provinces of Ontario and Quebec.

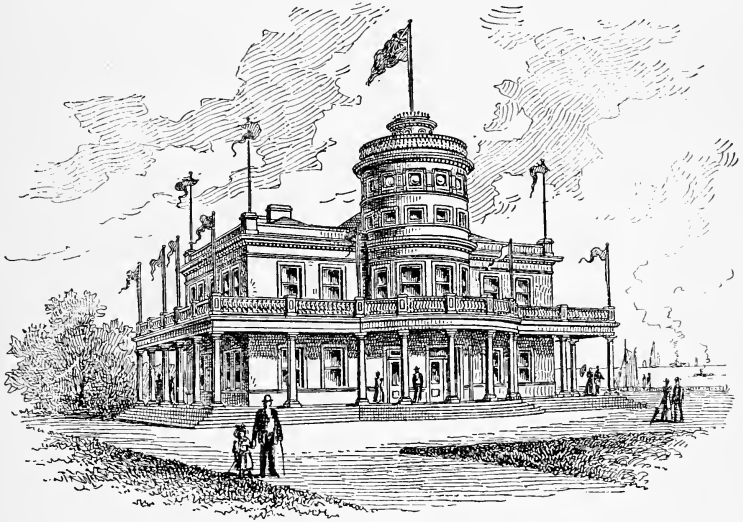
A plain style of architecture had to be adopted for the construction of the building, which is 70 x 40 feet, having in addition a semi-

cornice, and above the cornice is an open balustrade. In order to show the different woods indigenous to Canada, the interior walls, ceilings, and floors of the pavilion have been finished in wood, highly polished, showing their natural grain. Each province has furnished the wood required to finish the rooms to be occupied by its commissioners. The pavilion, with its finishings, cost about \$30,000. It was designed by the Department of Public Works in Ottawa, Canada, and its construction was carried out under the direction of D. Ewart, assistant architect. Lying westward of and next to this building is that of another English colony—

New South Wales—which is called the “Australia House” (E 19). The New South Wales Building is classical in design and ornamentation. It is 60 x 60 feet in exterior dimensions, with a portico 12 feet wide extending across the front. There is a flight of three steps leading to this portico and extending across its front and ends. The portico roof is supported by six Doric columns, 2 feet 6 inches in diameter and 20 feet high, with a cornice, frieze, and balustrade extending around the entire building.

number. There is a large toilet-room in the rear. The architects were Messrs. Holabird & Roche of Chicago.

North of Australia House, and lying between Canada and Germany, is the **Spanish Building** (D 19). The building erected by the Spanish government at the World's Columbian Exposition is a three-fourths reproduction of a section of the Silk Exchange at Valencia, Spain. The erection of this building was commenced in 1492, previous to the departure of Columbus' fleet. The section shown



The Canadian Building.

At each of the corners is a large Doric pilaster corresponding to the columns of the portico. The entrance is in the center of the front. All openings have molded architraves and cornices, and each window has a pair of molded modillions under it.

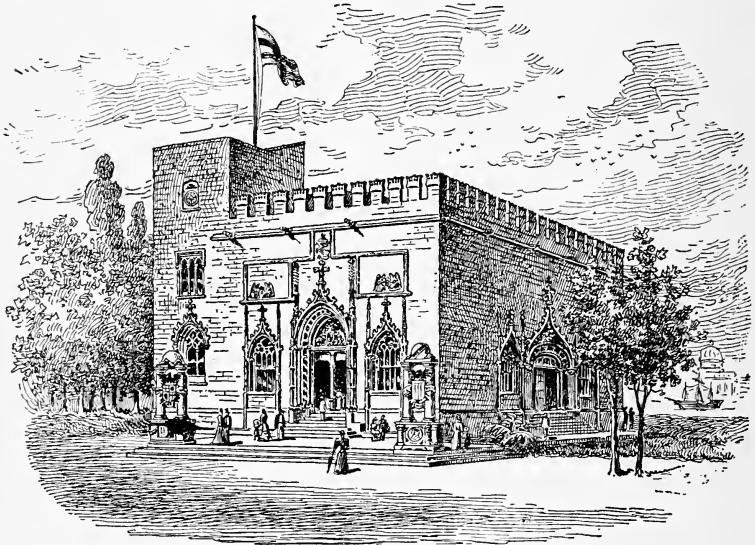
The exterior of the building is staff. The central portion is occupied by a hall thirty feet in width, and extending the entire depth of the building. In the center is a polygonal dome, 30 feet in diameter, the top being 40 feet from the floor. Arranged on three sides of the main hall are the various offices of the commission, eight in

represents the column-hall and the tower, wherein all defaulting and bankrupt merchants were confined. Eight large columns 2½ feet in diameter support the roof of column-hall. A circular stairway, approached from an inside entrance, is the means of reaching the top of the tower. This building has a frontage of 84 feet and 6 inches and a depth of about 95 feet. The height of the main building is about 50 feet, the tower rising to the height of about 65 feet. Rafael Gaustavino, New York City, is the architect of this building. It is occupied by the officers of the

Spanish Commission and as a reception-room for visitors. Many relics of Columbus are shown in this structure; some of his letters, a sword which belonged to his beautiful and magnanimous patron, Isabella, also one wielded by Cortez in his conquest of Mexico; ancient Spanish artillery, with its cannon, ammunition, etc.

Still walking toward the northwest, the next structure to be visited is that of the **German Government** (D 19). The plans of this handsome edifice were drawn by Government

In the belfry are hung three huge bells which will ultimately go into the "Church of Mercy," now being constructed at Berlin in memory of the late Empress Augusta. The building is a combination of several styles, and, though thus somewhat contrasting in its several parts, is not lacking in harmony of the total effect. The center is in the form of a chapel, rich in decorations. Bay-windows, projecting balconies, turrets, etc., lend the structure a most picturesque appearance, closely resembling that



The Spanish Government Building.

Architect Johannes Radke, in Berlin. The building has an imposing frontage on the lake shore of about 150 feet, with a depth of 175. Its height is 78 feet, and the tower that overtops it measures 150 feet from the ground. Over the main entrance, in Gothic lettering, a characteristic German motto appears, which in English would be:

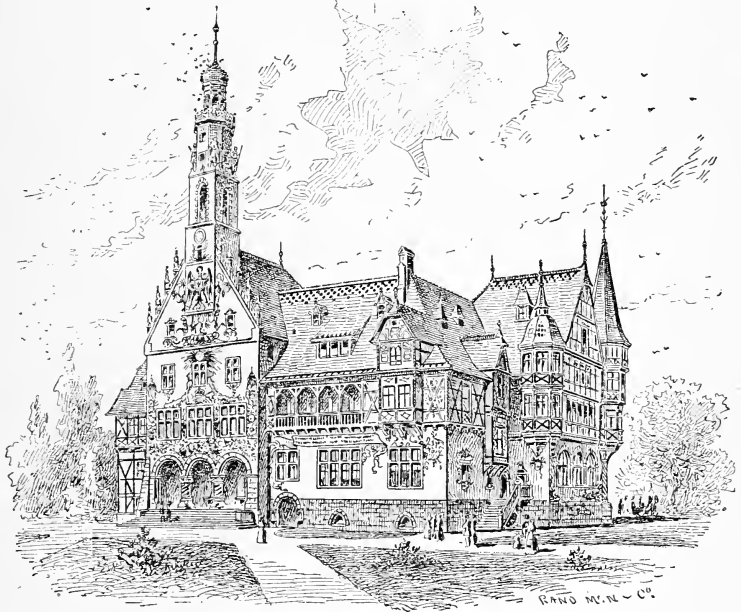
Fruitful and powerful,
Full of corn and wine,
Full of strength and iron,
Tuneful and thoughtful,
I will praise thee,
Fatherland mine!

of an old German "rathhaus," or city hall. The massive walls are decorated and frescoed in South German style. The rather steep roof is covered with shining glazed tiles imported from Germany. The roof-corners, water-spouts, etc., down to the large lantern in front of the tower, are of shining brass or mellow-hued bronze. But the interior of the building is even finer and more impressive than the exterior. After passing through the magnificently decorated reception rotunda, to the

left of which is the grand reception-room and the office of the imperial German Commissioner, Privy Councillor Adolf Wermuth, a second hall is reached. This inner hall, with the exception noted, extends over the entire space in the building, covering an area of about 2,000 square feet. The pillars everywhere are heavy, short, and solid throughout, and the arches are semicircular, the style being early German Renaissance.

000. This building houses some portions of the German exhibit. The German publishers have arranged for a comprehensive general exhibit of their wares, rare scientific works especially.

Cartography, lithography, photography, chromography, engraving, etc., and all their cognate branches, are thoroughly represented. A reading-room for the public has been provided. The second exhibit con-



The German Government Building.

Balconies rise in tiers on all four sides, the heavy timber and castings used in their construction being richly decorated. Subdued color effects are everywhere visible, and the niches and corners show poetic paintings. August Fiedler, a well-known local architect, supervised the construction of the whole building up to midwinter of this year, since which time, however, Herr Radke has taken sole charge of the work. The construction of the German Building cost \$250,-

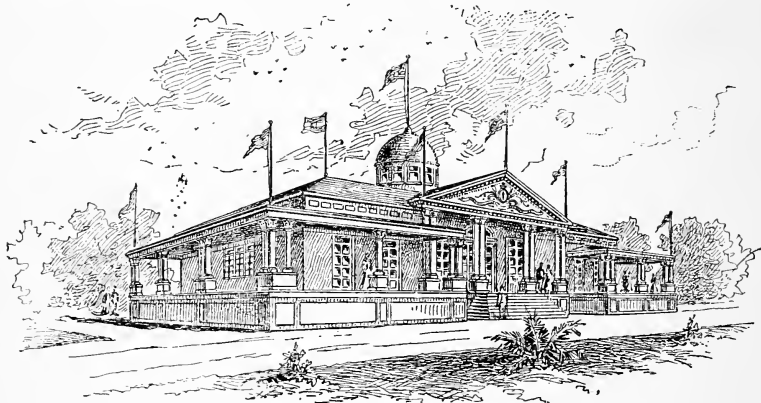
tains some very fine stained and painted windows and oriels; magnificent church vestments of silks, velvets, linens, brocades, etc.; costly and artistic vessels for sacred use; handsome missals, prayer-books, and Bibles; and lastly, plastic church art, such as statues and statuettes of saints, crucifixes, etc. The exhibits in this building are many, curious, and rich.

South and a little westwardly of the German Building may be found

a very interesting exhibit. Here Haiti (E 19) has erected a building in the Southern colonial style, adapted from the Grecian. Broad piazzas flank three sides, while a central dome rises above the building. The piazzas are 12 feet wide, and on the front portico the coat-of-arms of the republic is painted, with its motto, and below it appear the words "Republique Haitienne" in gold letters, and the figures 1492, 1892, and 1804. The first is the date of the discovery of America, the second the celebration of its four hundredth anniversary, and the last the date of

is a corridor between the left wing and the main hall, terminating in toilet-rooms. The exterior dimensions of the building are 124 x 100 feet, 50 feet high. The exhibits of Haiti have all been concentrated here. One of Columbus' anchors, various relics of the aboriginal inhabitants of the island, the bust and relics of Toussaint L'Ouverture, pictures of the first president and others are gathered in this building. Coffee, sugar, *liqueurs*, syrups, fibers, minerals, plants, etc., and native women's work may be seen.

Northwest of and across the walk



The Haiti Government Building.

Haitian independence. In front, supporting the dome, are eight Doric columns, and from the flagstaff on the dome floats the national standard—horizontal stripes of blue and red—with the coat-of-arms in its center. The front entrance opens on a hall 50 feet square, and this hall, the dome interior, and part of the exterior are decorated with festoons of the national colors. In the center of the main hall is a beautiful statue—"Reverie"—by Laforestrie, a native sculptor. To the right opens another hall, 26 x 54 feet, with a kitchen in its rear, where coffee of Haitian growth and made by a native cook is served to visitors at 10 cents a cup. The entire left wing is given up to offices. There

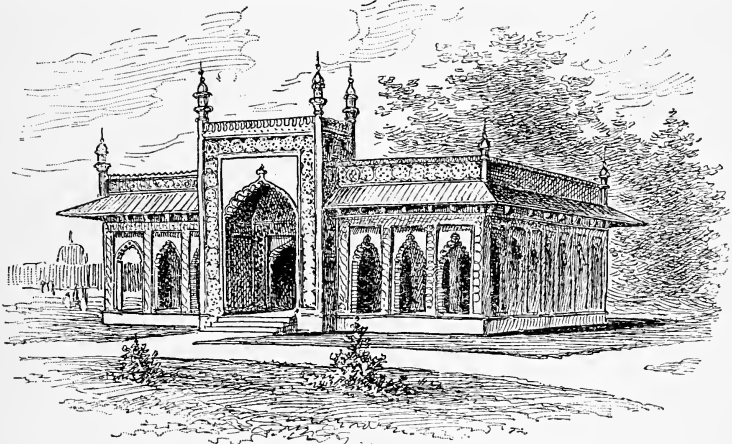
from the building last visited is the site upon which the **Siamese Government** has erected its **Royal Pavilion** (D 19). A native architect furnished the design, and native wood and material and native labor have been used in its construction. It is a small building, 26 feet square, with a front elevation of 32 feet. The façade and roof have been beautifully carved and gilded. These carvings, all done by hand, are exquisitely beautiful, representing the work of the best Siamese artists. Although her displays are not confined to this building, Siam has here many fine exhibits of gems, resins, dyes, silks, cottons, grains, and a very fine display of manufactured and leaf tobaccos. Some of the

native boats are wonderful, and the work of the native women is very fine. Above the pavilion's roof floats the royal standard, a white elephant on a red field.

Immediately east of Siam is the building of the **East Indies** (E 18). It was not erected by the government, which decided to make no exhibit officially. Mr. Taillene, collector of Indian curios, has done the ornamental fitting of the building, etc., and he has within it all sorts of Indian curios, rugs, etc., which are offered for sale. There are two tea-bars, similar to our liquor-bars, except

repeated on the corners of the building; the whole decorated in the high, striking colors of the Orient.

Just back of this building appears that of **Colombia** (D 18). This handsome little pavilion stands to the eastward of the Swedish Building and almost in front of that of the republic of Guatemala. It was designed by M. Gaston Lelarge, a French architect and resident of Bogota, the capital of Colombia. Lieut. H. R. Lemly, Third United States Artillery, United States Commissioner for the World's Fair in Colombia, was requested by the government of the latter country to



The East India Building.

that tea is served instead of liquor. The exterior is in East Indian style, modeled remotely after the fashion of the Taj Mahal. The most striking part is the doorway. Associated with Mr. Henry Ives Cobb in the construction of this building was Mr. William Prettyman, formerly contractor of color at the World's Fair. He has charge of its decoration. The building is one story high with a gallery, and a piazza in front. It is built entirely of staff. In shape the structure is rectangular, 80 x 60 feet, 50 feet high, and its architecture is generally on Indian lines. The main entrance is through a lofty gateway surmounted by minarets, which are

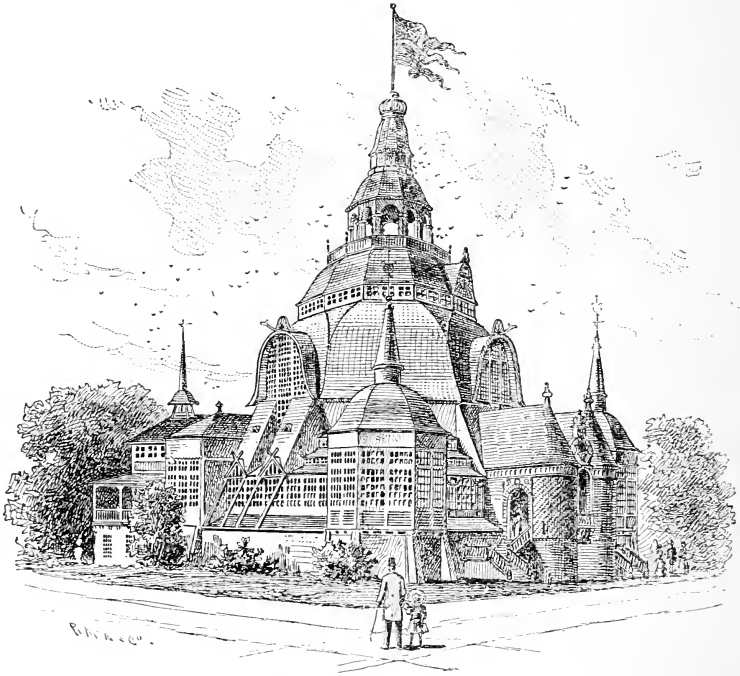
attend to the erection of its building upon his return to this country. The prevailing style of its architecture is that of the Italian Renaissance. It occupies a space of 45 x 45 feet, but on each side are conservatories filled with rare tropical plants, which give it the appearance of much greater dimensions. There are two stories, the first of which is occupied by a remarkable and very valuable collection of antiquities, exhumed from prehistoric graves in Colombia, comprising water-bottles, human images, helmets, trumpets, breastplates, necklaces, bangles, anklets, etc., all of pure gold. There are also several mummies and a large collection of ancient pottery.

The second story consists of a gallery, which is partly utilized for an office and sleeping-apartment for the Commissioner.

The building is surmounted by a glass dome and a condor, which is the national emblematic bird of Colombia. On each side a group of three figures supports a globe and flagstaff bearing the national colors—yellow, blue, and red. At a lower level, and occupying

the principal place in the façade, is the national coat-of-arms, consisting of a shield with three divisions, viz., two horns of plenty separated by the *granada*, a native fruit, a liberty cap, and finally a representation of the Isthmus of Panama, with a ship in each ocean. The exterior of the building is of staff. Its interior is pleasingly decorated. In the panels under the dome are found the names "Núñez" and "Caro," president and vice-presi-

dent of the republic, of Bogota, the capital, and in the remaining three sides those of the nine departments into which the country is subdivided. After the Exposition the collection of antiquities above mentioned will be presented to the Queen Regent of Spain, in recognition of her services as arbitrator in the question of the boundary between Colombia and



The Swedish Government Building.

Venezuela, her decision having favored the former republic. South of Colombia, and in the same plot of ground, framed by its triangular lines, is the **Swedish Building** (E 18). In preparing the plans a hexagon was inscribed between the sides of the triangular floor plan, and the boundary of this figure decided the shape of the main hall of the building. The corner spaces of the structures form each a separate

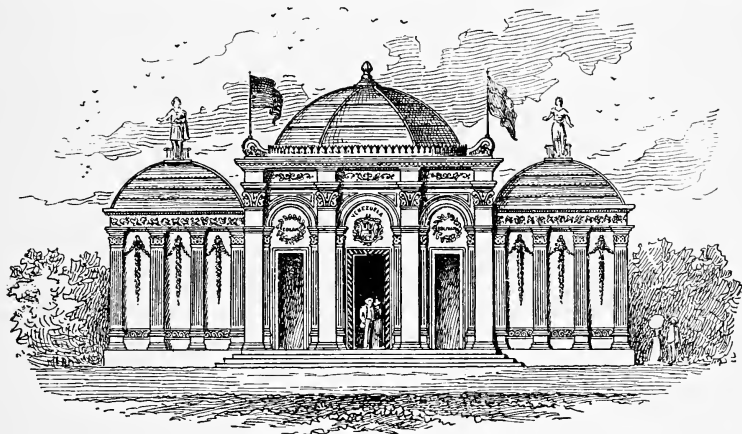
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room of considerable size, and galleries run around the building, strikingly indicating its peculiar shape. The hexangular main hall is 60 feet square and the pitch of the cupola is 70 feet. On the top of the latter is a steeple, carrying a flagstaff, from which the Swedish ensign floats, some 150 feet above the ground. The entire area of the floor is 11,000 square feet. The building was manufactured in Sweden, where it was temporarily put together; afterward taken to pieces, sent across the ocean, and erected on its three-cornered site at Jackson Park. Its entire cost has been nearly

work being impregnated with a preserving liquid to prevent decay. The window-sashes are all painted in green, and some turned details of the balconies have been colored red, green, and white. The huge crown on the top of the steeple, as well as the framework around the bell, are gilded. The inside of the pavilion is painted in light colors, and richly decorated with bunting, coats-of-arms, crests, etc.

The exhibition proper, which is to be found under the roof of this building, conveys a very good idea of the cultural standpoint of the Swedish



The Venezuela Government Building.

\$40,000. The design of the pavilion is the product of the personal taste and fancy of the architect (Mr. Gustaf Wickman, Stockholm), guided by the style of the Swedish churches and gentlemen's country-houses of the sixteenth and seventeenth centuries, and as far as possible the characteristics of this old Swedish architecture have been retained. The lower part of the front wall of the pavilion consists of modern brick, terra cotta, and cement work. Except the part just mentioned, the entire structure is built of wood. In accordance with the old Swedish fashion, the whole of the roof and walls are covered with shingles, the outside of the wood-

people. Jarnkontoret has here arranged a most complete exhibit of the best of the world-famed Swedish iron ores, also of manufactured products of iron. Several private firms and manufacturers also produce some splendid articles in this department. China goods and glass products are well represented, also gold and silver work, wood pulp and other manifold articles turned out by the numerous paper manufactories in Sweden, as well as unrivaled safety matches. A complete collection of Swedish minerals and of instructive geological maps has also been brought together. The lady visitor will at once notice, and probably be delighted with, the

lovely embroideries and other needlework exhibited in this building. A greater collection of similar articles will, however, be found in the Woman's Building. A further attraction of the pavilion is the excellent representation of a genuine Swedish home, which consists of four rooms fully furnished, and decorated according to the custom of the country. Beautiful suites of furniture, artistically arranged, and splendidly executed draperies, etc., testify to the high standard of Swedish home industry. Across the hexangular hall, and exactly opposite the main entrance, an interesting

Photos, oil-paintings, models of ancient churches, and the like, complete the exhibit in this department. A carefully executed bust of the great Swedish sovereign, King Gustaf Adolph II., has also been placed in this room. At other places in the building portraits of the present monarch, King Oscar II., and of the heroic Carl XII., will be found. In the galleries are gathered exhibits illustrating the school system and gymnastics, which are admitted to be second to no others. The office of the chief Commissioner, Mr. Arthur Leffler, is situated at the north corner of the building.



The Guatemala Government Building.

exhibit meets the gaze of the visitor. In the background is placed a large picture of the handsome capitol of Sweden, "the Venice of the North." There are also placed wax-figures, of full size, dressed in the gaily colored national costumes of the country. Two panoramas, one on each side of the room, represent, the one a typical Swedish landscape, the other a peasant's cottage with its occupants. The sport exhibit proper includes specimens of all the various means of transportation used at different seasons and in different parts of the country, such as skates, snowshoes, sleighs, canoes, yachts, etc., and can not possibly fail to arouse the interest of the sport-loving public.

West of and across the walk from the Swedish pavilion is found the **Venezuela Building** (E 18). In view of the recent troubles in this State, and the depleted condition of her treasury consequent thereon, the decision to make a creditable exhibit of the country's resources at the great Columbian Exposition is indeed commendable, showing, as it does, the ambition and energy of this little republic. The building is a single story in height, and is constructed of white marble, in the Greco-Roman style of architecture. The graceful façade is ornamented with three handsome towers, on the left of which stands a life-size statue of Columbus. On the right is the statue of Bolivar,

the "Liberator." Great credit is due to President Crispo for the efforts made by him to insure a creditable building and exhibit from his country. The work was placed under the charge of Mr. J. M. Larralde and Dr. M. U. Toledo, two citizens of Venezuela resident in the United States. Pre-historic relics, mineral and vegetable products, fine arts, manufactures, etc., are displayed. The flag carried by Pizarro during his marvelous conquest and subjugation of Peru is shown, as are also many other historic curios.

Along the walk to the east of Venezuela is a building of a different type, erected by an Asiatic power, that of **Turkey** (E 17). It is a reproduction of a fountain in Constantinople built 200 years ago by Selim the Great. On three sides of the structure are marble basins, into which spout crystal waters, while upon the fourth side is a beautiful portal for entrance to the interior. Intricate carvings adorn the exterior walls, which are composed of mucharabia, a Turkish hardwood of great beauty. There are also alternate panels of inlaid wood and mother-of-pearl work, with here and there a text in Arabic characters taken from the Koran, the Mohammedan Bible. The effect of this dazzling work is magnificent, and is enhanced by the gaudy uniforms of the turbaned guards who night and day patrol the building. Glorious mosaic floors and draped and festooned hangings of rich fabrics make up the interior decorations, and everything is made more magnificent by the rare display of rich silks, costly jewelry, and brilliant gems that abound. There are also gums, gold and silver wares, daggers, soft fabrics, and other oriental wares. Here may also be seen many curios from the Stamboul museum, and historic relics of the greatest value.

Lying west of Turkey is the **Brazilian Building** (E 17). The designs for this building were prepared early in September of 1892 by Lieut.-Col. Francisco de Souza Aguiar of the Brazilian army, who is also a delegate to the World's Fair. The entire work was placed with Mr. A. L. R. Van den Berghen as contractor. The ground-

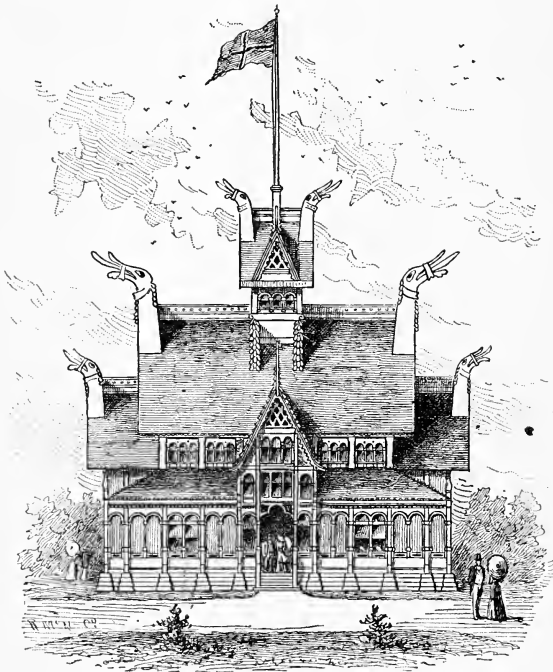
plan of the building is in the form of a Greek cross, the outside dimensions being 148 x 148 feet. The elevation has two stories, 25 feet 6 inches and 25 feet high, respectively, surmounted by a central dome constructed of steel, 43 feet in diameter at base and 43 feet high at the crown. The entire height from grade to the top of finial is 120 feet. All girders having a span over twenty-five feet are composed of heavy steel beams, and all braces are of iron, the whole forming a rigid and substantial structure without the aid of wood bracing.

The style of architecture is strictly French Renaissance. The Indian figures in the bas-reliefs of the façades and those on the stylobate of the dome are allegorical, and representative of the republic of Brazil, and are very fittingly used in this connection. The windows are liberal in size, containing about 4,500 square feet of plate-glass, weighing 15,750 pounds. The sashes are hung on pulleys and weights; a feature being that the sash when raised will be concealed, leaving the entire opening of frame below the transom free and unobstructed. The transoms, which are semicircular in form, are filled with stained glass, hand-painted in appropriate designs and harmonious colors. The columns and capitals of the four façades are Corinthian in order. There are four campaniles, each with an open observatory seventy feet from grade. These points are reached by spiral iron stairs from the second floor to the roof, at which point wood stairs complete the means for ascent. The entire roof, except the dome, is flat and surrounded by a balustrade. A wood floor is laid over the roof-covering proper, thus affording a large, convenient, and safe place for observation. The interior is in perfect keeping with the exterior in all architectural fixtures. A broad flight of circular stairs affords easy access to the second floor. The cost of this building was \$90,000.

Northeast of Brazil is the **Guatemala Building** (E 18). This building is square, with 111 feet at each side, and occupies a space of 1,200 feet.

Its architecture is original, but in no way classical. It is in the Spanish style, and corresponds well with the country it represents. The height of the first floor is twenty-four feet. In the center of the building a large court is arranged, 33 x 33 feet, with a gallery built on colonnades. The court resembles the old Palos Spanish House, and affords freshness and ventilation

staff. The ornaments on the walls represent tropical plants and flowers. The building contains four large rooms on the first floor, and on the second a reception-room, two offices, and toilet-rooms. The most interesting exhibit of Guatemala is her coffee, and at a distance of about thirty-five feet from the main building is found a small rustic kiosk in which this product is to be exhibited. The space around the building has been converted into a large garden, with coffee, bananas, and other tropical plants natural to the country. The amount spent in the entire work has been about \$40,000. The building is painted in two colors—imitation of stone and salmon-rose. North of Guatemala is the **Costa Rica Building** (D 18), situated at the east end of the North Pond. The building, which in style would be called Doric, is 103 feet long by 60 feet wide, with two stories and clear-story, making the full height 50 feet. On each side is a Doric portico, twenty-



The Norwegian Government Building.

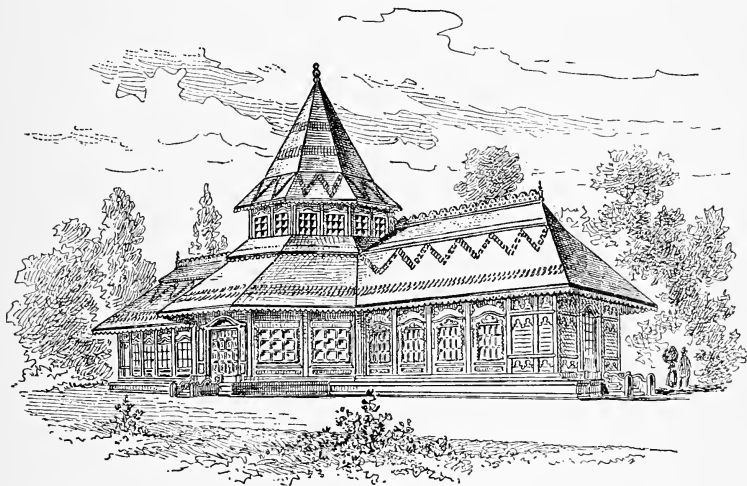
to the entire building. In the court is a fountain, from which the water plays as from over a large rock. The four corners of the building are crowned by towers, 23 x 23 feet, surmounted by beautifully decorated domes. The entire height of the towers is sixty-five feet, and in two of them are large staircases, giving access to the floor above, which extends as a terrace around the entire building. The structure is of wood and

two feet wide, supported by four large pilasters. Three easy steps bring one up to the main floor, supported by eighteen columns, rising to the full height of the clear-story. The cornices, frieze, moldings, caps and bases, window casements, etc., are made of iron. The main walls are cemented, and all is painted in effective colors. The inside walls are plastered, and the walls and timberwork are frescoed in a modest and

becoming manner. The building is lighted by twenty large double case-ment windows in the first story and ten large skylights in the roof of the clear-story, while on all sides of the latter the windows are pivoted, so that when opened they will afford perfect ventilation. Ample toilet-rooms have been provided on each floor. Over each main entrance to the building is placed the national shield of the Central American republic in bold relief, making a striking addition to the decorative part of the work. The building cost about

similar to those with which the Norsemen of the time of Lief Ericsson—their alleged discoverer of America—were wont to embellish the prows of their sea-going vessels. In size the building is 60x25 feet, and is constructed of Norway pine. It was planned and built in sections in Norway, then taken down and sent here and set up. All of its workmen and materials are Norwegian.

Northeast of Norway, an antique Buddhist temple, facing Lake Michigan, presents an attractive appearance. It is the **Ceylon Court** (C18), con-



Ceylon Court.

\$20,000. The exhibit of tropical birds and plants displayed here is magnificent.

To reach the building of **Norway** (D 18), which is the next of the foreign exhibits to be visited, it is necessary to take a course due northeast. From Costa Rica's building cross under the Intramural tracks, and the next building on the right, going north, is the desired one. In style it is built after the model of the old "Stavkirke," a peculiarly Norwegian style of architecture, which dates back to the twelfth century. It is an oddly built cross-gabled edifice, the peaks of its gables ornamented with decorations

sisting of a central octagonal building with two wings facing, respectively, north and south. The length of the entire court is 145 feet; the width of the central hall, 50 feet. The architecture partakes of the Dravidian style, as it appears in the ruins of the ancient temples throughout the island. The beautiful Singhalese woods have been used in the building, cut and fitted in Ceylon, and shipped here and put together. A projecting basement, four feet above the ground-level, sustains the entire court, which is reached by four highly carved stairways, two leading into the central building and one into each wing.

These stairways and the general scheme of the court are copied from the ruined temples of Anuradhapura and Polonnaruwa, the capitals of Ceylon between 543 B. C. and 1235 A. D. The doorway is beautifully hand-carved in imitation of those of ancient temples. So rich are the decorations in this building, and at the same time so intricate and numerous, that space can not be spared for a mere mention of them, though they are well worthy of a faithful description, and should be seen and studied by all. Northwestwardly from the Ceylon Building, and adjoining it, is the **French Government Building** (C 18), the last of the European national structures. There are two pavilions, connected by a semicircular colonnade, at the center of which is a very fine fountain elaborately decorated with bronze statuary brought over from France. The court of the pavilion faces the lake, the inclosure thus made forming a delightful retreat. The smaller pavilion is on the south side, and contains the large room for the city of Paris, fitted up and decorated by the best merchants of that city, the walls being hung in the finest gobelin tapestry, and the room containing only works of art and fine bric-a-brac. The pavilion on the north contains one very large room, elaborately decorated in staff, with ornamental ceiling and cornices. The panels between the pilasters and walls contain some of the best pictures of France. The room of this pavilion is entitled "De La Fayette," and it contains all the gifts, mementos, historical relics, and things of interest regarding the dealings between La Fayette and this country. This pavilion includes, besides this room, suites of offices for the French Exposition officials. The sketches for this building were made in France, and most of the staff models were made there and sent here. The French architects are Motte & Du Buysson, and R. A. Deuelle, associate architect. The exterior of the building is in the style of the French Renaissance, entirely of staff, and elaborately decorated, there being a

very large group of statuary on the north façade, and several historical paintings placed on the exterior of the building. The general effect of this structure is quite pleasing. In dimensions it is 250 x 175 feet, and is but one story high. In addition to the exhibits already alluded to are models and plans of the schools, prisons, hospitals, and sewerage systems of Paris, and many others of great interest.

No visitor to the World's Fair should miss getting a glimpse of the Great Central Court and Basin from the water approaches.

There are two piers for landing passengers at Jackson Park within the Fair grounds. The Main or Casino Pier extends 2,500 feet into the lake and is 400 feet wide. Its foundation piers are stone, and it is so constructed that there is safe landing in any kind of weather. This pier is used by the larger steamers of the Henry syndicate and by excursion-boats.

The other pier, at the north end of the grounds, is somewhat smaller, being 800 feet long by 60 feet broad, where steamers of light draught land their passengers.

At the Casino Pier there is from fifteen to eighteen feet of water, sufficient for the new whaleback steamer, built especially for World's Fair traffic, and with a capacity of 5,000 passengers.

The World's Fair Steam Launch Company takes passengers in and out of the various water-gates to the Fair grounds, giving them a short ride on Lake Michigan. This company has a special concession, and its launches ply between three principal landings. Starting from a landing in the North Lagoon, adjacent to the Clam Bake exhibit, they pass out into Lake Michigan through the North Channel, round the Battle-ship, and enter the Grand Basin and land at the south end of the Manufactures and Liberal Arts Building. Returning to the outer harbor, they continue their trips to the South Pond, adjoining the Agricultural Annex, where is located the Live Stock exhibit. They do not venture from this prescribed route,

and can not embark passengers from any point outside the grounds.

The Electric Launch and Navigation Company has forty electric launches plying on the interior water-ways. Their course is three miles long, and includes the Grand Basin, North Canal, East, North, and West lagoons, and North Pond. On this course are about fifteen landings; one in front of each of the main buildings. The point of starting is in the Grand Basin, and the northerly extremity of the route is in the North Pond, where there is a landing 200 feet wide in front of the Fine Arts Building. These launches make the round trip in about forty minutes. Stops are made at every landing. There are one or more launches always in front of each landing, so that intending passengers never have to wait. Their capacity is about twenty-four passengers.

Purely pleasure travel on the interior water-ways is attended to by the Venetian Gondola Company, which keeps twenty gondolas and two steam-barges. The Italian craft are all of the fourteenth century pattern, and are gorgeously upholstered in velvets. They were built in Italy, and approved by the United States Consul-General before being shipped. Their capacity is about twelve; that of the barges twenty-five.

For Exposition officials there is a special fleet of four electric launches. The uniforms of all the officials connected with water transportation at the Fair are navy-blue.

Every species of craft under World's Fair control flies two flags—the American and the Columbian maritime flag. The latter is of white bunting, with an orange wreath of oak leaves in the center, and a blue anchor in the center of the wreath.

CHAPTER XIV.

THE STATE BUILDINGS.



LOQUENT as is very attractive. Mines and minerals, grains and grasses, fossils, pottery, clays, etc., have been given due attention and form a large display, showing the diversified interests and resources of the State. Its dairy, sheep, and cattle products have not been neglected. Those who imagine that no fruits are grown in South Dakota will be agreeably surprised at the pomological exhibit. The educational department is very fine. Curious fossils from the bed of Cheyenne River, immense blocks of fine coal from her coal-fields, and photographic views of her varied scenery, artesian wells, etc., make up a grand display for this young State.

The **Washington State Building** (C 15) is found lying just south, and is the next State structure. This is a very unique edifice, built largely of lumber and materials brought from the State, and it shows in a marked degree the immense timber resources of that far-off section. The largest logs used in the foundation are 52 inches in diameter and 120 feet long, perfectly clear, sound timbers. Much larger could have been obtained, but the railroads were unable to transport them. The dimensions of this building are 140 x 220 feet. The exterior is covered with Puget Sound lumber, and it is roofed with the famous "Washington cedar" shingles. The 2,000,000 feet of lumber used were donated and placed in Chicago by the Lumbermen's Association of the State.

These structures erected by the States and Territories and District of Columbia, which constitute the greatest and grandest English-speaking nation on the earth.

How to See the State Buildings.—These structures are grouped in the extreme northern portion of Jackson Park. Let the visitor take the Illinois Central Railroad from the city and alight at its South Park Station, where he will find the Fifty-seventh Street entrance to the grounds.

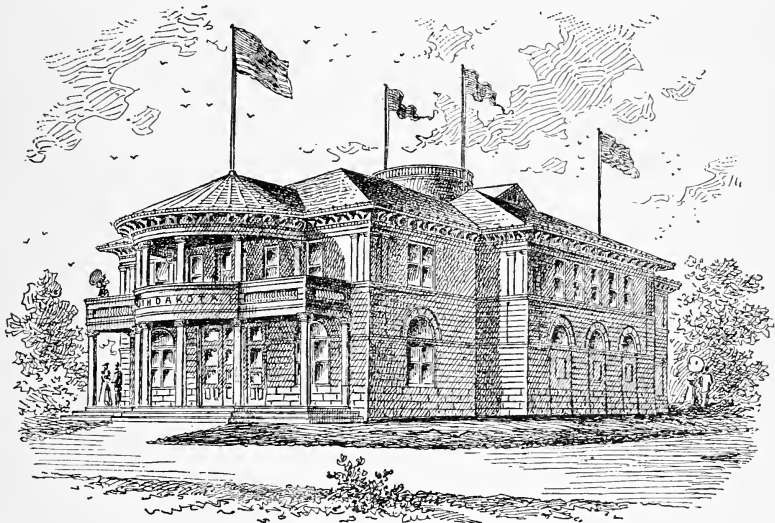
The **Esquimau Village** (A 14) is upon his left. For a fee of 25 cents one can see the natives, their wolfish-looking dogs, their sledges, spears, stoves, canoes, lamps, etc. There are men, women, and children in the village, and their modes of life and the sanitary conditions (or rather the want of them) peculiar to them and their crowded quarters do not "lade the pulsing air with sweetest perfumes."

South Dakota's Building (C 15) is next, and first of the State structures. This building is 60 feet wide by 100 feet long, and two stories high, each story being fourteen feet. The exterior is coated with Yankton cement finished in imitation of cut-stone, and

The **Colorado Building** (D 14) is next. This building is 125 feet long by 45 feet deep, and 26 feet from the ground to the main cornice, with two slender towers 80 feet high. The tone is an ivory-white, with a faint

color suggestion, and the architectural style that of the Spanish Renaissance. The entrance is 40 feet wide and 28 feet deep, and on either side are the main stairways by which the second floor is reached. Smoking, reading, toilet, assembly, and ladies' rooms are provided, and the front balcony, 8 x 24 feet, extends the entire length of the building. Each tower is ascended by a spiral staircase by which the lanterns are reached, and a beautiful view obtained. A rear balcony overlooks one of the lagoons,

common in that State. The length is 435 feet, the width 144 feet, from the ground to the eaves 50 feet, and to the roof-center 65 feet. To the top of the dome is 113 feet. The walls are a close imitation of the *adobe*, or sun-dried brick, used in the original structures. The roof is covered with tiles similar to those covering the Jesuit missions. The principal features of the building are copied from the beautiful old mission at Santa Barbara; the other façades recall those of San Luis Rey and San Luis



South Dakota State Building.

while an open court is surrounded with another balustraded veranda. The two reading-rooms and the assembly-room can be thrown together, making one room ninety-two feet long. The two hanging balconies at the end of the building form an attractive feature. The fittings in onyx and Tennessee marble are especially beautiful, and the ornamental front and the red Spanish-tiled roofs give a picturesque and pleasing effect to this building.

The **California Building** (D 15) is next in order, and it is a reproduction of the typical mission that was once

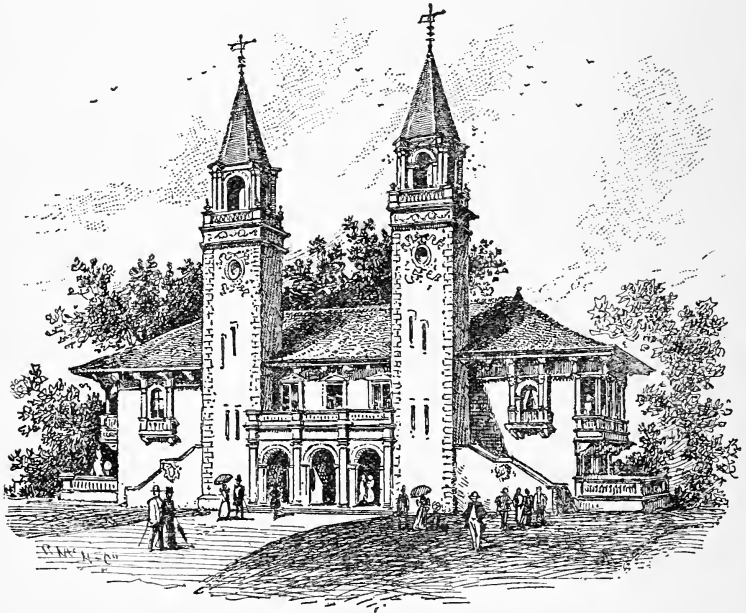
Obispo. The whole mass is relieved by a large central dome, around which is an open roof-garden filled with semi-tropical plants. The building is further embellished by the rich molded windows over the arched entrances, and made musical by the old mission-bells in its towers. The departments for exhibits are arranged along the sides of the building on the ground-floor; the offices are grouped in the second story. The exhibits consist of minerals, petrified woods, native wines and other viticultural displays, brandies, State industries, etc.

The **Illinois Building** (E 16) is in the

form of a Greek cross, one axis of which is 450 feet long by 160 feet wide; the other 285 feet long and 98 feet wide. At the intersection of the arms of the cross rises a dome with an internal diameter of 75 feet and an inside height of 152 feet. Two galleries circle the interior of the dome, one 15 feet the other 96 feet 6 inches above the floor. Over the entablature rises the drum, covered with galvanized iron. A round lantern, 12 feet in

ern end is a fire-proof room called the Memorial Hall, which contains historical objects usually kept in the State capitol at Springfield.

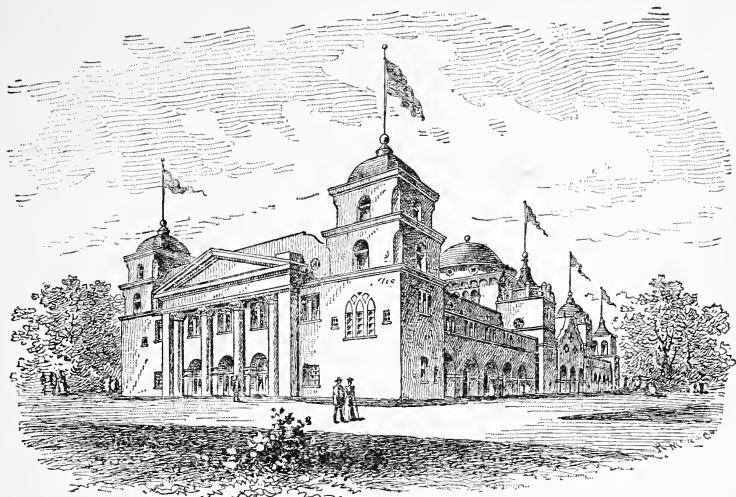
The building of the **State of Indiana** (D 15). This structure is Gothic in design, with cathedral windows, turrets, and towers. At either end a tall spire rises above the roof to a height of 150 feet from the ground. The ground dimensions, including the wide veranda which extends en-



Colorado State Building.

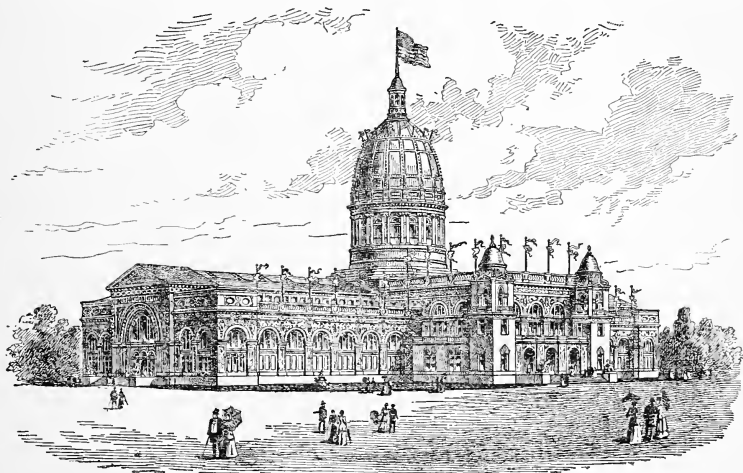
diameter and 35 feet high, crowns the whole, its height above the ground being 234 feet. At the east and west ends are large entrances. Within the building are rooms for the governor of the State and his suite; others for the members of the State board; a great exhibition-hall, ante-rooms, and rooms for the accommodation of the woman's board. There are rooms at the east end for school-exhibition purposes, one being devoted to the use of a model kindergarten. In the north-

tirely around the building, are 53 x 152 feet. The building is three stories high. The first story is Indiana graystone, the second and third are wood covered with staff. The doors and interior finish are in oak, carved and polished; the floors are laid in mosaic. On the first and second floors a wide hall extends from tower to tower, separating the offices, parlors, toilet and reception rooms from the large assembly-hall and the hall of exhibits.



California State Building.

On the ground-floor are separate parlors for women and men, with toilet and check rooms attached to each. On the second floor are a reading and writing room, a woman's room and private office, a men's room, two toilet-rooms, and the offices of the president and secretary of the State board. There are fine displays of historical portraits; archæological, mining, manufacturing, agricultural, and educational exhibits. On the front of



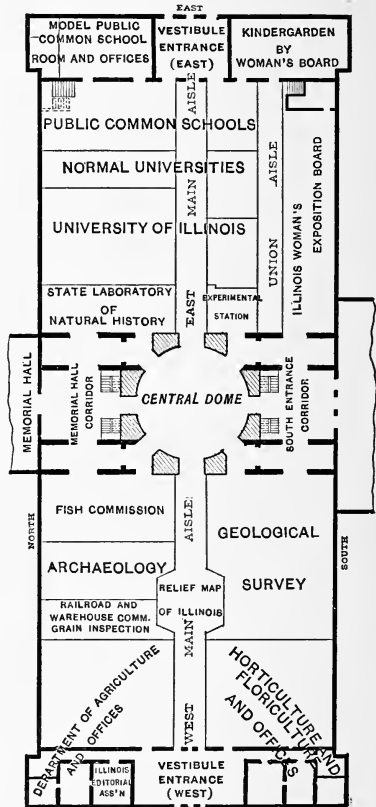
Illinois State Building.

the building is a statue of heroic proportions, the work of an Indiana sculptress, Miss Jeannette Scudder. It represents the typical Indiana beauty, and is called the "Maid of the Wabash."

The **Wisconsin Building** (D 15) is 50 feet deep and has a frontage of 90 feet, exclusive of the porches, of which there are four—two running the entire length of the building on the east and west fronts, and one each in the centers of the north and south elevations. For three feet above grade the walls are of Lake Superior brownstone, and the first story of Menominee red pressed brick. The rest of the exterior finish is chiefly in dimension shingles. The front and rear porches are supported by massive brownstone pillars—one at each corner and one at each side of the main entrance. There are also polished granite columns in these porches. In the angles of the gables is seen the coat-of-arms of the State, modeled by Miss Eunice Winterbotham of Eau Claire. The building is modern in architectural style, and is that generally used in club-houses and large private residences. The first floor contains the lobby, or reception-room, the ladies' reception-room, the intelligence office, post office, and men's lavatories, all finished in Wisconsin woods. About three-fourths of the way up the grand staircase is a Venetian stained-glass window, representing Superior City. The lobby is floored with colored tiles. The second floor has three large rooms, one occupied by an art exhibit and two by the State Historical Society. There are also smaller rooms, as the men's reading-rooms and board of directors' office. The third floor is occupied entirely by sleeping-rooms. The building has several fountains and is lighted by electricity.

Ohio's Building (D 15), which is next reached, is not intended for exhibits of any kind, but rather as a social headquarters for people of that State visiting the Fair. The architecture is of the style of the Italian Renaissance. The dimensions are 100 x 80 feet, exclusive of bay-windows, porticoes, and terraces, and its two

stories are about thirty-five feet high. The semicircular portico has eight Ionic columns the full height of the building, surmounted by an open balustrade and roofed with red tile. The entrance vestibule leads to the reception-hall, 23 x 43 feet, the vaulted

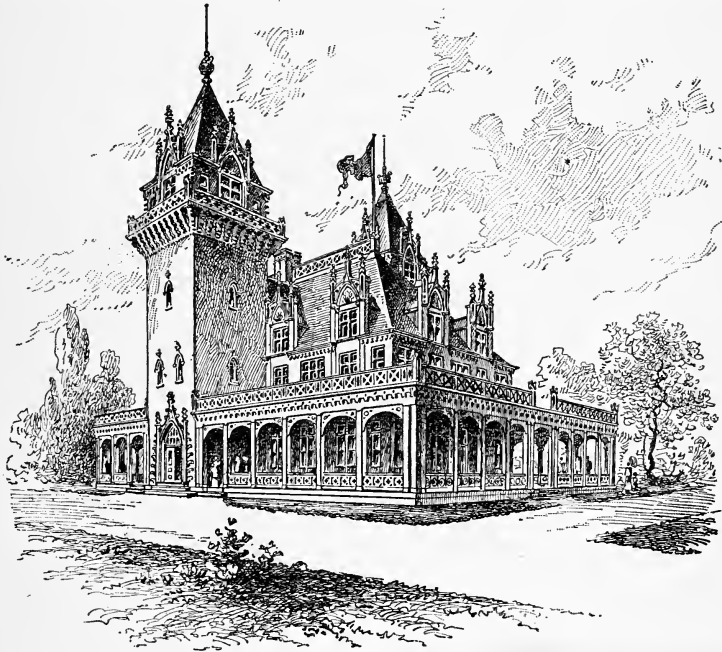


Ground Plan Illinois State Building.

roof of the building forming its ceiling. Around it run galleries level with the second floor. Opposite the entrance is a spacious alcove with an open fireplace, above which is a stained-glass window bearing the State's coat-of-arms. The frieze of this hall is a

decoration of buckeyes, the State emblem. From the central hall open the rooms of the commissioner, bureau of information, ladies' and gentlemen's parlors, writing-room, etc., with a smoking-room in the rear wing. The assembly-room, 30 x 42½ feet, is approached by way of the main staircase. The stained glass in the upper portions of the windows in the various rooms shows the names of the sixteen

veranda across the entire front, from the center of which rises a tall tower, balconied, and pierced with windows, and 131 feet high. The main entrance opens into a tiled reception-hall, sixty-two feet wide and extending the entire depth of the building. Near the front, opening out of this hall, are the secretary's office, post office, check-rooms, and barber-shops. On either side of the halls are reception, reading, and

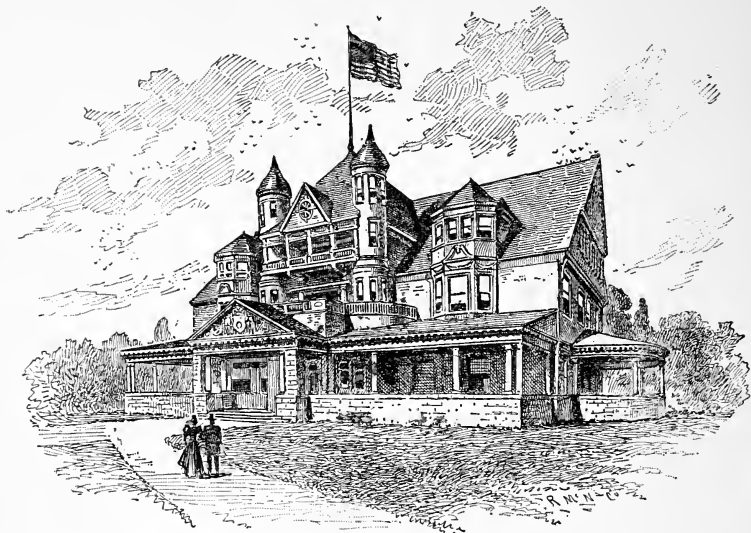


Indiana State Building.

chief cities of the State. James W. H. McLaughlin, architect of this building, was born in Cincinnati in 1834, and commenced the practice of his profession in 1855; and from that time to the present, with the exception of one year (from 1861 to 1862), he has been actively engaged in its pursuit.

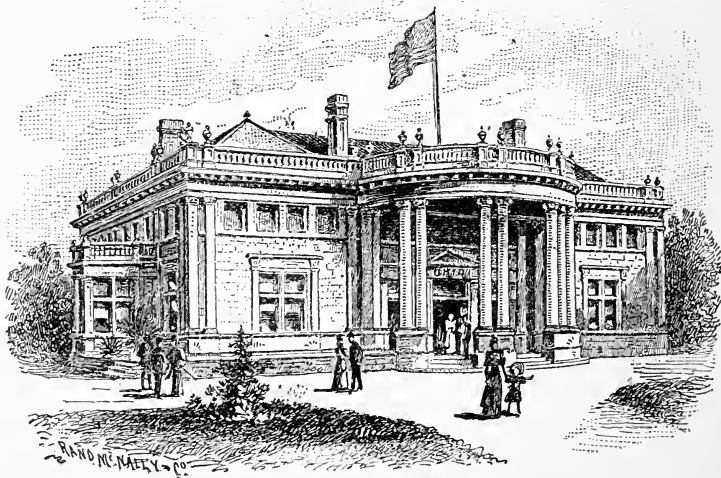
The Michigan Building (D 15) is next. This is quite an imposing structure, 104 x 144 feet in ground area and three stories high. There is a

toilet rooms for men and women. Wood fire-places with high oak mantels adorn each room. On the second floor is the assembly-room, 32 x 60 feet, in which is a fine pipe-organ; also an exhibit-room, 31 x 100. Here are shown specimens of the flora and fauna of this State. On the third floor are twelve sleeping-rooms, for members of the commission and other State officers. On the second floor is the press exhibit, showing sample front



Wisconsin State Building.

pages of every paper and magazine published in the State. The pomological display presents 500 models of the various fruits grown in Michigan. The salt display is especially interesting, as are also those of woman's work, educational, grains and grasses, etc. Probably the most unique exhibit

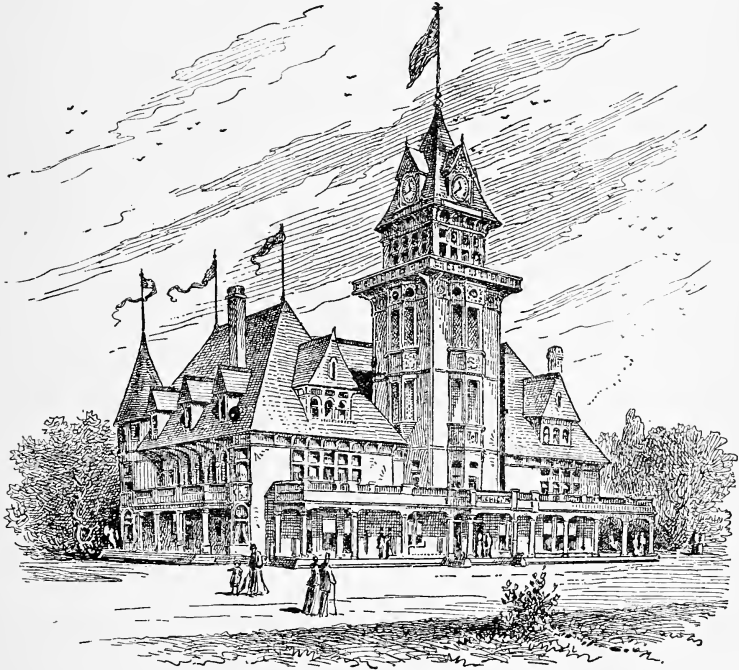


Ohio State Building.

is the poem entitled "The Red Man's Rebuke," composed by the last chief of the Pottawatomies, and printed on birch bark. The exterior of the building is of Michigan pine and shingles, the latter stained soft red. The general color tone is light-gray.

Minnesota's Building (B 15) has an area of 80 x 90 feet, and its height to the main cornice is 41 feet. The frame

of the State. Here are also specimens of her grain, minerals, and other products. In the center of the hall is a drinking-fountain of Mankato stone; on the left is a relief map, 23 x 25 feet, of Duluth and its harbor, and in the rear the superintendent's room, check-rooms, post office, and information bureau. In the mezzanine story are sleeping-rooms for the officials and

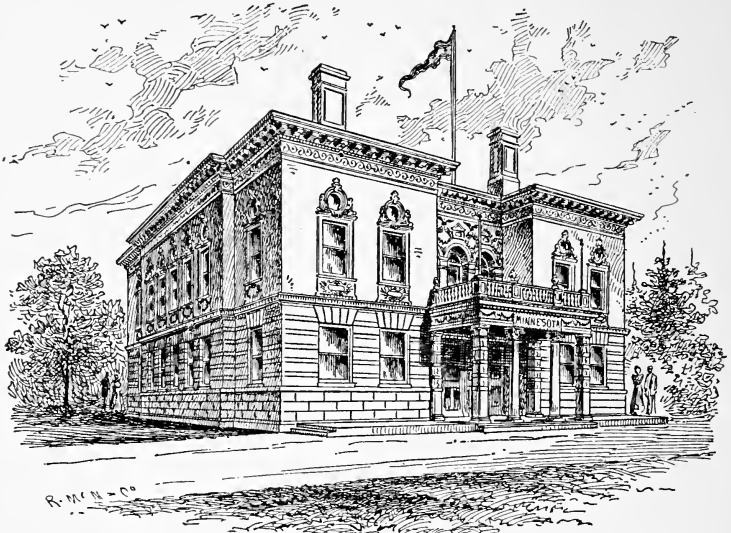


Michigan State Building.

is of wood covered with staff; the style of architecture being that of the Italian Renaissance. The roof is covered with metallic Spanish tiles. On the front portico stand statues of Hiawatha and Minnehaha executed by Jacob Fjælde and contributed by the school children of Minnesota, aided by the Woman's Auxiliary Board.

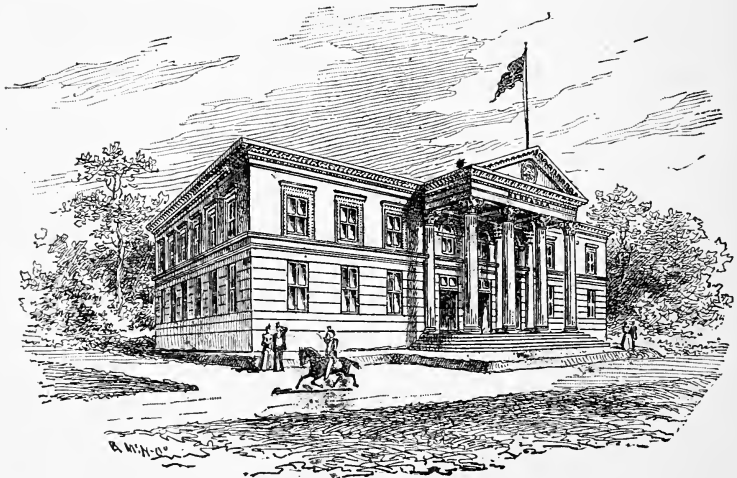
The first floor is devoted chiefly to an exhibition-hall, where is shown a fine collection of the birds and beasts

employees. One side of the second story contains the Woman's Auxiliary Board room, with reception, reading, and toilet rooms. In the rear are two guest-chambers. On the west side is the State Board room, with the reception, reading, and toilet rooms. The interior is decorated in plain tints, with elaborate friezes selected from designs by women artists of the State. William Channing Whitney was the architect of this building.



Minnesota State Building.

The **Nebraska State Building** (B 15) is of the colonial style of architecture. Its exact size is 60 x 100 feet. The outside of the building is covered with staff, made to represent stone. On each side of the building is a large portico, with eight massive columns, running the full height of

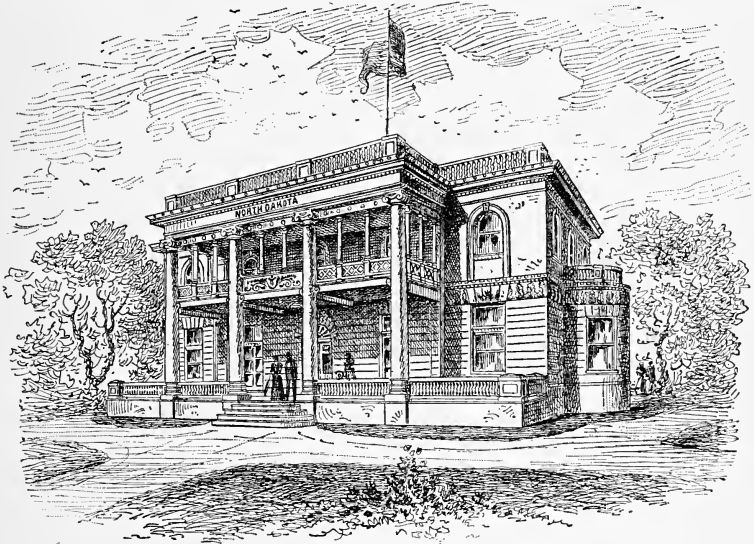


Nebraska State Building.

both floors, supporting the gables over the porticoes. Six rooms open onto these porticoes, giving space for exhibits. On the first floor are found a large exhibit-hall, reception, check, waiting, commission, and men's toilet rooms. Reaching the second floor from this floor, by a large staircase ten feet wide, a large exhibit-room is entered. The janitor's and reading rooms are located on this floor, as are also waiting, reception, and toilet rooms for ladies. The building is amply equipped with stand-pipes and

the steps leading up to which are granite.

From this a triple arcade leads into the rotunda, 30 x 30 feet, extending the entire height of the building, rising to a square dome thirty feet in diameter. The unique feature of the building is the fountain in the center of the rotunda, donated by the Ladies' Columbian Club of Hot Springs. From the center of the basin, which is ten feet in diameter, rises a granite base bearing the figure of a boy holding over his head a passion-flower, the



North Dakota State Building.

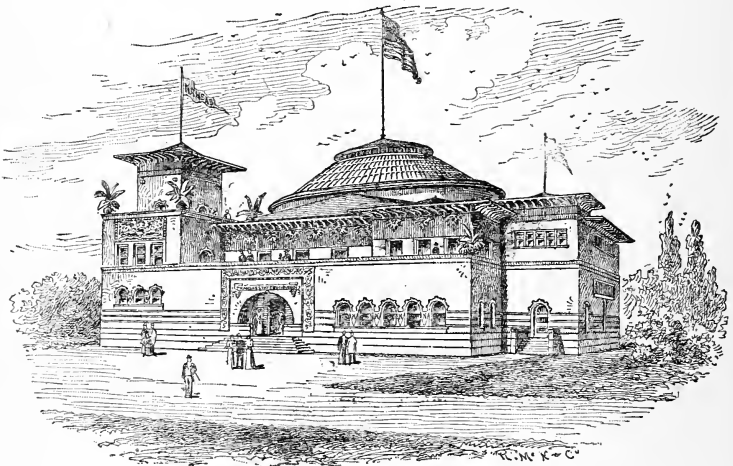
other apparatus for extinguishing fire, and has every convenience for the comfort of visitors. Henry Voss of Omaha is the architect, and for the money expended (\$15,000) he has produced a very creditable building.

Arkansas' State Building (B 15) in architecture resembles the French rococo style, selected as appropriate because Arkansas was first settled by the French. Staff constitutes the chief material of construction. The building proper is 92 feet deep by 66 feet wide. The main entrance is through the ornate elliptical veranda,

floral emblem of the State. Around the base is grouped a fine collection of Hot Springs crystals, while crushed crystals cover the petals of the flower. Aquatic plants are placed at the corners of the basin. When illuminated by electric lights it is exceedingly unique and attractive. This feature was designed by Mrs. P. H. Ellsworth of Hot Springs. The three rooms, 15 x 15 feet each, on either side of the rotunda are used as ladies' reception and exhibit rooms; the large one in the rear, 25 x 65 feet, extends the width of the building, and is devoted to gen-

eral exhibits. It is extended through triple arches, opposite which is a beautiful mantel (twelve feet long) made of Arkansas white onyx. In the second story a broad gallery encircles the hall, affording entrance to six rooms, 15 x 15 feet each, corresponding to similar rooms on the first floor. The two large rooms over the exhibit-rooms are used as parlors for ladies and gentlemen. Almost the entire first floor is laid in clear rift Arkansas pine, donated by the various lumber companies of the State. Mrs. Frank Middleton Douglas, *nee* Miss

in the temperate zone—whether from field or forest, farm, garden, or orchard. A feature of this room is a large fire-place facing its main entrance, flanked on either side by stairways, which meet at a landing and, merging into one, give access to the second floor, where are found reception, press, and committee rooms, and toilet accommodations. The decorations of the building, both interior and exterior, are conventionalized representations of the natural and agricultural products of the State of North Dakota. Wheat, corn,



Kansas State Building.

Jean Loughborough, the architect, was born in St. Louis, Mo.

The **North Dakota State Building** (B 15) is in the style of architecture known as the "colonial." In the North Dakota edifice the solid structure of the front elevation is essentially classic, with large exterior colonnades, or porches, carried up to cover two stories. The ground-floor colonnade forms the porch and the second story a "gallery" (as it is called in the South). The whole first floor is thrown into one room, 60 x 90 feet, affording ample room for display of the State exhibit, which includes nearly every product of the soil found

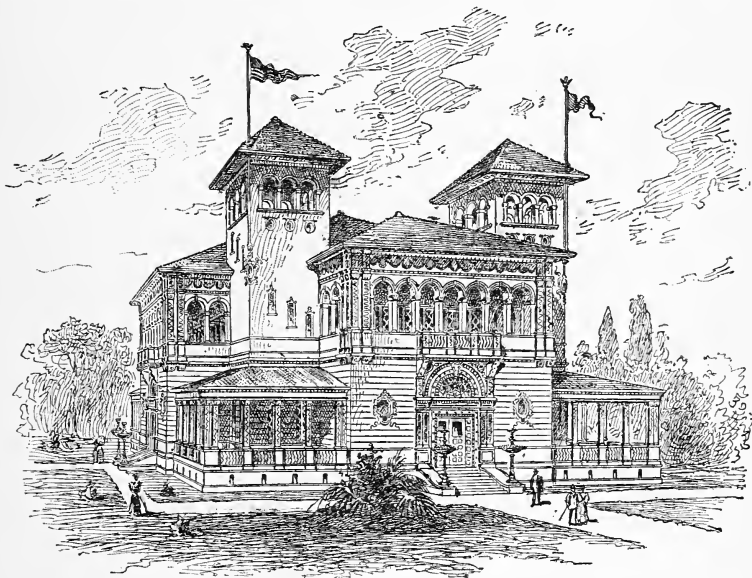
grasses of many kinds, etc., are shown in bas-relief on bands, panels, and angles; and pedestals are occupied by allegorical figures and groups appropriate to the time and place. The extreme dimensions of the building are 40 x 70 feet and its height is 30 feet. It cost \$11,000.

The **Kansas State Building** (A 15) is cruciform in plan, measures 135 feet from north to south and 140 feet from east to west. The rear of the building was especially designed for the valuable natural history collection of the State University, which is one of the most notable exhibits of the Fair. The bas-reliefs in front of the tower

represent the State as she was when admitted into the Union in 1861, and again under her present prosperous aspect, crowned with the wealth of her endless resources. Seymour Davis, the architect, was born in Philadelphia, Pa., in 1863, and moved to Topeka, Kan., in 1883, and has been actively engaged in his profession since 1886.

Just north of the Kansas State Building is a department of the **Public Comfort (A 15)**. There is a park gate

finished in the natural woods of Texas. The administration wing contains a register and rooms for a bureau of information, messengers, telephone, telegraph, secretary, president, directors, Texas Press Association headquarters, lady secretary, president, and executive committee, lobby, historical museum, and library; also toilet-rooms, rooms for county collective exhibits, etc. The main entrances are through vestibules, flanked on either side by niches and colonnades.



Texas State Building.

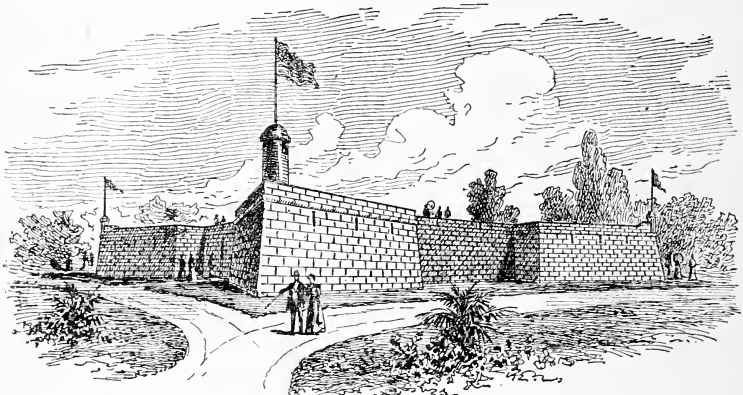
here where but one class of visitors will be allowed to enter—the bicyclers.

The **Texas State Building (A 15)**, which is next, was provided entirely by the women of that State. Plans were prepared by J. Riley Gordon of San Antonio for a structure of considerable architectural grace and beauty. The building contains assembly-rooms, 56 feet square and 20 feet high, provided with a large art-glass skylight in the ceiling, with a mosaic Texas star in its center. The rostrum, ante-rooms, etc., are

The main vestibule terminates in a large auditorium, from which entrance is afforded to the various working departments above mentioned. The building cost \$40,000, the contract having been awarded to Messrs. W. Harley & Son of Chicago. J. Riley Gordon, the architect of this building, was born at Winchester, Va., in 1863. In 1873 his family moved to San Antonio, Tex., and in 1881 Mr. Gordon began the study of architecture under W. K. Dodson of Tennessee, and has a large patronage in Texas.

In the **Kentucky State Building** (B 16), the architect's idea is to typify the Southern colonial style as distinguished from that of New England; the most striking feature of the former being the great pillared porch in front. Another object is to suggest the better class of the old Kentucky homestead, and at the same time to give enough variety to meet the demands of the occasion and furnish an attractive clubhouse where Southern hospitality can be dispensed. The exterior of the building is covered with staff colored a rich cream, trimmed with pure white for all columns, cornices, etc. The size of the building, exclusive of

ground." On the left side of the hall, in a recess, is the great fire-place, where huge "back-logs" will be burned to combat the chill blasts of the "Windy City." The ladies' parlors are on the left side of the building, off the reception-hall, and adjoin the check-room and post office. Opposite are the gentlemen's parlors, smoking and toilet rooms, with side entrance. The dining-room, 20 x 40 feet, well lighted, and recessed for a fire-place opposite the entrance, communicates with the kitchen, store-room, etc. Three large exhibition-rooms extend across the entire front of the building and open out onto the wide gallery. The commissioner's room, a private



Florida State Building.

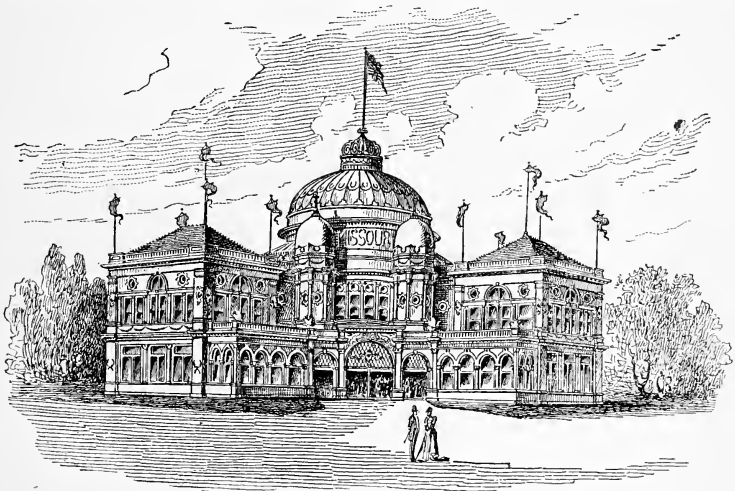
porches, is 75 x 95 feet, with the main entrance in the center of the principal façade, under the cover of the porch. This entrance leads into the large central hall, from which open offices, parcel-rooms, post offices, etc., and under a wide platform just opposite the front door, at the other end of the hall, is the entrance to the dining-room. This platform is midway between the two stories, and as the greater part of the hall extends upward to the roof, with galleries around the second story, it is an excellent "coign of vantage" for the orators (of which this State produces such an abundance) to glorify the past, present, and future of the "dark and bloody

hall, the lady commissioner's room, sleeping-rooms, and bath-rooms are also on the second floor. When desired, the exhibition-rooms can be thrown into one. The woodwork throughout is finished in white enamel. Mason Maury and W. J. Dodd of the firm of Maury & Dodd, Louisville, Ky., were the architects of this building. The former is a native of Louisville; the latter was born in Chicago. This firm is a noted one, and has a large *clientele* in the "Blue Grass" State.

The **Florida State Building** (B 15) is a fine reproduction of old Fort Marion, St. Augustine's remarkable Spanish fortress, which will serve as the

Florida headquarters during the Exposition. This structure probably outranks any other building at the Fair in the antiquity of its historic interest. The old fort has figured in the stirring events of three centuries. It was called by the Spaniards San Juan de Piños, San Augustin, San Marco, and by the English St. Mark, the name of Fort Marion being given by the United States Government in honor of Gen. Francis Marion of Revolutionary fame, in 1825, when the peninsula came into the Union. The fortress is built after the style of the Middle Ages. The foundations of the

composite order of architecture, has a long façade, pierced with deeply recessed arches; is two stories high, the upper lighted by square windows. At the west end is a low square tower, with a steep roof running to a point, terminating in a flagstaff. At the east end is a taller tower, also square, surmounted with a lantern, which has a towering flagpole on its summit. At each corner of this tower is also a shorter pole, from which flags are floating. A beautiful view is obtained from the upper story of this tower. The interior of the building is divided into large halls for displays of



Missouri State Building.

fort, as it now stands, were laid in 1620. After more than a century of toil, the great bastions were finally completed, under the name of Fort San Marco, in 1765. It then required an armament of 100 guns and a garrison of 1,000 men. The reproduction is faithful; bridge and moat, watch-tower, sentry-box, and parapet, curtain and bastion are exactly as in the original. In the interior in addition to the court is a hall and several rooms for the convenience of guests and others.

The **Missouri State Building** (B 16), which is a massive structure of the

women's work, curios, and historical relics, and there are also numerous reception-halls, toilet and check rooms, parlors for men and women, reading and writing rooms, etc. The building, as far as practicable, was built of Missouri materials, by Missouri mechanics, and its rugs, carpets, curtains, and other furnishings are largely the product of the labor of the women of this State—the wool clipped from the native sheep having been carded, spun, and woven by them. Although the products of this member of the Sisterhood of States are distributed chiefly in their

appropriate national buildings, the exhibit here is of great interest. Specimens of the fruits of the Olden Farm, in Howell County, the largest orchard in the world, show what this favored section can do in that direction. Grains, grasses, and the fine cabinets of woods and economic minerals displayed rank this exhibit among the best.

The **Louisiana Building** (B 15) contains eight rooms: one devoted to

els designed and executed by women of the State form a feature of the exhibit that is quite charming. The rice industry, from the planting of the grain on through its growth to harvesting, and final use, is shown, as is also the operations of the sugar industry. Other agricultural products are not neglected, and the display of woods is very fine. Last but not least is the Creole kitchen, where those who have never eaten a real Creole meal now



Pennsylvania State Building.

the Acadian exhibits from the quaint old French colony in the lovely Bayou Teche country. Another room is devoted to the relics of the French and Spanish days of Louisiana; and a third contains the richly carved antique furniture of Governor Galvez, which is usually kept in the museum of the capitol at Baton Rouge. A Creole concert company and a comprehensive exhibit of the schools for negro children are worthy of a visit. Eleven beautifully carved pan-

have an opportunity to obtain one, cooked and served in ante-bellum style by snowy turbaned and aproned colored cooks and waiters, superintended by young ladies of Caucasian blood, representing the beauty and hospitality of that grand commonwealth.

Pennsylvania's Building (B 16) is colonial, reproducing the historic clock-tower of Independence Hall, in Philadelphia. The first and second stories are of Philadelphia pressed

brick, the floors of native marble and woods, and the walls ornamented with wainscot panelings from Pennsylvania forests. The front entrance opens into a central rotunda 30 feet in diameter and 40 feet high. To the right and left are general reception, toilet, and dressing rooms. In the rear, the exhibition-room extends the entire width of the building, its walls ornamented with portraits of distinguished Pennsylvanians. Many rare documents and relics of historical interest are displayed, the grandest of which is the old Liberty Bell, whose tocsin

ures of William Penn and Benjamin Franklin, heroic in size, about twelve feet high, and the allegorical groups at the right and left angles of the building. These last are indicative of mines and mining on the one hand, and of science, manufactures, and agriculture on the other; with the central figure, in either case, of their sheltering and guiding spirits.

The designer of the building was Mr. Thomas P. Lonsdale, a noted Philadelphia architect.

The **Joint Territorial Building** (B 16), which next follows, was designed by Seymour Davis of Topeka, Kan.



West Virginia State Building.

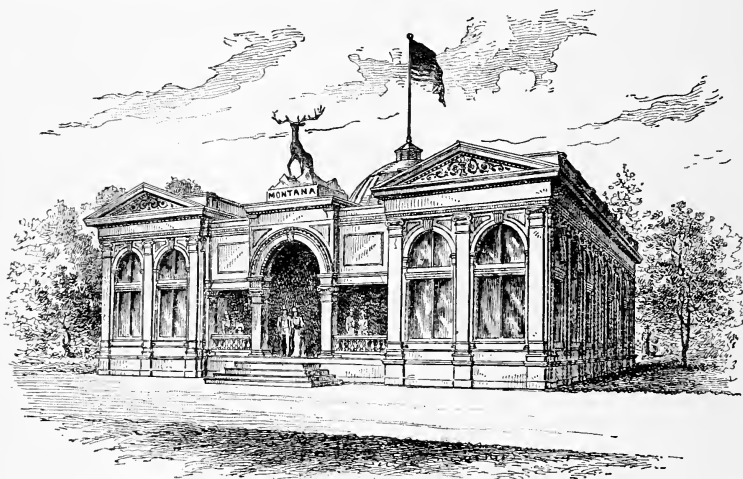
proclaimed to all the world the birth of the republic. Broad staircases lead to the second story, where the waiting-room and offices of the executive commissioner are located; also a room for the use of press correspondents, and another containing Pennsylvania newspaper-files. The doors and windows of the second floor open upon broad verandas, and outside staircases lead to the roof-garden. Historical maps, books, portraits of governors and other prominent citizens, and relics are exhibited. Surmounting the main façade of the building are several pieces of statuary, the Pennsylvania coat-of-arms, fig-

Though these Territories are yet in their infancy, their exhibits are exceedingly fine. Oklahoma, with her grains, grasses, fruits, and cattle products; Arizona, with her minerals, her sub-tropical fruits, her cacti and other flowers, and the handiwork of her Indians—such as Navajo blankets, Moqui water-baskets, and Apache whips and braided work; and New Mexico, with her display of gold, silver, and mining appliances, her glorious fruits and wines, her artistic gold and silver filigree-work, done by Indian and Mexican artists, are certain to attract attention. Characteristic views of the dwellings, the scenery,

and the people of these Territories are shown.

The **West Virginia Building** (B 16) in its style is strictly colonial. It is a wide-spreading house, with great hospitable piazzas. The broad veranda makes almost a complete circuit of the mansion, and on the northern and southern fronts forms a semicircular porch. The doors and windows are all of generous width, and the stairways and halls of similarly hospitable proportions. The ornamentation follows the same idea, being carried out in classic forms in the way of festoons

things beautiful and curious connected with mining and metallurgy, preparations have been made for their display and safe-keeping in cabinets of great size, number, and variety. The building is of wood, with high-pitched shingle roof, the outside being weather-boarded and painted. The interior is plastered, with hardwood finishing, and the ceilings are of ornamental ironwork from Wheeling, W. Va. In fact all the exterior is made of material native to the State. It is 58 x 123 feet (including the semicircular verandas), and the cost was \$20,000.



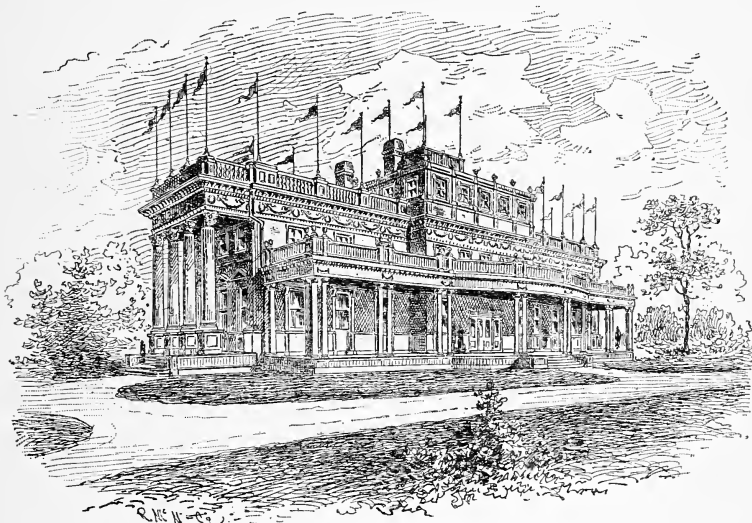
Montana State Building.

and other graceful arrangements of flower and leaf. The main entrance is surmounted by the arms of the State in bas-relief. On each floor are two fine colonial fire-places, with wood mantels elaborately carved. The main floor is entered through a vestibule flanked by committee-rooms, and after passing through this the visitor enters the large reception-hall, having parlors with drawing-room and toilet-rooms. The second story contains other committee-rooms, and also an assembly-room of generous proportions, being 76 x 34 feet and 13 feet high. The exhibits from West Virginia being largely composed of minerals and

Utah's Building (A 16) is quite attractive, and is situated at the extreme north end of the Fair grounds, and is 90 feet long by 50 feet wide, with the major axis running east and west, the principal front facing south, and two stories high. The first floor contains an exhibition-hall extending up through the second story and forming a semicircular light-well and gallery at the intersection of the second floor; the secretary's apartment, the bureau of information, and ladies' reception-rooms, together with toilet-rooms, etc. On the second floor are located the officers' quarters, and a large room for special exhibits. The

architectural style chosen for the exterior of the building is Renaissance. The entrance is reached by a spacious approach and broad steps leading to a semicircular portico, which forms the principal feature of the south front. It is used as a headquarters for Utah people visiting the Fair, also as a bureau of information generally, where people can get reliable information, statistics, and data regarding Utah and its people. There are also kept in the building some special exhibits—many of which are of great

story, in Roman style, the dimensions being 62 feet 10 inches front by 113 feet deep; height of story, 16 feet in front and 20 feet in rear, with gallery. Its frame is constructed of wood and iron, covered with glass and staff, and the building contains spacious reception-rooms for men and women. The main entrance, through the vestibule, leads to the lobby, reception-hall, with gallery, smoking and toilet rooms, ladies' parlors and toilet-rooms, and office, baggage-room, kitchen, and two janitor's rooms. The exterior



Maryland State Building.

interest—and such others as do not enter into competition in the general buildings. Dallas & Hedges of Salt Lake City are the architects. The cost of the building and furniture complete was \$18,500. Mr. Dallas of the firm of Dallas & Hedges, architects for the Utah Building at the World's Fair, is a native of Utah, born in Salt Lake City in 1857. He has designed many of the finest buildings in Utah, Nevada, Idaho, and Wyoming.

The **Montana State Building** (A 16), which was designed by Galbraith & Fuller, Livingston, Mont., is one

of the building is ornamented with heavy molded and fluted pilasters, Roman caps and bases. The two side wings in front, with main entrance, are ornamented with heavy pediments representing clusters of fruit. The main entrance between these wings is 28 feet wide and 16 feet high, with a large Roman arch supported with columns, molded caps and bases, and balustrades between. On either side of this arch are two panels containing the seal of the State and the date in Roman figures. These are 4 x 5 feet, and solid sheet gold. Above the arch is a pedestal supporting a miniature

mountain-peak, upon which stands an elk nine feet high, the antlers measuring ten feet from tip to tip. Entering the building, you pass through the arch into a spacious vestibule, 24 x 28 feet, with 16-foot ceilings, finished in staff, and painted and grained in oak. The walls and ceilings are paneled; the heavy arches over openings supported with molded pilasters. The floor is of marble. From this vestibule are entrances to the lobby, the ladies' reception-rooms and parlors, and men's reception-rooms and parlors. In the lobby are entrances to ladies' and men's reception-rooms and parlors; also to a rear banquet-hall. The lobby is 22 x 22 feet, and is covered with a glass dome 38 feet high. Its walls contain eight panels of Georgia pine, recording historical events of the State. To the right and left are entrances to two reception-rooms, parlor for ladies, 20 x 22, and smoking-rooms. These are finished in Georgia pine, having 16-foot ceiling, and heavy wood cornices painted in oil tints. From the lobby to the banquet-hall, 52 x 40 feet, we pass through a large arch in the front, on either side of which are located two offices, 12 x 12 feet; also entrances to lavatories. The stairs at either side reach a gallery 40 x 52 feet, surmounted with a glass dome, 32 x 32 feet, used for special exhibits of the State. On the first floor, on either side of the rear entrance, are baggage-rooms and offices, 14 x 16 feet; also a kitchen with pantry. All are ceiled with pine painted in oil tints. There are ladies' and men's lavatories, toilet and reception rooms, with recess drinking-fountains. The interior is lighted with 128 clusters of electric lights. The cost of the building was \$15,125.

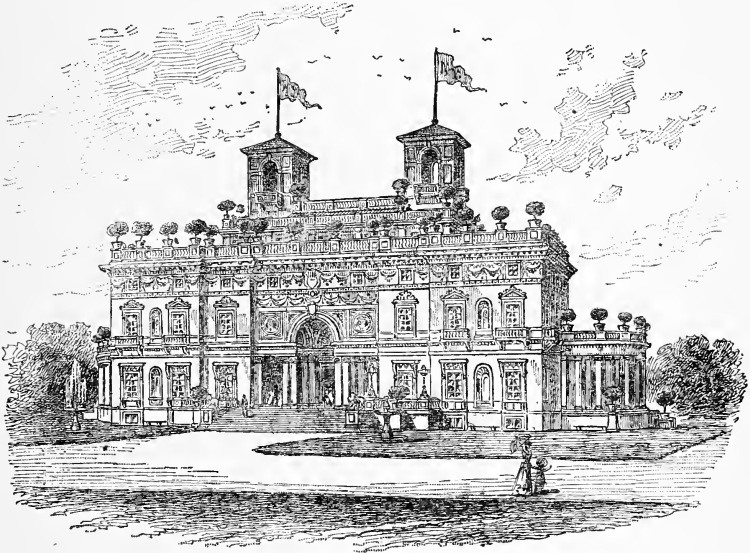
The **Idaho Building** (A 17) is on the same side of the walk as Montana's. This Indian name, a word of the Shoshone tongue, signifies "light of the mountains," and is indicative of its glorious beauty. Though its progress toward refinement and riches has been, and is, rapid, yet the log-cabin of the pioneer is still a familiar sight, and the forests and hills abound with game. These have given to the architect his motive

in creating a structure which should truly typify the spirit and conditions of young Idaho. Hence this structure, which is three stories high, with a foundation of lava and basaltic rock, is made to resemble a three-story log-cabin. The timbers used are stripped cedar-logs, stained to present the weather-beaten appearance of age. Swiss balconies hang about it, and it is roofed with "shakes" held in place by rocks. The chimneys are large and roughly stuccoed to imitate the chimneys of actual pioneer days. An arched stone entrance opens into a large hall, at the end of which is a stone fire-place with log mantel. The remainder of this floor is divided into offices, sleeping and toilet rooms. By stairways on either side of the fire-place, an upper hall is reached, the windows of which are glazed with Idaho mica. In front of this hall is the women's reception-hall, representing a miner's cabin, its fire-place of metalliferous rock, and andirons, door-latches, etc., made in imitation of miners' tools. At the rear of the hall the men's reception-room, an imitation of a hunter's and trapper's cabin, has a fire-place of Idaho lava, the andirons made of bear-traps and fish-spears; the other hardware therein representing arrows and other Indian weapons, etc. The entire third floor is one large hall for exhibits, receptions, etc.

The **Maryland Building** (B 17) is 78 feet deep and 142 feet wide. The architecture is of the so-called free classic Corinthian order, the style from which the colonial work of the last century developed. The building is three stories high. The main entrance is through a Corinthian portico two stories high. At each end of the building are smaller ones. A spacious piazza extends the full length of the building, its top having a deck roof. A similar roof covers the two wings of the building, from which a view of the entire park may be had. The building is of frame, with iron supports, finished exteriorly with staff or plaster work. The interior is finished in wood and plaster, carrying out the old colonial style as it appears in early Maryland country-seats. The

front entrance leads into a reception-hall, 38 x 40 feet, from the center of which a main stairway, branching from a landing into two lesser stairways, leads to the second floor. To the left of the hall is the principal exhibition-hall, 36 x 26 feet, extending upward through two stories, with a gallery at the second-floor level. To the right of the main hall is another exhibition-hall, 25 x 26 feet, used for the women's exhibit, and adjoining it is a ladies' parlor and toilet-room. In either corner of the hall is an office,

of architecture, and is wholly constructed of Delaware State material. The building is 60 x 58 feet and cost \$7,500. It has arched and pillared entrances and ornamental balustraded cornices, and a very handsome portico on the west end, with fluted columns reaching the full height of the building. In the interior are seen models of many interesting structures in the State—some of them built during the seventeenth century—and many other objects worthy of attention.



New York State Building.

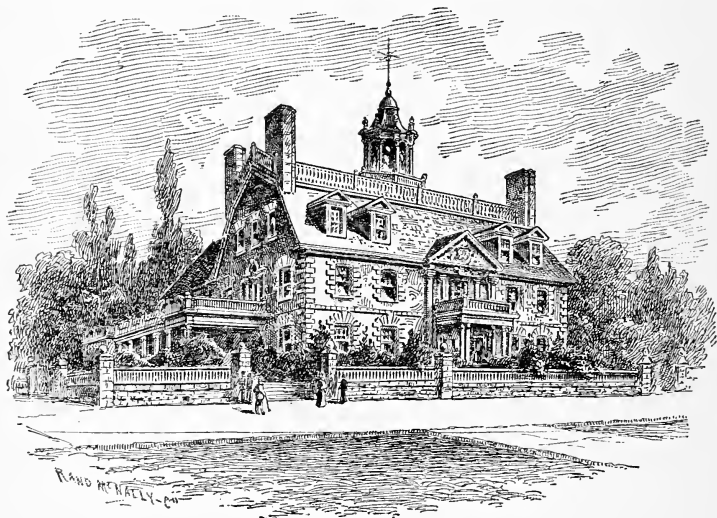
bureau of information, and passenger elevator. The second floor contains three parlors on the front, and on the end an office, reading, smoking, and toilet rooms. On the third floor are the janitor's rooms and those of the commissioners in charge. The building was designed and executed under the direction of Baldwin & Pennington, architects, of Baltimore, Md., whose fame is not limited to the boundaries of their own State.

The **State Building of Delaware** (B 17) is of the Southern colonial style

New York's Building (C 17) is next. Its architects were McKim, Meade & White. The building extends over an area of 14,538 feet—exclusive of terraces, porticoes, or exedras, which cover an additional area of 3,676 feet—is 214 feet in length, 142 feet in depth, and in height 96 feet. The approach is from the south, by a flight of fourteen steps, forty-six feet wide, giving access to a terrace 15 x 80 feet, from which the *loggia*, 46 x 17.6 feet, is reached. At the entrances to the building are casts of the cele-

brated Barberini lions, and the four pedestal lamps lighting the terrace are reproductions of the best unique examples in the Museum of Naples. The porticoes east and west of the building have a diameter of fifty feet, the open portion of which is covered, in the Italian fashion, by a colored sail. On either side of the main entrance, in the niches outside the building, are placed the busts of George Clinton and Roswell P. Flower, the first and present governors of the State. In the other niches in the façade of the second story are two

being on the grand staircase-hall, 37 x 46 feet; the dome ceiling being 46 feet high. These paintings are adapted from Pompeian designs not previously used by any artist. In the well of the staircase is a room, 36 x 46 feet, in which is placed the relief map of the State, on a scale of an inch to the mile. On the west of the entrance-hall are the women's State apartments, consisting of three rooms, 28.7 x 32.8 feet, and 20 feet high. The walls of the suite of rooms are covered by a light silk of Renaissance pattern, the floors of hard oak covered by Indian rugs.



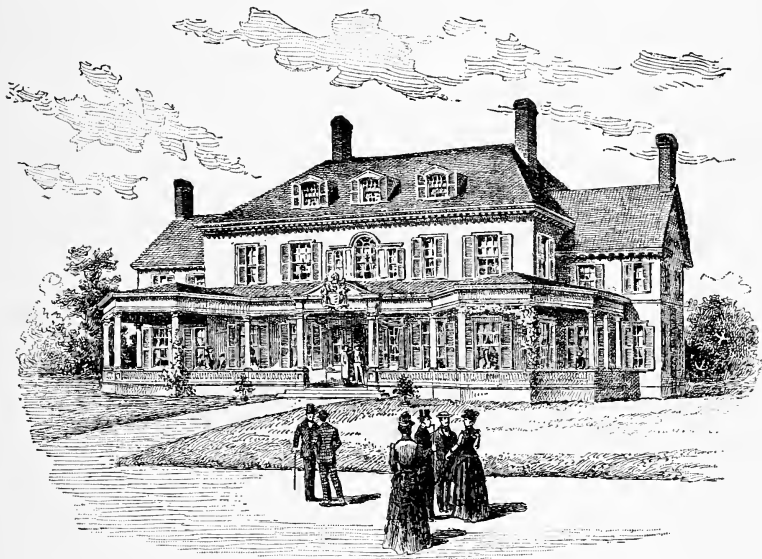
Massachusetts State Building.

heroic-sized figures of Henry Hudson and Christopher Columbus—the four works of art being the production of Olin Warner. The exterior of the building is lit by electricity. Above the arched entrance is the great seal of New York (ten feet high), illuminated by myriads of tiny lamps, set close together. The main floor of the building consists of a vestibule, 17.6 x 46 x 33.10 feet. On either side of this vestibule are three niches in mosaic. The entrance-hall, 46 x 84 feet, and 20 feet high, is light in color, the main mural decorations

On the east of the entrance-hall is a similar suite of rooms, designed for the use of men, papered and furnished according to the general design. On the same floor are the lavatories, etc. The second floor consists of a staircase-hall, giving access through three double doorways to the reception-hall, 84 x 46 feet, and 45 feet high. The general scheme of decoration is white and gold. The panel in the center, the work of Frank D. Millet, represents an allegorical subject. On the west of this hall is the women managers' board-room, 32.8 x 56.7 feet, and

15 feet high. In the eastern wing is the museum, 32.8 x 56.7, and 15 feet high, which is filled with historical relics and documents relating to the history of the country and State. Adjoining is the general manager's board-room, 22.6 x 28.7 feet. Two other rooms, 18 x 21 feet, complete the space on this floor. The roof forms a triple terrace garden enriched by terra cotta pots, decorated with palms, bay-trees, and flowering shrubs, and

with old-fashioned flowers and foliage. Two flights of steps reach the building. The main entrance opens into a spacious hall, with a tiled floor, and facing it is a broad colonial stairway leading to the second floor. On the right of the hall is a large room used as a registration-room, post office, and general reception-room. The floor is of marble, the walls covered with tiles, the beams and rafters bare, and the mantel high.



New Jersey State Building.

furnished with awnings, arbors, tables, and chairs.

The **Massachusetts Building** (B 17) is an exemplification of the Northern colonial style of architecture, a reproduction of the residence of John Hancock, which stood on Beacon Hill, Boston, Mass., near the State capitol. It is three stories high, surmounted in the center by a cupola, the exterior finished in staff in imitation of cut granite. Above the cupola is a flag-staff, and a liberty-pole, eighty-five feet high, stands in the front court. The house is surrounded by a raised terrace, filled in front and one side

On the left of the hall are two large parlors, forming a room 80 x 25 feet when thrown together. The front parlor is furnished by the Essex Institute, an old historical society. The second-floor rooms, furnished with antique cedar chairs, etc., are given over to the women's use. Peabody & Stearns of Boston are the architects. The cost was \$50,000.

Rhode Island's State Structure (B 17) was built by Messrs. Stone, Carpenter & Wilson, architects, Providence, R. I. This building is in the style of a Greek mansion, and is in plan a parallelogram, 39 x 34 feet,

with a semicircular porch, 12 x 22 feet, on the west front toward the avenue which marks the front entrance; and is flanked by a north and south porch, about eight feet deep, the full width of the building. The building is amphiprostyle, the two porches being of the full width of the building and having four fluted Ionic columns, 24 inches in diameter and 21 feet high; while the rear entrance is between fluted Ionic pilasters of the same size

main hallway, running the whole depth of the house from front to rear entrance, is 18 feet wide and 30 feet long. In the center of the hall is a fire-place and marble mantel taken from the old colonial mansion in which was formed the plan for the destruction of the British schooner "Gaspee," by citizens of Providence, June 9, 1792. From the hall on the right opens the women's parlor, 12 x 24 feet, and on the left is the office



Virginia State Building.

and height. The front entrance is through three semicircular arched openings between the pilasters of the semicircular porch. The columns and pilasters are surmounted by enriched Ionic entablature with decorated moldings, modillions, and dentils, and above the entablature the building is finished with a balustrade surrounding the four sides of the roof, with ornamental urns over each pedestal in the balustrade. The

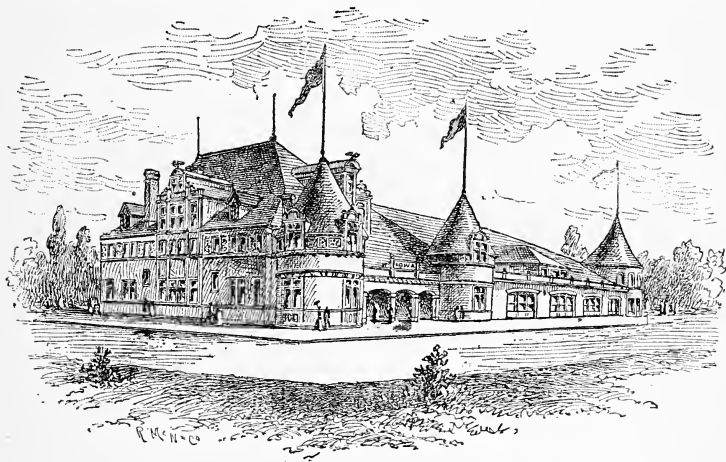
of the secretary, 11 x 13.6 feet; behind which is the grand staircase leading to the second story. On this story are placed toilet-rooms for men and women, and the whole floor is fitted with antique furniture and its walls hung with portraits and pictures of historic value. The staircase leads to a landing the whole width of the hall, from which by easy flights the second story is reached. The hall in this story is of the same width as in the first.

Opening from the hall in the front of the building is the governor's private room, which communicates with the commissioner's room and that of the secretary. In the rear of the building is located a vine-covered arbor, and the grounds are planted with flowers and shrubs.

The **New Jersey Building** (B 17) is in the colonial style, and is on the lines of the building in Morristown, N. J., occupied by General Washington during the winter of 1779 and 1780. It is said that it has sheltered more people celebrated in the colonial times than any building in America, among

wing are located the secretary's office and the offices of the State commissioners and president. The general contractor was James W. Lanning of Trenton, N. J.; the architect, Charles Alling Gifford of Newark, N. J.

The **Virginia Building** (A 17) is a representation of the Mount Vernon mansion (in Fairfax County, Va., near Washington City), the building in which George Washington lived and died. It was a present from his brother, Lawrence Washington, and was built in the early part of the last century by their father. The main building is 94 x 32 feet, with



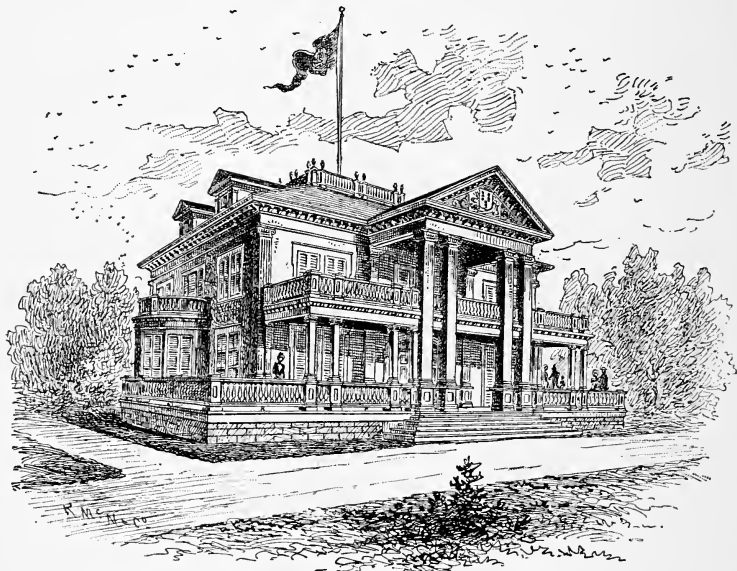
Iowa State Building.

them Alexander Hamilton, Generals Greene, Knox, Lafayette, Steuben, Kosciusko, Schuyler, "Light Horse" Harry Lee, "Mad Anthony" Wayne, Israel Putnam, and Benedict Arnold. The original design has been modified by the addition of another wing and more piazzas front and rear. The entrance is into a large general assembly-hall two stories high, with balconies at the second story, a large fire-place, and also the coat-room, and staircase leading to the second story. In the right wing of the building are placed the meeting-room for the Board of Lady Managers and several parlors for general use. In the right-hand

two stories and an attic, and a two-story portico, with large columns extending along the whole front, being 94 feet long, 18 feet high, and 14 feet wide. The portico extends up to the cornice of the roof, with an ornamental railing around the top, and is furnished with settees along the whole length next the wall. There are two colonnades running back from each wing of the building to the rear, about 20 feet long, 9½ feet wide, and 11 feet high, connecting each with a 1½-story annex, 40 x 20 feet. Altogether there are twenty-five rooms in the structure. The largest in the building is the banquet-hall, 31 x 23

feet; the library, 16 x 19 feet; the main hall, Washington's chamber—in which he died; and Mrs. Washington's chamber—in the attic—to which she removed after her husband's death, and occupied on account of its being the only room in the house that looked out upon his tomb. The height of the first story is 10 feet 9 inches; of the second, 7 feet 11 inches; of the attic, 6 feet 9 inches; the distance from the ground to the top of the cupola is 50 feet. In the main hall is a large

the people and the library of books by Virginia authors. As far as could be done the building was furnished with articles which were collected from all over the State—the heirlooms of old Virginia families; and with portraits of the same character. The building is presided over by the lady assistant of the Virginia board, Mrs. Lucy Preston Beale. She has for attendants in the building old Virginia negroes, and undertakes to represent in every particular an old home of the



Connecticut State Building.

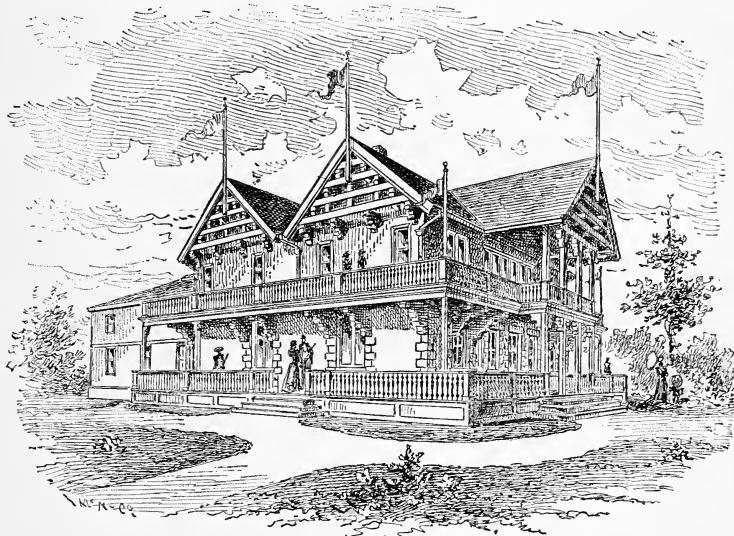
staircase, four feet wide, ascending by platforms to the floor above. On the first landing of the stairway is an old Washington family clock, a very interesting historical relic. This hall is furnished with antique sofas and pictures of the last century. The rooms upon the first floor are ornamented by heavily carved and molded wood trimmings, and handsome mantels, very antique. This Virginia building is an exact representation of the old Mount Vernon structure. Nothing modern is seen in it except

colonial period. There is a rare collection of relics of colonial times and of the Revolutionary War, and other antiquities, among which is the original will of George Washington. The library is furnished entirely with books written by Virginians, or relating to Virginia, and ornamented with old Virginia portraits, views, and other relics of the colonial period and of the last century.

The **State Building of Iowa** (A 18) is next. This structure is made up of the permanent building known as the

"Shelter" and several subsequent additions. The permanent portion is built of brick and stone, with the interior open to the roof, and broad projecting eaves. The newer portions are 60 x 140 feet, two stories high. On the two principal dormers and capitals is to be seen the emblematic bird of the "Hawkeye State." In the spandrels of the porch-arches are the State, National, and Territorial seals. Various industries are portrayed in low relief in the columns, and on the main walls under the porch are

Connecticut's Building (B 18) is intended to type the prominent features of the high-grade residences of this State, with the addition of circular windows in the north and south and a circular piazza in the rear. Its ground area is 72 x 73 feet, including the piazza, and is two stories high. The exterior is weather-boarded and painted white. The roof has five dormer windows, and is decked on top, the deck surmounted with a balustrade, and from its center rises a flag-staff. The main entrance is through



New Hampshire State Building.

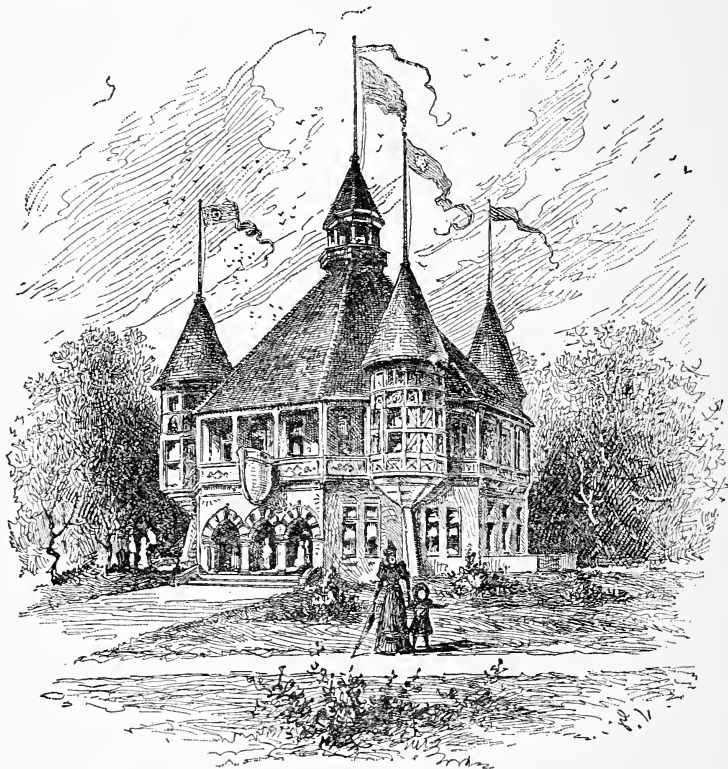
authentic relief portraits of the Indian chiefs Black Hawk and Keokuk. On the high friezes of the towers are various dates of important events in the history of the Territory and State, with the names of the largest cities. The "Shelter," which is one large room, is used for an exhibition of the natural products of the State. On the first floor of the new part are parlors and other apartments for the accommodation of visitors and of the commission, while upstairs is a large hall with an exhibit of art-work, rooms for the press, and small rooms for the use of those in charge of the building.

a square porch, covered by the projecting pediment, which is supported by heavy square columns. A balcony runs along the entire front of the second story, its columns being square, but of smaller dimensions than those of the two-storied porch. The interior is finished in the Northern colonial style, with tiled floors, paneled walls, and Dutch mantels. On the first floor is a reception-hall, 21 x 48 feet, lighted by a well in the center above. In the rear of the hall a stairway reaches the second floor. Flanking the hall are parlors. The second floor is divided into several

living-rooms. There are many interesting relics to be seen in this building, among them a lately discovered shaving-mug of George Washington, a copy of a New York paper of October 8, 1789, and various others.

The **New Hampshire Building** (B 18) is next in order, and is in im-

or clap-boards, of hard pine, oiled, and left in the natural wood color. The plan is that of a rectangle with a large central hall, 22 x 35 feet, extending through both stories to the roof, lighted by a large skylight, and windows in the first and second stories. The roof trusses are shown in the



Maine State Building.

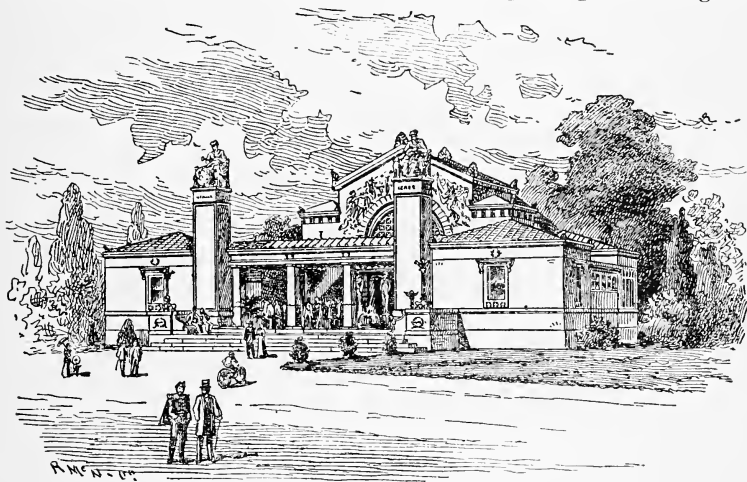
itation of the heavily bracketed and balconied chalets of the Swiss villages, symbolizing the "Switzerland of America," as New Hampshire is so often called. The first story is of plaster-work, with quoins to the doors and windows of various kinds of New Hampshire granite.

The second story and gables are covered with heavy molded sidings,

ceiling. The hall is surrounded by a wide balcony on the second story, and has two large fire-places. Upon the right of the hall you enter the commissioner's room, the men's parlor, post office, and rear vestibule. On the left is the ladies' parlor, and back of this the lavatories. In the second story are the general reception-room, reading-rooms for ladies and gentle-

men; a retiring-room for ladies; smoking, secretary's, and janitor's rooms. There is an L, forming an annex, used as a gallery for New Hampshire views, in the center of which is a large map of the State. A second-story gallery, surrounding the room, extends from a broad landing in the main staircase. The coloring of the building is in the burnt sienna and black tones of the Tyrolese peasant chalets. Stone walls compose the first story. The cost is about \$12,000. Geo. B. Howe, architect of this building, was born in Concord, N. H., in

round bays projecting over the granite below, finished in wood and plaster panels. Entering the vestibule through the arcade of polished columns, an octagonal rotunda two stories high is reached, upon which open the parlor, committee, reception, toilet, and smoking rooms. The main staircase leads to a balcony extending around the central rotunda, giving access to the various offices and small exhibit-rooms of the second story. Besides serving as a State headquarters, the building contains maps, profiles, and paintings illustrating the



Vermont State Building.

1867. In 1890 he entered the office of Walker & Kimball of Boston and Omaha, and is still with them.

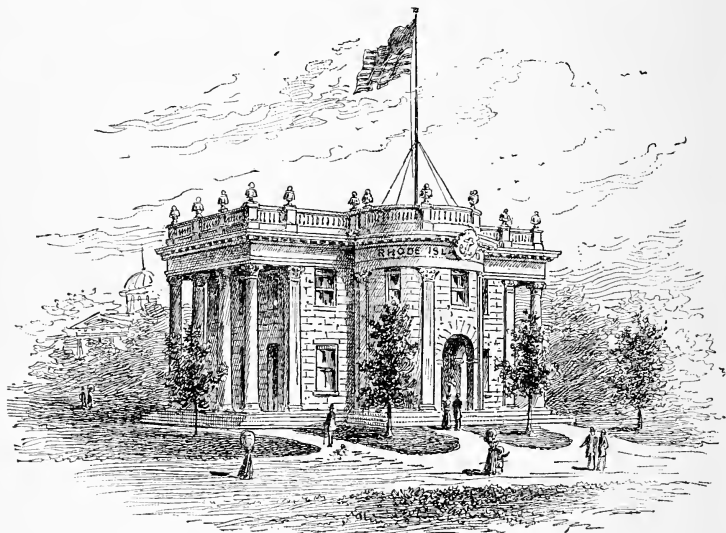
The **Maine Building** (B 18) is in shape a regular octagon, and is 65 feet in diameter and two stories high, with a high dome surmounted by a lantern, the floor of which is 64 feet above the ground, and the point of its roof 20 feet higher. The first story is of granite from many of the State quarries, showing the various textures and colors. These specimens have received various treatments, as rock-face, carved, and polished surfaces, etc. The second-story exterior consists of four balconies, separated by

scenic beauty of Maine, and many historic curios. The cost of the building was \$20,000. Charles S. Frost, the architect, was born in Lewiston, Me., May 31, 1856. In 1882 he opened an architect's office in Chicago in partnership with Mr. Henry I. Cobb. Since 1889 Mr. Frost has continued the successful practice of his profession alone.

The **Vermont Building** (B 18), last of these structures, is unique and attractive. After examining tentative plans, submitted by various architects, the one outlined by Jarvis Hunt of Weathersfield, Vt., was preferred. Vermont's assignment is a narrow lot

between the imposing structures of Massachusetts and Maine. The general idea is that of a Pompeian residence, suggested by the adaptation of the leading industrial product of Vermont (white marble) to classic forms of architecture. Passing through a vestibule, between pillars surmounted by emblematic figures, the visitor enters an open court, having in the center a white marble fountain. This court is flanked by small rooms, affording space for committees and other necessary conveniences, while beyond, an

reach the landing he must leave the Vermont Building and go east along the walk in its front until he comes to the elevated railroad. Here the walk turns to the right (south); follow this, keeping on its right side until the Art Galleries are reached, and continue on around them until in their front. Here are steps leading down to the launch-landings, and getting aboard, the tour of the lagoons is begun. Looking backward, the beautiful front of the Art Galleries is seen from the water; on the right the Illi-



Rhode Island State Building.

entrance opens to a semicircular reception-hall of considerable height, and occupying the rear half of the building. The material of the walls and of most of the ornamentation is staff, but considerable marble is employed in the internal finish and decoration.

If the visitor has conscientiously followed out the itinerary suggested, he will not be disinclined to a trip on the lagoons, which will give a welcomed rest to his somewhat fatigued muscles, and offer to his gaze a feast such as he may rarely enjoy. To

nois State Building is again in view, while upon the left the Fisheries Building looms up, a beautiful sight. On the right again is the Woman's Building, grouped with the smaller but beautiful Puck and Children's buildings, and then comes the exquisite Horticultural Building. The Choral Building (also known as Festival Hall) next comes to view, followed closely by the "Golden Door" of the Transportation Building. All of this while the visitor has had the Wooded Island, with its picturesque Japanese structures, upon his left; but now,

curving a little north of east, his boat glides under a Venetian bridge, with the Mines and Electricity buildings on his right, and Hunter's Island, with its Davy Crocket's Cabin and Australian Hut, on his left. Once through the bridge, a curve to the north is made, the launch skirting the right bank of the Wooded Island and passing near its upper end and into the eastern arm of the lagoon between the Fisheries and Government buildings. A number of minor buildings are also seen, and a glimpse under another graceful bridge reveals the blue waters of Lake Michigan. The little craft, turning upon its course, dashes southward past the immense front of the Manufactures and Liberal Arts Building, and gliding under a bridge enters the North Canal, fronted its entire length by the Electricity Building on its right and the Manufactures and Liberal Arts Building on its left. Another bridge passed and the beautiful Basin is reached, showing on its right bank glorious fountains and the Administration Building. Beneath another bridge glides the launch, and is in the South Canal, the Machinery Building to the right and the Agricultural Building to the left, while straight in front towers an Egyptian

obelisk, and beyond it are seen the Colonnade and Stock Pavilion. Another turn, the bridge repassed, and sweeping off to the right, between the front of the Agricultural Building (on the right) and the south end of the Manufactures and Liberal Arts Building (on the left), the boat plows its way to the end of the Basin, where from its clear water rises French's beautiful "Statue of the Republic" (or "America," for it is known by both names), and disembarks its passengers. Pausing to study his surroundings, the visitor beholds immediately in his front the graceful Peristyle, while to the south is the Casino and to the north Music Hall. In the angle of these buildings are two graceful pavilions, erected by private parties for the sale of their products. Passing between the tall columns and under the heroic statues of the Peristyle, the visitor emerges onto the Main Pier, and after making a round trip on the sidewalk, which furnishes the means of locomotion instead of the pedestrian doing so, he may embark on one of the steamers lying at the pier, and return to Chicago by the water route on Lake Michigan, landing at the Van Buren Street wharf.

CHAPTER XV.

THE MIDWAY PLAISANCE.



DURING his tours the visitor has seen the monumental edifices of American architectural skill and exhibits of the production and manufactures of the

entire world; now he turns to the interesting reproductions of noted foreign buildings, of classic Old World towns, and huge panoramas of entrancing scenery. To proceed systematically, let him board the cable-cars of the Cottage Grove Avenue line (taking those marked "Seventy-first Street, Oakwoods"), and alight at the Fifty-ninth Street entrance to the Midway Plaisance.

The first attraction is on the right-hand side at the extreme southern edge, the **Barre Sliding Railway** (G 1). It is a French invention, and was first given a practical demonstration before the public during the Paris Exposition of 1889. It is an elevated road, the cars having no wheels, the substitute for the wheel being a shoe which sets over the side of the rail. The power is delivered from a water pipe. The speed claimed is 120 to 160 miles per hour. A speed of about one hundred miles an hour has been demonstrated on a track less than one-third of a mile long.

Next on either side of the walk is found the **Nursery Exhibit** (G 2), which contains about five acres, devoted chiefly to flowers, fine shrubbery, ornamental plants, etc. There are fruit trees of every kind, including an orange-grove in bearing. In a corner

is a cranberry-bog, where this acid and useful berry is cultivated for the fall crop. On the left side of the Plaisance the next attraction is the **Blue Grotto of Capri** (F 2), contained in a rough rock mass 175 feet long, 100 feet wide, and 150 feet high. On entering the mass through a jagged rent in its side is found a lovely grotto, with a pool of water in its center, of a deep-blue tint. This water is kept in continual agitation by mechanical means, and resembles the waves of the in-dashing sea, which ebb and flow into the original cavern in the Island of Capri. Historical relics, photographs, street scenes of daily life in Capri, and other curios are to be seen.

To the southward is the **Hungarian Orpheum** (G 2). The exhibit consists of a café and concert pavilion, contained in a building 75 x 195 feet, with a covered garden on the roof. The theater is in the lower part, and concerts are given every half-hour. The performers are Hungarian artists, brought direct from Budapest, Hungary's capital city. The native costumes and modes of life of the different nationalities which compose this empire are shown. The roof-garden is filled with chairs and tables where meals, lunches, etc., are served. The guests are waited upon by seventy-five Hungarian maidens, dressed in their rich national costumes; and at intervals Hazay Natzy's famous Hungarian band discourses choice music. There is also a gypsy band under the leadership of Paul Olah.

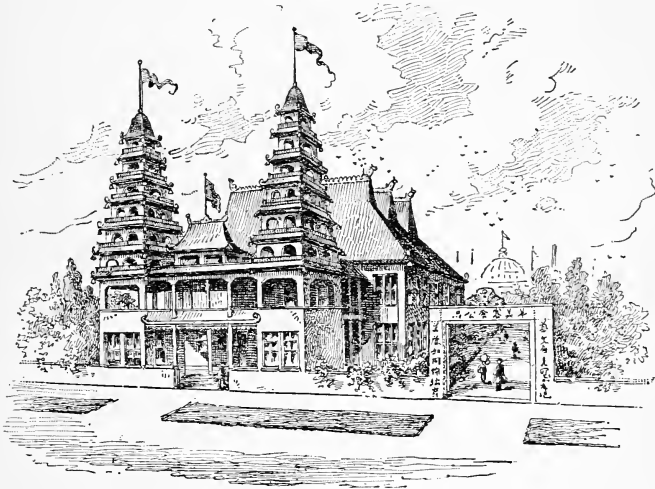
Next to the Hungarian Orpheum is the **Lapland Village** (G 3), in which may be seen thirty-seven native Laplanders—twelve of whom are women and six children. Six of the females are artists, musicians, hair-workers,

etc., and there is in the number one Lap nurse. Within the village confines are twenty-five reindeer and a number of sledges. The natives have their peculiar costumes, and they exhibit quite a number of curios, mechanical products, etc., in their native huts.

Next to this exhibit is the **Dahomey Village** (G 4), which consists of three houses—one of them fitted up for a museum—a group of huts for the women, and others for the men. In addition there are four open sheds used for cooking. The rustic front of

Crossing the walk one finds, on the north side, the park containing the **Captive Balloon** (F 4). The balloon is a fac-simile of the one used at the Paris Exposition in 1889. Its car accommodates sixteen to twenty people, and three ascents per hour are made, in good weather, to a height of 1,493 feet. In the balloon park is a restaurant, the seating capacity of which is 3,000. Admission to this park is 25 cents; for balloon ascension a charge of \$2 is made.

The **Chinese Village** (F 4) is next to the Captive Balloon Park. It consists



Chinese Theater, Joss-house, Etc

the exhibit is constructed of wood brought from Dahomey, and on platforms on each side of the gates are seated two warriors attired in their native costumes. These grounds are divided into two parts, one for the women's huts, the other for the men's. Of the latter there are sixty persons; of the former, forty. The various dances and other ceremonials peculiar to these people are exhibited, and their songs, chants, and war-cries given. They also sell products of their mechanical skill, such as quaint hand-carved objects, domestic and warlike utensils, etc.

of a theater, joss-house, bazaar, restaurant, and tea-garden. The restaurant is conducted upon both the American and Mongolian plans. The tea-garden shows a fine collection of teas. The bazaar has fine silks and embroideries, elaborately decorated table and toilet wares, and other curiosities.

Crossing to the south side of the walk, the **Austrian Village** (G 4) is found, adjoining that of Dahomey. "Old Vienna" is one of the interesting sights of the Plaisance. It covers a space of 195 x 590 feet. There are thirty-six buildings in all, by far the

largest of which is the rathhaus, or city hall. Then there is a church where services are held according to the Austrian custom, and thirty-four shops and dwelling-houses. In these shops are sold all sorts of Viennese wares of the present and early days. One of the buildings is fitted up as a grand restaurant, with seats for 1,000 people. Here Viennese women serve coffee, Vienna bread, and other delicacies from a Viennese bill of fare. Arnold Weissberger, of the Imperial and Royal Bank of Austria, has established a branch of the bank in the "Old Vienna" settlement. This is in the nature of an exhibit, showing the working of banking affairs as conducted in the Austrian Empire.



In the Austrian Village.

Opposite the eastern end of the Austrian Village is the Cyclorama of the **Volcano of Kilauea** (F 5). The building is polygonal in shape, 140 feet in diameter and 60 feet high. Circling the walls hangs a canvas 54 feet high and 412 feet long, upon whose 22,248 square feet of surface the artist has depicted the weird sublimity of the world's greatest volcano, the "Inferno of the Pacific," in the Island of Hawaii.

The point of view selected for the visitor is the center of the crater, and to this point he is transported for the time being, and gazes upward

and around him upon bubbling and seething pools and lakes of fire; tall, jagged crags; toppling masses of rocks, great fathomless pits, and fierce flames. Of all this the cyclorama gives a vivid representation, with its built-up foreground, which blends imperceptibly into the painting on the canvas, aided by skillful pyrotechnic displays, colored electric lights, and other mechanical means, so that we have in miniature every feature of this grand crater, whose circumference is fully nine miles. Over the entrance portal of the building stands the figure of Hawaii's goddess of fire, Pele, the work of Mrs. Ellen Rankin Copp of Chicago. The pose of this awful divinity was suggested by an island legend which tells of a race between the goddess and a native prince. Winning at the first trial, he taunted her to try again, and looking back beholds her seated on a wave of molten lava in fierce pursuit, her hands bearing fire-brands and hot lava, which she hurls after him as he takes refuge in the sea.

Leaving this exhibit the visitor finds on the same side of the walk a typical **Indian Bazaar** (F 5), where the natives of the Orient vend their unique, characteristic wares; and opposite is a **Fire and Guard Station** (G 5), for the protection of the Plaisance. Back of the Indian Bazaar may be seen the **Algerian and Tunisian Village** (F 5), which occupies an area 165 x 280 feet, and consists—in addition to the large Algerian concert hall, with a seating capacity of 1,000 people—of a Moorish café, Kabyle house, an Arab tent-village, desert tents, etc. The main building has a Moorish dome, towers, and minarets, and its exterior is covered with the richly colored and glazed tiles of Tunis and Algiers, as are indeed most of the buildings. The L-shaped building in the center shows the street in Algiers; that immediately to its right a Tunisian street. Next to the concert hall, half-hidden by the café, is one of the curious Kabyle Arab houses. Jewelry, embroideries, and other North African wares are sold. No charge is made for entrance to the village, and but a small entrance fee to concerts.

Having exhausted the sights here, the visitor next enters the **Vienna Café** (F 5), a very ornamental structure, the lower floor devoted to regular meals and the upper to cold lunches and wine and beer tables. The rooms are decorated with Japanese screens, etc., and a fine orchestra is employed. The site of the café is in the middle of the central walk, at the west end of the Ferris wheel.

Just south of the Vienna Café is the **French Cider-Press** (G 5), an open pavilion where cider is made from apples, in a typical French press, by French peasants, and served to visitors by French country maidens in Normandy caps and short skirts.

Arranged in the corners are four small ancient models of religious and medieval monuments in Italy, as follows: The Cathedral of Milan, in carved wood; The Piombino Palace, in carved wood; St. Ahnese Church, made of different colored marbles. This church was erected by Pope Innocence X., of the Doria Panfili, and by his command this model was made. The last is a unique model, in carved wood, representing the Roman Pantheon of Agrippa.

The visitor now turns south and enters the **Ice Railway** (G 6), an exhibit partaking of the nature of a skating-rink and a toboggan-slide. By means of ice-making machinery a



Model of St. Peter's, Rome.

East of this exhibit is the **Model of St. Peter's Cathedral at Rome** (G 5). This wonderful masterpiece of workmanship represents, in its minutest details the most magnificent monument in the world. This model was begun in the sixteenth century and the minutest details of the bas-relief of the façade, the stucco, statues, and inscriptions are faithfully reproduced on a scale of one-sixteenth of the original cathedral, measuring about 30 feet in length by 15 feet in width, and 15 feet in height. The interior of the building in which it is exhibited has an array of rare portraits of several popes, together with a number of papal coats-of-arms of large

surface is kept continually coated with a layer of ice for sleighing purposes.

The next point of interest is the **Glass-spinning Exhibit** (G 6), just west of the Moorish Palace, where all of the curious processes of spinning this delicate and fragile material into products which will bear considerable rough handling may be viewed.

North of the glass-spinning booth may be seen the **Ferris Wheel** (F 6), resembling a huge bicycle wheel hung between two towers. The wheel is 264 feet high, and between its outer rims are suspended thirty-six passenger coaches, balanced upon great steel trunnion pins. These coaches accommodate sixty passengers each, or a

total of 2,160 when all are loaded. The two steel towers upon which the axle rests and revolves are 137 feet high, 5 feet square at the top, and 40 x 50 feet at the bottom. Six cars can be loaded or unloaded at the same time. The time required for what we may truly call a *round* trip is twenty minutes. From this exhibit

plaza are seen Turks, Arabs, Nubians, Kabyles, donkeys, donkey-boys, camels—in short, the passing pageant so familiar to all who have visited Egypt. Mocha coffee may be had in its cafés, and in its shops all kinds of oriental wares are sold.

Leaving this representation of the world's most ancient civilization, the



The Street in Cairo.

the visitor will next walk toward the northern boundary of the Plaisance, where he will find the **Street in Cairo** (F 7), which presents a realistic reproduction of the old street "Bein el Kasrein," in the city of the Khalifs. Here we are transported, as if by magic, to the shores of the mystic River Nile, and behold its typical scenery. In the street are mosques, bazaars, and palaces, and upon the

visitor next finds a model of the **Eiffel Tower** (F 6), which was one of the features of the last Paris Exposition. This model is a perfect reproduction, one-fiftieth the size of the original. Gardens, lawns, flower-gardens, two little lakes with swans gliding idly across the water, and all the bronze statuary are reproduced with accuracy. A charge of 25 cents is made for admittance to the booth.

Next to the tower, on the same side of the walk, is the **Persian Concession** (F 7), where may be seen Persian rugs, damascened scimiters, curious daggers, and others of the wares for which Persian artisans are famous.

Next to the east is the Lecture Hall, or the **Zoopraxisopic exhibit** (F 7), which will prove of vast interest to artists and scientists. Animal locomotion is a new study, pursued chiefly by electro-photographic investigation. Lectures on "animal locomotion" in its relation to "design in art" are given at this hall. Across the walk from the three last-described exhibits is the **Moorish Palace** (G 7). The building is of Moorish architecture, suggestive of the Alhambra. Arab attendants, in native costume, wait upon the visitor. Objects of art, bronzes, rugs, tiles, and other curios are sold in the bazaar in this structure.

Southeast of this palace is a station of the Barre Sliding Railway. Eastward is the **Turkish Village** (G 8), which lies on the south side of the Plaisance, opposite the German Village, and consists of a street in imitation of one of the old streets in Constantinople. A pavilion said to represent the Bagdad Kiosk is a fine specimen of early Turkish architecture, and the effect of the street is quite oriental. A tent, formerly belonging to the Shah of Persia, and a silver bed, once the property of a Turkish sultan, are among the curiosities shown. Turkish, Smyrna, and other oriental wares abound.

On the north side of the Plaisance, just across from this village, is the **German Village** (F 8). It covers a space 223 x 780 feet, and consists of a restaurant and wine-hall built in the style of a German castle, and an open-air garden. There are exact representations of houses of the Bavarian Mountains, of the Black Forest, and of Westphalia; domiciles of the Silesian peasants, those of middle Germany, lower Saxony, and others from Spreewald and Niederdeutsche. Every feature is purely German. Twenty-five cents is the charge for admission to concerts.

Facing the German Village, on the opposite side of the walk, is the **Pano-**

rama of the Bernese Alps (G 9), the work of Messrs. Durmand, Furet, and Brand-Bovy, three well-known Swiss artists. It is 65 feet high and over 500 feet long, and so perfect is the representation that it is difficult to believe that the scenes are but creations of the painter's art.

The **Natatorium** (G 9) is situated on the south side of Midway Plaisance, next east of the Panorama of the Bernese Alps. This building is devoted to baths, etc., a bakery, lunch-room, and café. There are one large and many small dining-rooms, and an open-air dining-room.

Continuing eastward, the visitor next enters the Dutch Settlement,



Street Confectioner.

occupying spaces on each side of the walk. The exhibit known as the **Dutch Settlement** (G 10) is really a collection of South Sea Island villages. It occupies a space of 200,000 square feet, contains eighty dwellings, and a café built after the fashion of Dutch dwelling-houses in these islands, and is peopled with 300 natives from the islands of Java, Sumatra, Borneo, Jehore, Samoa, Fiji, New Zealand, and the Sandwich group. There are two theaters in the settlement; one erected by the Hawaiians, the other by the Javanese.

The Singhalese, Malays, and other South Sea nations have their jugglers, medicine-men, acrobats, and dancers, who also give exhibitions of their skill; and some of their performances are really wonderful.

Crossing Madison Avenue where it

intersects the central walk, first on the left hand is the **Japanese Bazaar** (F 11). Here one sees the characteristic exhibits of this ingenious people, consisting of screens, fans, lacquered wares, steel, iron, and brass-work,



Panorama of Bernese Alps.

etc. All of the articles exhibited are for sale.

Crossing the walk to where a large and handsome building is visible the tourist will find **Hagenbeck's Trained Animals** (G 11). A large and beautiful building has been erected, which serves to house Mr. Hagenbeck's menagerie, and which has in its center a large arena surrounded by an auditorium with a capacity of 4,500 seats.

The menagerie shows to visitors a large collection of lions of all sizes and ages to the number of twenty; two large, beautiful Bengal tigers, one polar bear, two black bears, a collection of the finest boar-hounds which has ever been brought to this country, a large number of young panthers, leopards, tigers, monkeys, and parrots. The dwarf elephant "Lilly" is the smallest elephant of which the records give any account. She is only thirty-five inches high, four and a half feet

long, and weighs 155 pounds. There are three exhibitions every day.

The **Venice-Murano Glass exhibit** (G 11) is contained in a building in the Italian-Gothic style, richly decorated with glass enamel, and surmounted by the winged lion of St. Mark, the emblem of Venice. Here thirty Venetian artists produce the blown-glass wares for which their factory is famous.

Back of this exhibit is another railway station, and north and a little to the west, across the walk, is the **Irish Village** (F 11). As the visitor passes down the Midway Plaisance he sees the gray towers of a medieval gateway, a faithful reproduction of the St. Lawrence Gate at Drogheda, which was built in the year 1200. At the end of the street are the beautiful ruins and banqueting-hall of Donegal Castle, beyond which is a tall round tower, and a fine carved Celtic market-cross. The houses are reproductions of Irish cottages. In the first cottage a man is seen weaving the "Kells Art Linens." A girl in the same cottage is embroidering linens in polished flax-threads, and in the next cottage are two women employed in lace-making. In the third cottage is found wood-carving and drawing designs for the marble-carvers, who will be found at the end of the court-yard.

In the banqueting-hall of Donegal



Mrs. Ernest Hart.

Castle are embroidered hangings and coverlets; unequalled home-spuns, spun, woven, and plant-dyed by peasants; iridescent and colored linens, Irish and "Kells" laces, stitched and embroidered ladies' underwear, ecclesiastical vestments, wood-carvings, hammered iron, knitted hosiery, sprigged and veined handkerchiefs, and house linen; Irish marbles, bog-oak carvings, jewelry, blackthorn sticks, photographs of scenery, etc.

Among the art works are the great statue of Mr. Gladstone by Bruce Joy,

the Irish sculptor; portraits of great Irishmen; paintings by Irish artists; replicas of the old Celtic illuminations; engravings of the Irish carved crosses, and reproductions of ancient Celtic metal-work and jewelry. In the court-yard is a round tower, a replica of one of the eighty still standing in Ireland. In the court-yard of the tower are found faithful reproductions of Ogham, Bullen, and Hole stones; of cromlechs and crosses; chief among the latter is a cross twenty-seven feet high, splendidly carved, in interlaced Celtic design, in Irish limestone. At the end of the court-yard is the Wishing Chair of the Giant's Causeway, standing on real Irish soil, covered with a carpet of shamrocks, and every effort has been made to keep them green and fresh. In the

walk, just east of the Libbey Glass Co.'s pavilion. It consists of a display of scenery shown by the latest electric methods of scenic effects by electricity. The scenery was executed in Germany, and is considered a triumph of art. The seating capacity of this pavilion is about 350, and a charge of 25 cents is made for each person.

Across the central walk from this theater is the **Log Cabin** (G 12). In this cabin is shown New England life of one hundred years ago. This cabin is furnished in old-time style, and the inmates are attired in the costumes of that day. Back of the cabin is the dining-hall, where old-fashioned dinners, consisting of pork and beans, pumpkin pie, etc., are served at the rate of 50 cents per meal.



Libbey Glass Works.

next cottage is seen the process of homespun-making.

East of and adjoining this village, on the north side of the walk, is the beautiful building of the **Libbey Glass Company** (F 12). One of the most interesting of the exhibits of the Fair is the complete cut-glass manufactory of the Libbey Glass Co. of Toledo, Ohio. Here the many processes of glass-making, from the mixing of the sand with oxide of lead, lime, and alkalis to the latest and most approved methods of cutting, polishing, and finishing, are displayed. Glass blowing, cutting, painting, firing, spinning, and weaving are likewise exhibited. This building accommodates 5,000 visitors at a time, and there is no charge for admission to any part of it.

The **Electric Scenic Theater** (F 12) is erected on the north side of the

Crossing to the north side of the walk and making his way toward the east, the tourist encounters the exhibit of the **International Dress and Costume Company** (F 13). The forty-five or more beauties who display their charms of form and face, and their striking national costumes, at this point, are of many different countries, and were selected from France, England, Austria, Japan, etc., by the managers.

East of the Beauty Show is the **Philadelphia Model Workingman's Home** (F 14). The ground-plan of this model structure covers a space 16 x 43 feet, and the exterior is plain and unpretentious; the front is composed of Bedford rock and pressed brick. It is two stories high and contains seven rooms, including the bath-room. There is a basement the full length of the house. Cost, \$2,500.

At the end of the Plaisance, on this side of the walk, is the booth of the **Diamond Match Company** (F 14), which here displays its wares, the materials from which they are made, and the processes by which the raw material is converted into the finished product. Across the walk, on the south side of the Plaisance, is the **Adams Express Company's Office** (G 13), with facilities for transacting its usual business.

East of this office, on the same side of the Plaisance, is the **Irish Industries Exhibit** (G 14), in charge of Lady Aberdeen. **The Irish Industrial Vil-**



Lady Aberdeen.

lage (G 14) is located on the south side of Midway Plaisance, at its eastern end. This exhibit is under the presidency of the Countess of Aberdeen, the wife of the Earl of Aberdeen, formerly Viceroy of Ireland, and newly appointed Governor-General of Canada. While in Ireland, Lady Aberdeen founded the Irish Industries Association, which has for its object the development and organization of cottage or home industries throughout Ireland. The Irish Industries Association has already been able to do much in making the work of the Irish poor known in Great Britain, and in finding a market for it, and they now

seek, through this Irish village at the World's Fair, to demonstrate the expertness of the workers, and find a market for their goods on this side of the Atlantic.

The gateway of the village is modeled after the entrance to King Cormac's chapel, Rock of Cashel. Just beyond the entrance is a replica of the cloister from Muckcross Abbey. The visitor passes from the cloisters through a succession of cottages, in each of which a home industry is exhibited in course of production, such as the methods of making different kinds of lace embroidery, hand-loom weaving, spinning, knitting, a model dairy—in which dairymaids of the Munster Dairy School show both old and new ways of making the best of butter. Log-oak and wood carving are also represented, and a most beautiful selection of oak and Galway marble goods are exhibited for sale under the care of Miss Goggin of Dublin. Another cottage devoted to a show of jewelry in special designs, as replicas of the Tara brooch, the Fingal pin, initials from the Book of Kells, the old Celtic traceries—all being made by Irish workmen in the village.

Here Irishmen may once more stand on true Irish turf, and carry away a piece of it or a native blackthorn as a memento. A beautiful specimen of an old Irish cross stands in the village square. A village concert hall, museum, village store, and public house are prominent features, as is Blarney Castle, from the top of which it is true to say that "all Ireland may be viewed," and the more adventurous may gain eloquence by kissing the Blarney Stone.

ISHBEL ABERDEEN,
President of
Irish Industries Association.

HOTELS ADJACENT TO WORLD'S FAIR.

The following list of the hotels outside the business district, along the road or in proximity to the World's Fair grounds, will be useful to the traveler. They will accommodate 50,000 visitors or more without overcrowding:

Alabama Hotel (Am. and Eu.), Bowen and Berkeley avenues. Rates \$2.50 to \$3.

Aldine (Am.), Sixty-sixth Street and Oglesby Avenue; 350 rooms. Rates \$2 and up.

Boston Hotel (Am. and Eu.), Madison Avenue and Fifty-seventh Street.

Boston, The (Eu.); 200 rooms. Rates \$1 and up.

Barron, The (Am.), Washington Avenue and Sixtieth Street; 200 rooms. Rates \$5 and up.

Chicago Beach Hotel, Fifty-first Street and East End Avenue. Rates \$4 to \$15.

Columbia European Hotel (Eu.), 196 Fifty-fifth Street. Rates \$1.50 and up.

Columbian Central Hotel (Eu.), 259 Sixty-second Street. Rates \$1 and up.

Columbian Hotel, Seventy-third Street and Kinney Avenue.

Commercial Hotel (Am.), 243 Sixty-third Street (Englewood). Rates \$2 and up.

Cornell Avenue Hotel (Eu.), Cornell Avenue between Fifty-first and Fifty-second streets. Rates \$1.50 to \$4.

Englewood World's Fair Hotel (Am. and Eu.), Sixty-first and State streets.

Exhibitors' Union, Stony Island Avenue and Seventy-first Street; 1,000 rooms.

The Exposition Depot Hotel (Eu.), corner of Seventy-first Street and Avenue B; 300 rooms. Rates \$1 and up.

The Family Dormitory Association (Eu.), Yates Avenue and Seventy-fifth Street; 750 rooms. Rates \$1 and up.

Fraternity Hotel (Eu.), Lake Shore and Seventy-first Street; 350 rooms. Rates \$1 and up.

Grand Crossing Hotel (Am.), Seventy-sixth Street and Woodlawn Avenue. Rate \$2.

The Great Eastern Hotel (Eu.), Sixtieth Street and St. Lawrence Avenue; 1,100 rooms.

Greenwood Avenue Hotel (Am.), Greenwood Avenue and Grand Crossing. Rate \$1.

Great Western Hotel, Seventy-third Street and Stony Island Avenue.

Hampden Hotel (Am. and Eu.), Thirty-ninth Street and Langley Avenue. Rates \$2 to \$5.

Hyde Park Hotel (Am. and Eu.), Fifty-first Street and Lake Avenue. Rates \$3 to \$8.

Hotel Alfonzo, 222 Sixty-third Street.

Hotel Alvord (Am.), northwest corner Oakwood Boulevard and Cottage Grove Avenue. Rate \$2.

Hotel Beatrice (Eu.), corner Fifty-seventh Street and Madison Avenue. Rates \$2.50 to \$5.

Hotel Buckner (Am. and Eu.), 5479 Lake Avenue. Rates \$2.50 and up.

Hotel Caldwell (Am. and Eu.), 315 Sixty-third street (Englewood). Rates—American, \$2 and up; European, \$1 to \$3.

Hotel Damon (Eu.), for Knights of Pythias and friends, Sixty-fourth Street and Wentworth Avenue. Rates \$1 and up.

Hotel Drexel (Am.), 3956 Drexel Boulevard. Rates \$2 to \$4.

Hotel Endeavor (Eu.), Lake Shore, South of Seventy-first Street; 900 rooms. Rates \$1.50 and up.

The Harvard (Am. and Eu.), 5714 Washington Avenue. Rates \$2 and up.

Hotel Helene (Eu. and Am.), 108 to 114 Fifty-third Street. Rates \$1.50 to \$3.

Hotel Holland (Am. and Eu.), Fifty-third Street and Lake Avenue. Rates \$2.50 to \$4.

The Howard (Eu.), 6802 and 6804 Yale Avenue (Englewood). Rates \$1 and up.

Hotel Norwalk (Am. and Eu.), opposite South Park Station. Rates \$2 and up.

Hotel Royal (Am. and Eu.), 518 Sixty-third Street (Englewood). Rates—American, \$2; European, \$1.

Hotel Security (Eu.), Stony Island Avenue and Seventy-third Street.

Hotel Thomas (Eu.), Sixtieth Street and Madison Avenue; 280 rooms. Rates \$1.50 and up.

Hotel Thomas (Eu.), Sixtieth Street and Ellis Avenue; 250 rooms. Rates \$1.50 and up.

Hotel Vendome (Am. and Eu.), Fifty-fifth Street and Monroe Avenue. Rates—American, \$1.50 to \$2.50; European, 50 cents to \$1.

Hotel Veteran, 7302 Stony Island Avenue.

Jackson Park Hotel and Restaurant (Am. and Eu.), 135 Fifty-sixth Street. Rates \$2.50 to \$4.

Julian Hotel (Am.), Sixty-third Street and Stewart Avenue. Rates \$3 to \$6.

Keene, The, Fifty-fifth Street and Ellis Avenue; 300 rooms. Rates \$1 and up.

Montreal, 6234 Madison Avenue.

Morgan House, Sixty-second Street. Rates \$1 and up.

New England Hotel, Seventy-third Street and Stony Island Avenue; 240 rooms.

The Oak View (Eu.), Sixtieth Street and Edgerton Avenue. Rates \$1 and up.

Oakland Hotel (Am. and Eu.), Oakwood Avenue and Drexel Boulevard. Rates \$2.50 to \$5.

Park House (Eu.), corner Fifty-sixth Street and Lake Avenue (Hyde Park). Rates \$2 and up.

The Park Gate Hotel, Sixty-third Street and Stony Island Avenue.

The Parkside Hotel (Eu.), Stony Island Avenue and Sixty-third Street. Rates \$2.50 to \$6.

The Pullman Hotel (Am. and Eu.), Fifty-fifth Street, Washington and Madison avenues. Rates \$2 to \$5.

The Raymond & Whitcomb Grand Hotel (Am.), Washington Avenue and Fifty-ninth Street, for Raymond & Whitcomb tourists; 387 rooms. Rates \$10 per day.

The Soldiers' World's Fair Hotel, Seventy-third Place and Stony Island Avenue.

The World's Inn, Sixtieth Street and Madison Avenue. Chas. E. Le-land, Prop.

South Shore Hotel, Seventy-third Street and Bond Avenue.

Vendome Club (Eu.), Sixty-second Street and Washington Avenue; 400 rooms. Rates \$2.50 and up.

Western Reserve Hotel (Eu.), 6345 Wharton Avenue. Rates \$1 and up.

Windsor Beach Hotel (Eu.), Lake Shore and Seventy-fourth Street; 200 rooms. Rates \$1 to \$2.

Woman's Dormitory (Eu.), Fifty-third Street and Ellis Avenue; 700 rooms. Rates 75 cents to \$1.

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