



Columbian
Exposition
Album.





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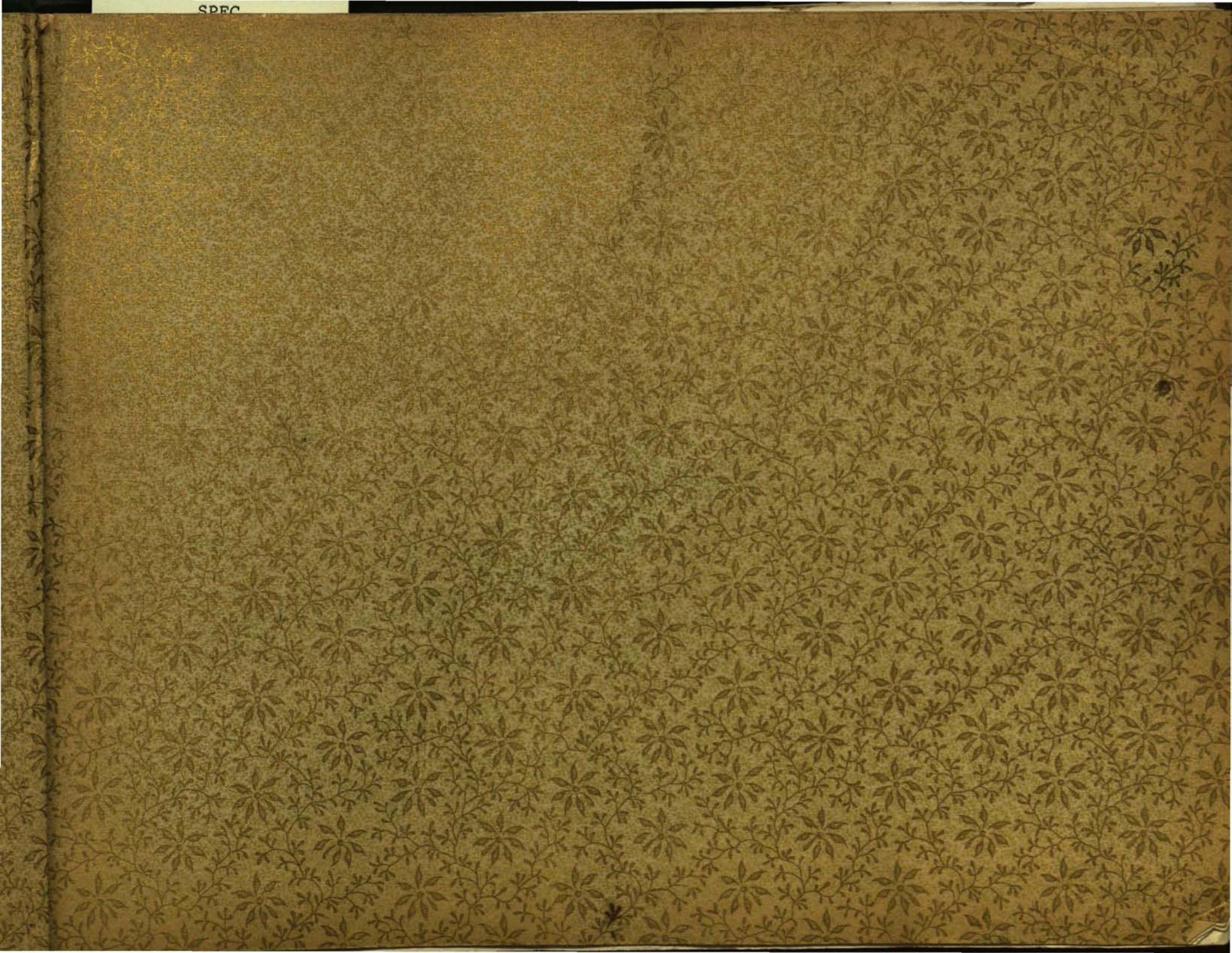
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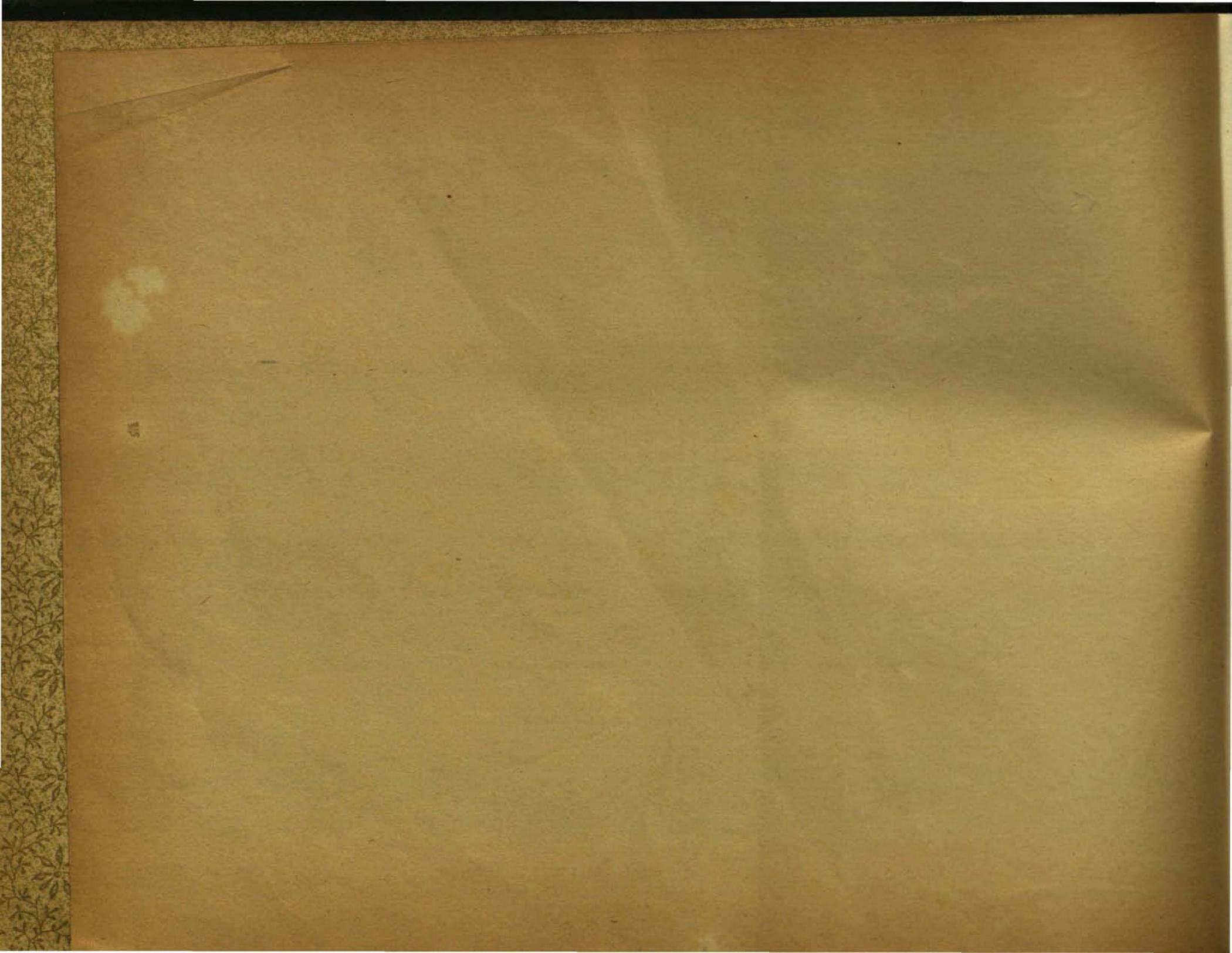
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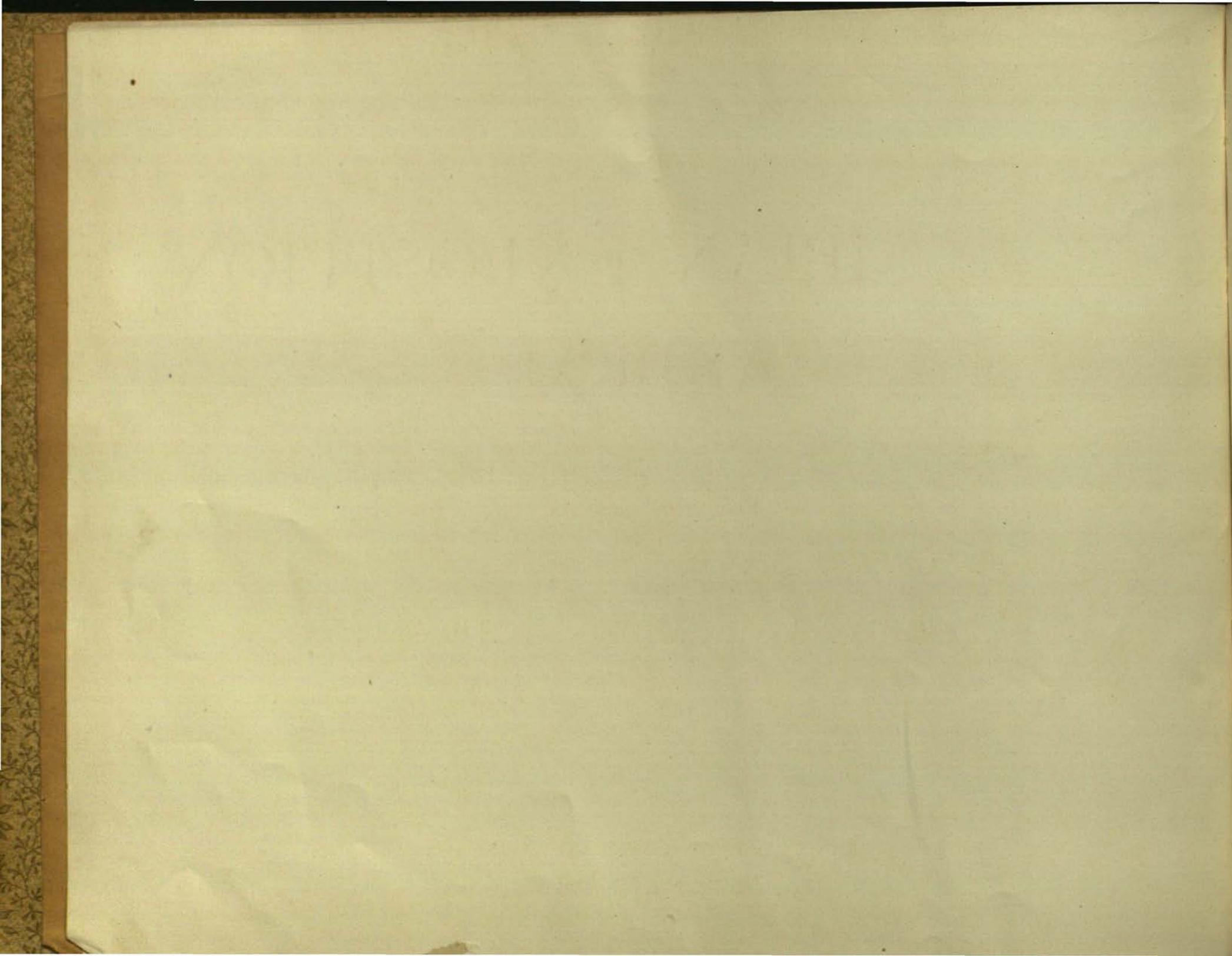
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THE
COLUMBIAN EXPOSITION
ALBUM

Containing Views of the Grounds, Main and State Buildings, Statuary, Architectural
Details, Interiors, Midway Plaisance Scenes, and other Interesting Objects

WHICH HAD PLACE AT THE

WORLD'S COLUMBIAN EXPOSITION

Chicago, 1893

RAND, McNALLY & COMPANY, PUBLISHERS

CHICAGO AND NEW YORK

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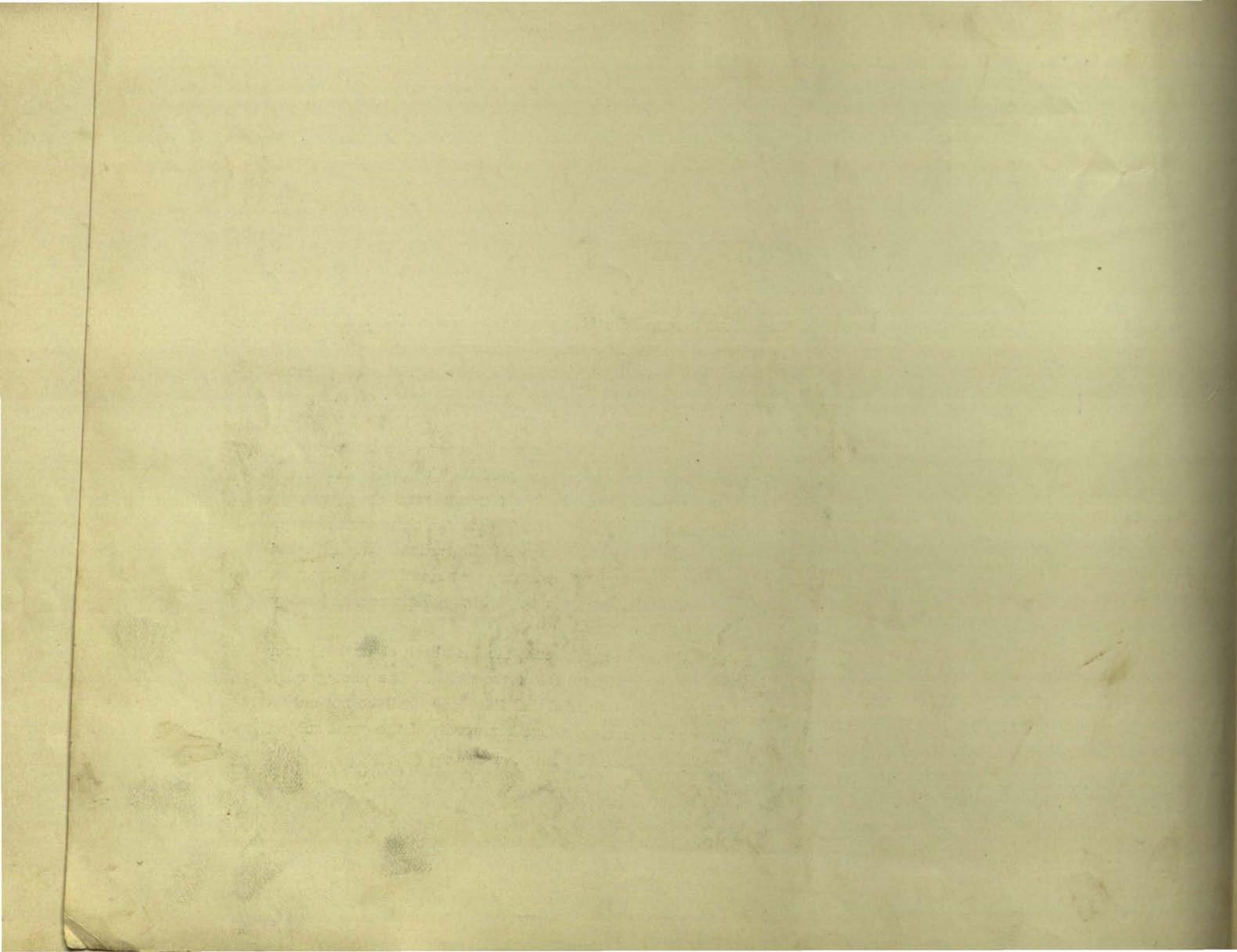
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PREFACE

THIS volume is published with two objects in view: First, to provide a fitting memento of the World's Fair for those who made themselves familiar with its wonders and desire to keep its memories green; secondly, to supply the sixty odd million people in the United States, who have not seen the Fair, with a series of pictures that will convey, to the fullest extent made possible by art, a true and vivid idea of the sublimity of the great Exposition, and, as far as can be, minimize the loss they sustained through absence.

To accomplish this two-fold design the illustrations were so selected that they collectively cover the entire ground embraced by the Exposition, and to each a full explanatory and critical note is appended. Comprehensive views, showing the grouping of the buildings and statuary, give a general idea of the plan of the grounds and the magnitude of the White City. Each building is also separately treated in a manner that renders obvious the character and scope of its design, while the most richly decorated parts are made subjects of special illustrations, in which the architectural details are brought out in strong relief. Other pictures depict the statuary that beautifies the grounds, the interiors of the principal buildings, with the exhibits they contain, scenes in the Midway Plaisance, and many other subjects of interest.

Neither expense nor pains has been spared to make the Album in every sense the best book of its kind ever offered to the public. Many thousands of views were taken from which to select the fittest. The photography, engraving, and printing are each the work of a master of his art. It is intended that this book shall be not only a pleasing souvenir of to-day, but be valued in years to come as a memento altogether worthy of the great subject of which it treats.





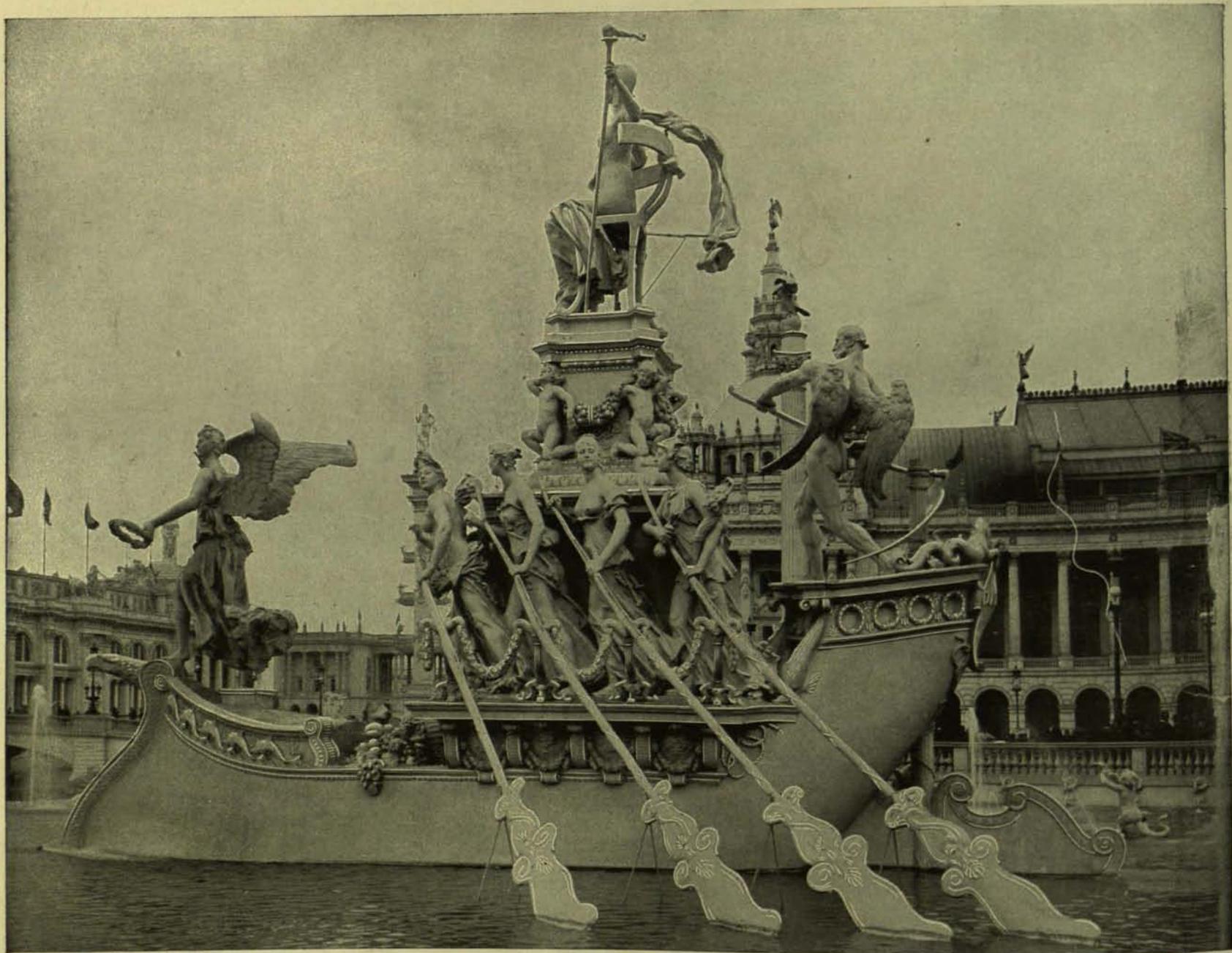
ADMINISTRATION BUILDING, eastern exposure. Situated at the west end of the Great Court. Designed by Richard M. Hunt. It is, in its main body, an octagon, about 100 feet across, with a pavilion 84 feet square at each corner. It rises to a height of 275 feet, and its gilded dome is a striking landmark from all parts of the grounds. It is adorned with twenty-eight groups of statuary and many single figures and bas-reliefs. The beauty of this building has been recognized as fully abroad as in this country, and its distinguished architect has been the recipient of many honors from foreign art associations. Cost, \$450,000.



UNITED STATES GOVERNMENT BUILDING, western exposure, as seen across the Lagoon from the Wooded Island. Designed by W. J. Edbrooke, Supervising Architect of the Treasury Department, Washington, D. C. The building covers an area of 350 x 420 feet, and its dome reaches a height of 275 feet. Its cost was \$325,000. The architecture of the building is in striking contrast to those surrounding it, and to a certain extent exemplifies the utilitarian spirit of the age, adaptability to its purpose evidently being the main object kept in view. It is built solidly of brick, iron, and glass, thus being practically fire-proof.



A STREET IN THE WHITE CITY. In the above illustration a view is presented looking north between the Electricity and Mines and Mining buildings toward the Wooded Island. Beyond the foliage of the Island, toward the left, the Horticultural and Woman's buildings can be seen, whilst still farther on, near the horizon, the Illinois Building and the Art Palace are dimly visible. In the foreground an opportunity is given to examine in detail some of the wealth of bas-relief with which the buildings are decorated, and which, from the very multitude of beauties presented, is apt to be overlooked.



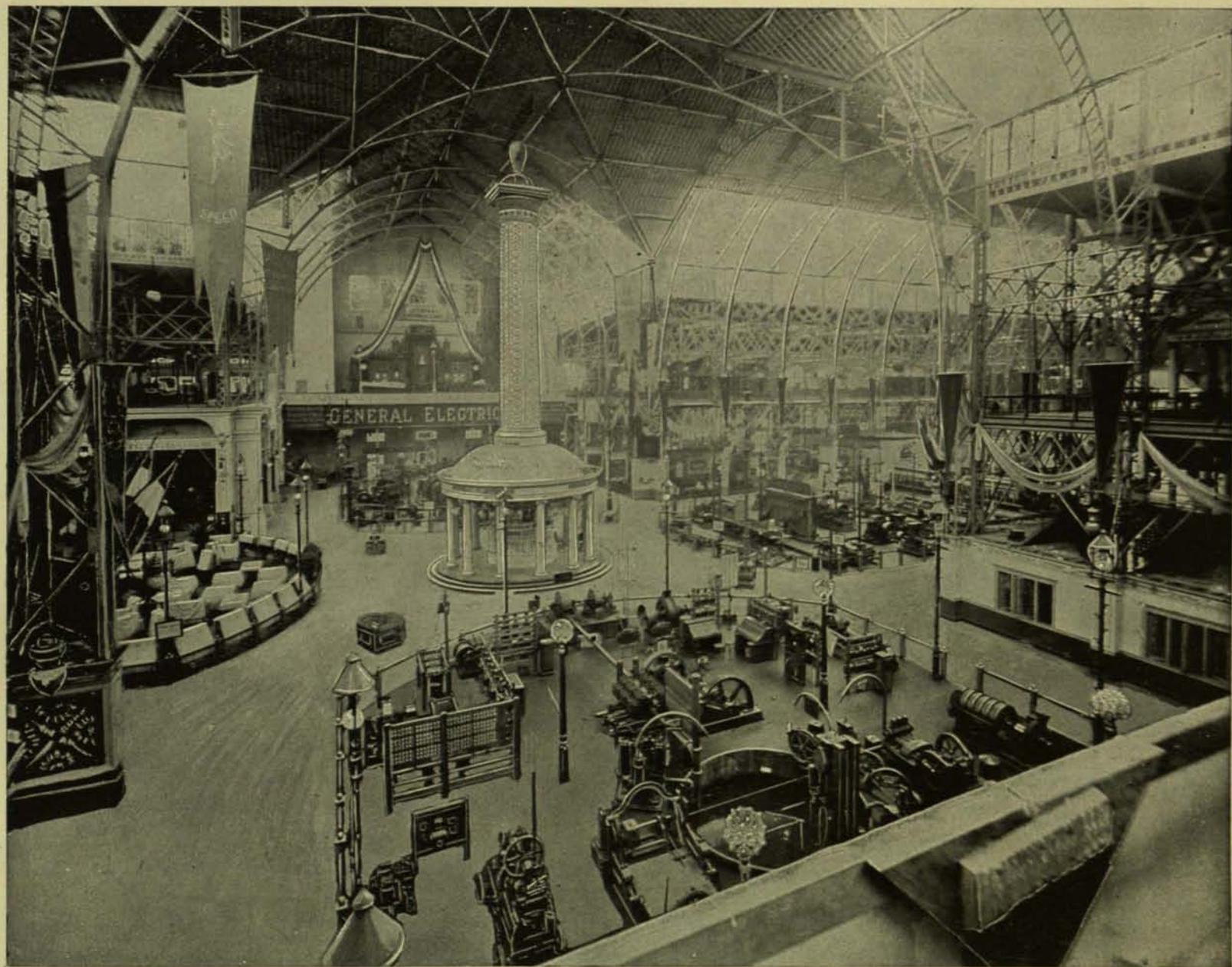
THE COLUMBIAN FOUNTAIN. An allegorical creation, designed by Frederick MacMonnies, fronts the Administration Building on the western verge of the Main Basin. It is considered one of the most artistic compositions on the Exposition grounds. It closely resembles a symbolical design said to have been sketched by Columbus. Father Time steers the ship on its undeviating course; four maidens on each side, representing the arts and sciences, propel it onward, whilst Fame, standing at the bow, proclaims the greatness of Columbia, who, sitting enthroned above all, surveys the glorious panorama, serenely confident of her power.



ILLINOIS BUILDING, as seen from the Wooded Island, looking north across the Lagoon. This, the greatest in area of any of the State buildings, 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, and is the work of Mr. W. W. Boyington. From the intersection of the arms a dome arises to a height of 152 feet, above which is a drum surmounted by a lantern 234 feet above the ground. The people of Illinois naturally took pride in having a building worthy of the State which provided a home for the Exposition. In this they fully succeeded, as is well shown by the above illustration. Cost, \$250,000.



MACHINERY HALL. Fronting the Administration Building on the south. The above view shows the east end of the building fronting on the South Canal. Its size is 850 x 500 feet. Designed by Peabody & Stearns. The architecture is peculiarly suitable to a Columbian celebration, the general character of the design being such as was prevalent in Spain during the lifetime of the great discoverer, the architects having laid Seville and other Spanish towns under tribute for ideas. A noble chime of bells is hung in one of the towers, and toll out simple airs that vibrate over the lagoons and through the many colonnades hourly throughout the day. Cost, with annex and power-house, \$1,200,000.



ELECTRICITY BUILDING (interior view of central aisle). The Moresque pavilion, surmounted by a column seen near the middle of the picture, occupies the center of the building where the main aisles cross. At night the column, illuminated by thousands of miniature incandescent bulbs of every imaginable color, changing in tint and pattern with kaleidoscopic rapidity, forms one of the most striking exhibits in this wonderland. Exhibits were sent to this building from every civilized nation of the world, and showed to a striking degree how universally electricity has, within the last decade, been subdued to the use of man.



WOMAN'S BUILDING. The above illustration shows the eastern exposure of the Woman's Building, facing the Lagoon. The building was designed by Miss Sophia G. Hayden of Boston. The pediment and statues on the roof line were designed by Miss Alice Rideout of California, and the carytides were modeled by Miss Yandell of Kentucky. All of the decorations were planned and executed by women. The size of the building is 400 x 200 feet. The style of architecture is Italian Renaissance. In artistic conception, delicacy of line, and grace of detail it is a fitting illustration of the high position held by women in the world of art.



HORTICULTURAL BUILDING, eastern exposure, facing the Lagoon and Wooded Island. The architects, Messrs. W. L. B. Jenney and W. B. Mundie, designed not only a work of art but a building so perfectly suited to its purposes that it will serve as a pattern for all time to come. In size it is 1,000 x 240 feet. In the center rises a glass dome 180 feet in diameter and 114 feet in height, which accommodates the great palms, tree ferns, bamboos, and other growths of tropical lands. Statues, singly and in groups, symbolical of the seasons and of fruits and flowers, besides many minor single figures, add greatly to the charm of this beautiful building. Cost, \$300,000.



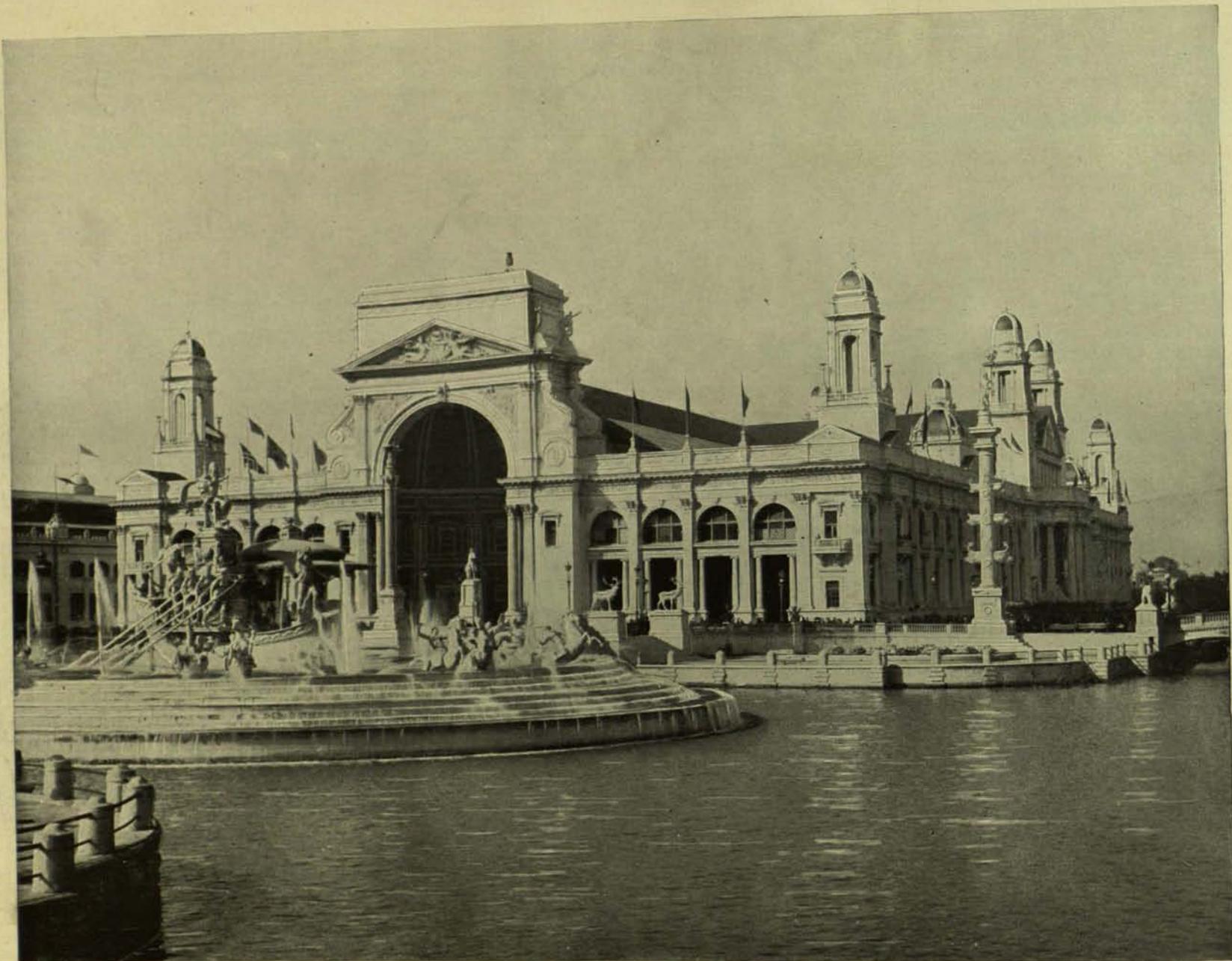
KENTUCKY BUILDING. This building—of Southern colonial architecture, the creation of Messrs. Maury & Dodd of Louisville—is charmingly simple and homelike, its cool, creamy color, brightened by the white of the columns and cornices, being suggestive of repose and comfort during the hot days of the summer. Besides containing three large rooms for the exhibition of local industry and art, the house contains dining-rooms, smoking-rooms, libraries, retiring-rooms, and all the comforts of a high-class Southern home. Its size is 75 x 95 feet.



THE GREAT BASIN, looking west from the Peristyle, showing the Statue of the Republic in the foreground and the Administration Building in the distance. On the right is the southern façade of the Manufactures and Liberal Arts Building, and on the left the northern façade of the Agricultural Building. From this point of view, perhaps, the most comprehensive and expressive view of any in the grounds; especially at night, when the buildings and grounds are ablaze with electric light, the scene is indescribably grand.



VIEW FROM THE NORTH END OF THE LAGOON. The Lagoon furnishes a vantage point from which an endless variety of charming views can be obtained. The one presented here is typical of the northern part of the grounds. To the right is Mr. Cobb's delightfully irregular Fisheries Building, culminating in the central cupola behind the Marine Café, which, with its turreted roof, forms a charmingly picturesque contrast to its surroundings. In the distance, near the center of the picture, the steeple and flagstaff of the Swedish Building pierces the sky, while nearer to hand, a little to the left, the ornate construction of Brazil tells of the educated and artistic tastes of the people of the far-away southern republic.



ELECTRICITY BUILDING. The above view of the Electricity Building shows the south front and main entrance, facing upon the Administration Plaza. In the foreground are the Electric and MacMonnies fountains, situated at the head of the Basin, and at the right the waters of the North Canal stretch away in the distance. The building was designed by Van Brunt & Howe. Its dimensions are 350 x 700 feet, and its cost was \$410,000. Its architectural treatment, with the sky-line broken by numerous towers and domes, is suggestive of restlessness of movement, corresponding to the quality of the mysterious force whose eccentricities are so vividly displayed within. Conspicuously placed at the main entrance is a heroic statue of Benjamin Franklin, executed by the Danish sculptor, Carl Rohl-Smith. This is the first time in the history of international expositions that a great structure has been erected solely for electrical exhibits.



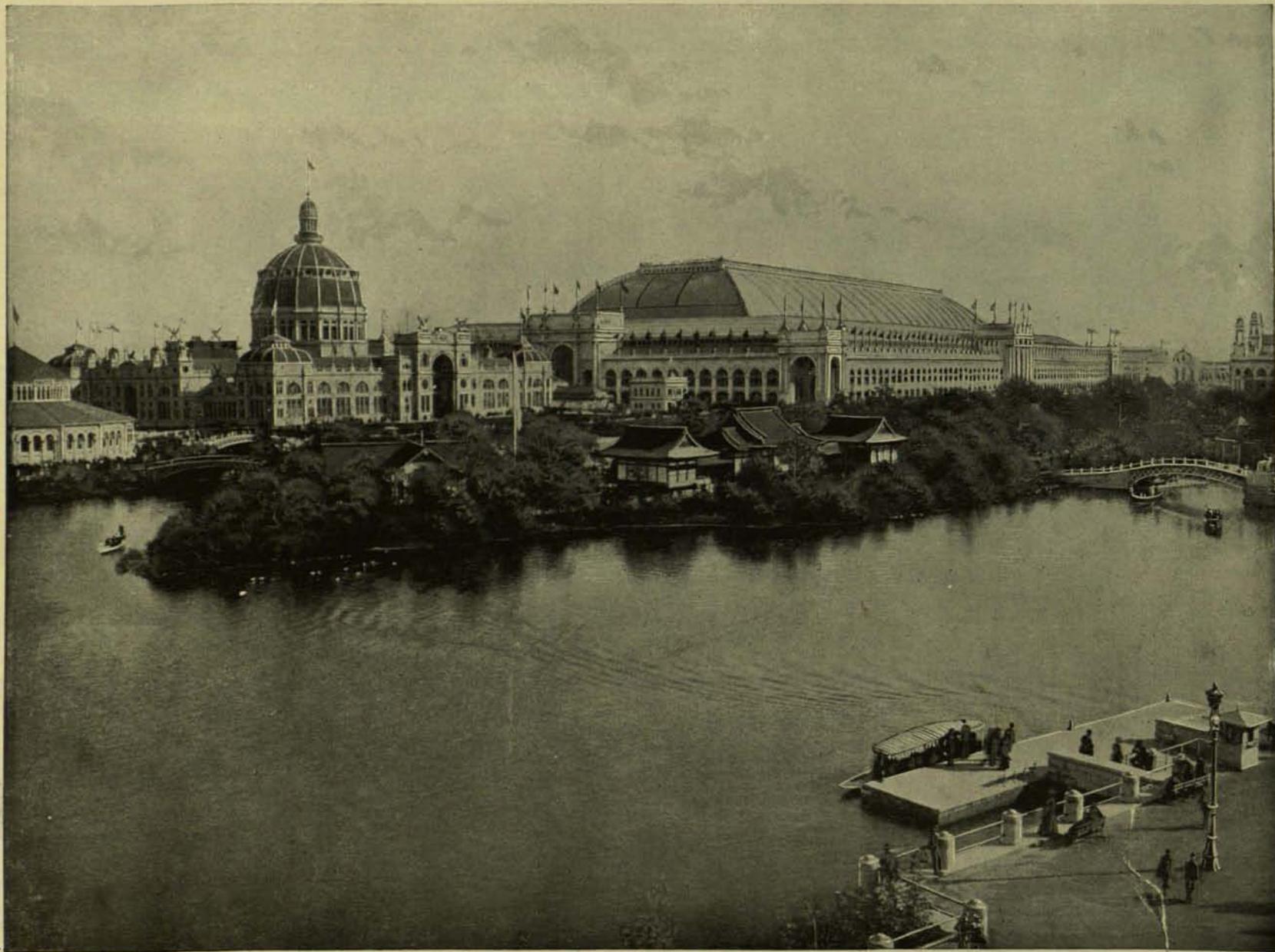
ELECTRICITY BUILDING, NORTHEAST CORNER. The above illustration shows the Electricity Building as viewed from a point on the west side of the Manufactures and Liberal Arts Building. The architects, Messrs. Van Brunt & Howe, keeping in mind the nature of the exhibits it was intended to house, treated the building with a refinement and delicacy somewhat restless in spirit and characteristic of electricity. It has a vivacity and lightness which is in pleasing contrast to the neighboring structures. It is situated north of the Administration Building, the dome of which is visible, towering beyond, near the center of the illustration. The size of the building is 350 x 700 feet, and the style of architecture modified Corinthian. Its cost was \$410,000.



ELECTRICITY BUILDING INTERIOR, LOOKING SOUTH. The illustration here presented gives a very good idea of the multiplicity of electrical devices displayed in the Electricity Building. The left foreground of this view shows a section occupied by France, which country makes one of the largest of foreign exhibits. Foremost of all among the marvelous contrivances is shown the wonderful flashlight of 200,000 candle-power, similar to the two which blaze at night from the top of the building. Another view of the interior of this building, looking down the central aisle, has heretofore been given, in which is shown to better effect the Moresque Pavilion and Column, here seen in the distance.



THE COLUMBIAN FOUNTAIN, designed by Frederick MacMonnies, has already been fully described. The above view, looking toward the northeast, affords a different aspect, and shows more in detail a few of the representations of legendary marine creatures that adorn the basin around the fountain, and also gives a general idea of some of the surroundings. The stupendous Manufactures and Liberal Arts Building occupies the background; one of Proctor's life-like stags, a rostral column of Gelert's, and a bear by Kemeys fill in the space at the left of the picture. It will be noticed that from whatever quarter this beautiful creation is looked at, its proportions are equally admirable.



SOUTHEAST ACROSS THE LAGOON. Two of the most noteworthy structures of the Exposition occupy the central part of the above illustration. To the right is the stupendous Manufactures and Liberal Arts Building, the largest of the kind ever constructed, covering an area of 1,687 x 787 feet, and costing \$5,700,000. The building is large enough to seat 300,000 people. Its roof reaches a point only eleven feet lower than Bunker Hill Monument at Boston. It is nearly two and a half times as long and more than two and a half times as wide as the Capitol at Washington. Geo. B. Post, of New York, is the architect. In front, or at the northern end, of the Manufactures Building stands the U. S. Government Building, its towering dome being the most conspicuous object in the illustration. The building has been more fully described elsewhere. The front of this architectural panorama is occupied by the Lagoon and the Wooded Island, with the Japanese Pavilion Hoo-den standing amid the foliage.



IOWA BUILDING. Standing within a stone's throw of Lake Michigan, the Iowa Building has a particularly favorable location, overlooking the blue waters of the inland sea. The structure is homelike and picturesquely irregular in design, from the fact that it includes a building that had long stood upon the site, and which was added to and altered to meet the requirements of the new uses to which it was to be put. The added parts measure 60 x 140 feet, are two stories high, and maintain the same general style of architecture as that borne by the original building. The old portion is left as one large room, and used as a hall wherein to display the diversified industries and products of the State. Cost, \$35,000.



THE CENTRAL PORTION AND MAIN ENTRANCE OF THE HORTICULTURAL BUILDING, designed by Messrs. W. L. B. Jenney and W. B. Mundie, is a work well worthy of special illustration. The noble, satisfying curves of its major and minor domes are ever pleasing, and the details of the graceful friezes worthy of the closest study. At each side of the entrance is a group of statuary, the work of Lorado Taft, which are of the highest order of art. That to the left is the artist's idea of autumn, and called by him "The Sleep of the Flowers." The quiet, almost melancholy spirit of autumn is beautifully suggested. That to the right speaks of spring, and is named by Mr. Taft "The Battle of Flowers." The vigor and push of awakening vegetation is strongly suggested, and is in vivid contrast to the opposite group of the dying year. The central dome is 180 feet in diameter and 114 feet in height.



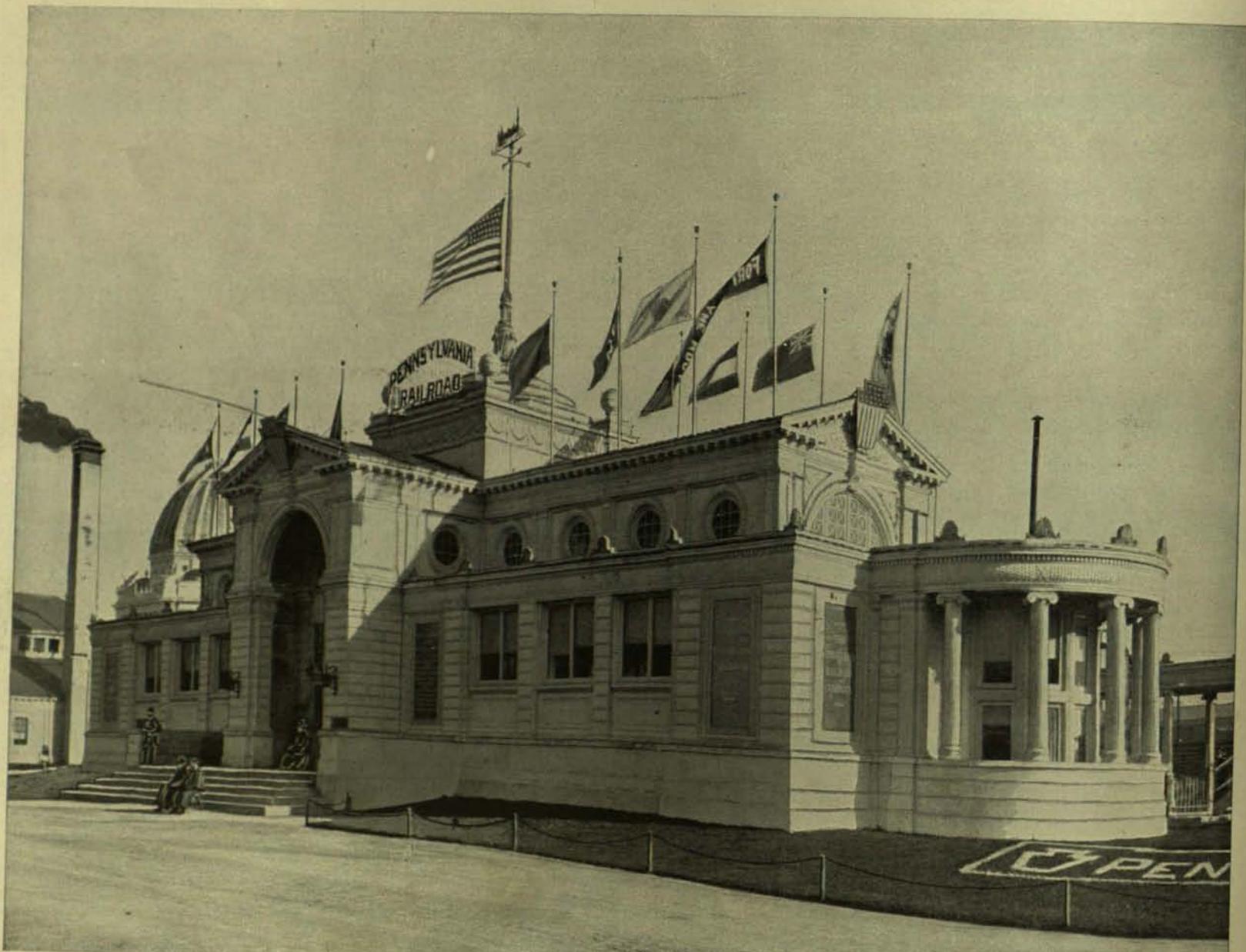
THE STATUE OF THE BULL, facing the Main Basin north of the Agricultural Building, is the work of Mr. E. C. Potter, the figure the work of Mr. D. C. French. Each has done his part to perfection, and worked in a harmony of spirit that has resulted in one of the most telling and artistically perfect statues on the grounds. The massive, sturdy solidity of the animal is in marvelous contrast to the flexibly graceful figure of the woman. The charm of the original is strongly recalled by the illustration. French's Statue of the Republic and the Peristyle, surmounted by the Quadriga—the joint work of the two above-mentioned artists—appear in the distance, and are fully described on another page.



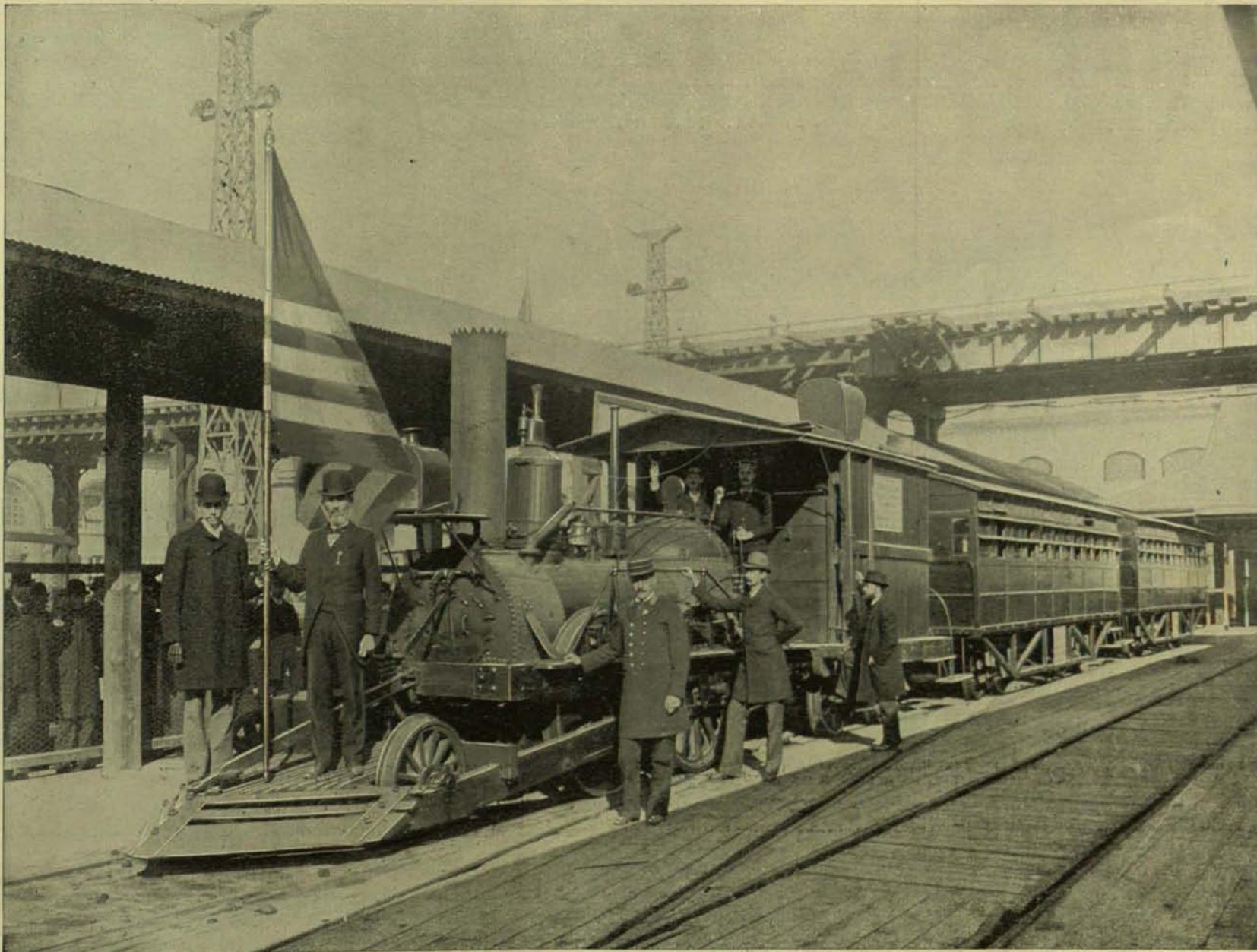
THE INDIANA BUILDING possesses a coigne of vantage by being placed in the angle where two roads meet. The building thus has three façades which face promenades, a fact which the architect has taken full advantage of. It is one of the few Gothic structures on the grounds, and is charmingly mediaeval in character. The southwestern front, as seen in the illustration, is shaded by a wide veranda, which is somewhat different in spirit to the rest of the building, but does not form too violent a contrast, and provides a cool and shady retreat. The turrets rise to a height of 150 feet and the building covers a space of 152 x 53 feet, and called for an expenditure of \$37,000. The first story is of Indiana limestone, the second and third of staff-covered wood.



NORTH FROM THE MINES AND MINING BUILDING. The point of observation from which the above picture was taken is one of half a dozen within the grounds that present views of thrilling beauty and grandeur. In the foreground and stretching off into the distance is the Lagoon, studded with islets, vivid in their clothing of green shrubbery. Venetian gondolas and American electric launches skim over the surface in friendly international competition. Against the northern horizon the chaste outlines of the Art Palace cut the sky, the orange cupola of the Illinois Building rising above it near by. To the left the great expanse of glass that covers the dome of the Horticultural Building glitters as if of living fire. Nearer is the glistening white of the classic Choral Hall, while close at hand is the Transportation Building, which, with its barbaric splendor of decoration, lends a rich touch of color to a scene that can not leave unmoved the most callous soul.



THE PENNSYLVANIA RAILROAD PAVILION was one of several erected by corporations and firms for the exclusive exhibit of objects pertaining to their business. In this building, among other things, the Pennsylvania Railroad Company displayed a striking series of views which formed almost a complete panorama of the scenery along their line of road. A corps of officials were in attendance to give information upon all of the innumerable subjects connected with this vast system. The surrounding lawns were beautifully kept and made brilliant with flowers, and the comfortable seats and cool interior made a refreshing resting-place for tired sight-seers.



THE JOHN BULL TRAIN. "John Bull" is the pioneer American locomotive, and in its day was considered a marvel of mechanical ingenuity. It was built in England, by George Stephenson, and first ran on the Camden & Amboy Railroad in the year 1831. In no way has the Columbian Exposition been more impressive than in illustrating the immense advance made in the arts and sciences during this century. The past and present are placed side by side, and teach their lesson with incisive force. Near by is a magnificent modern engine and the cars used on the "Chicago Limited." The comparison of the two trains leads to expressions of satisfaction that we live to-day when in twenty hours one can be rushed from New York to the White City with all the comforts of a first-class modern hotel. The engine is now the property of the National Museum of Science, Washington.



THE BUREAU OF PUBLIC COMFORT BUILDING stands in the foreground to the left. Here the weary sight-seer could find rest and the inquirer information upon almost any conceivable subject and in almost any language desired. On the extreme right is a portion of the western wing of the Illinois Building and the western entrance to it. Just beyond, toward the east, is the charming home of the State of Indiana. The Illinois Building is described on another page. Of the Indiana Building it may be said that its Gothic towers and charming proportions are a special delight, even in this place of architectural masterpieces. To the left, seen over the roof of the Public Comfort Building, are the minarets and cupolas of the California Building, which irresistibly carry one mentally to the romantic old missions of California, of one of which the building is a reproduction. Parts of other State buildings are visible in the distance.



MAIN BASIN, LOOKING NORTH. The cupola of the Illinois Building—the most striking architectural landmark in the grounds, next to the dome of the Administration Building—stands out boldly in the distance. The eye is gradually led up to it through a noble vista hedged on the left by the east front of the Electricity Building and on the right by the apparently endless western façade of the Manufactures and Liberal Arts Building. Gay flags give a touch of color and a festive appearance to the scene, and with the blue of the sky and waters prevent the immense white building from looking cheerless; whilst gondolas and electric launches, darting hither and thither, give life to a scene that the passing of years will not efface from memory.



UTAH BUILDING. The Utah Building is situated at the extreme north end of the Fair grounds, and, as the illustration shows, is a comfortable, home-like structure of the renaissance style of architecture. Dallas & Hedges, of Salt Lake City, are the architects. The building is ninety feet long by fifty feet wide, and its cost was \$18,500. The entrance is reached by a spacious approach and broad steps leading to a semi-circular portico, which forms the principal feature of the south front. Beyond, to the right of the picture, can be seen the western façade and dome of the Montana Building, and in the foreground is a beautiful statue of Brigham Young.



MINES AND MINING BUILDING. The southern exposure of the Mines and Mining Building occupies the north western corner of the Court of Honor, and faces the Administration Building. It is modified Italian renaissance in style, sufficient liberty having been taken to invest the building with the animation appropriate to a great general Exposition. The arched entrance is richly embellished with sculptural decorations emblematic of mining and its allied industries. In size the building is 700 x 350 feet; its cost, \$265,000. Mr. S. S. Beman, of Chicago, was the designer.



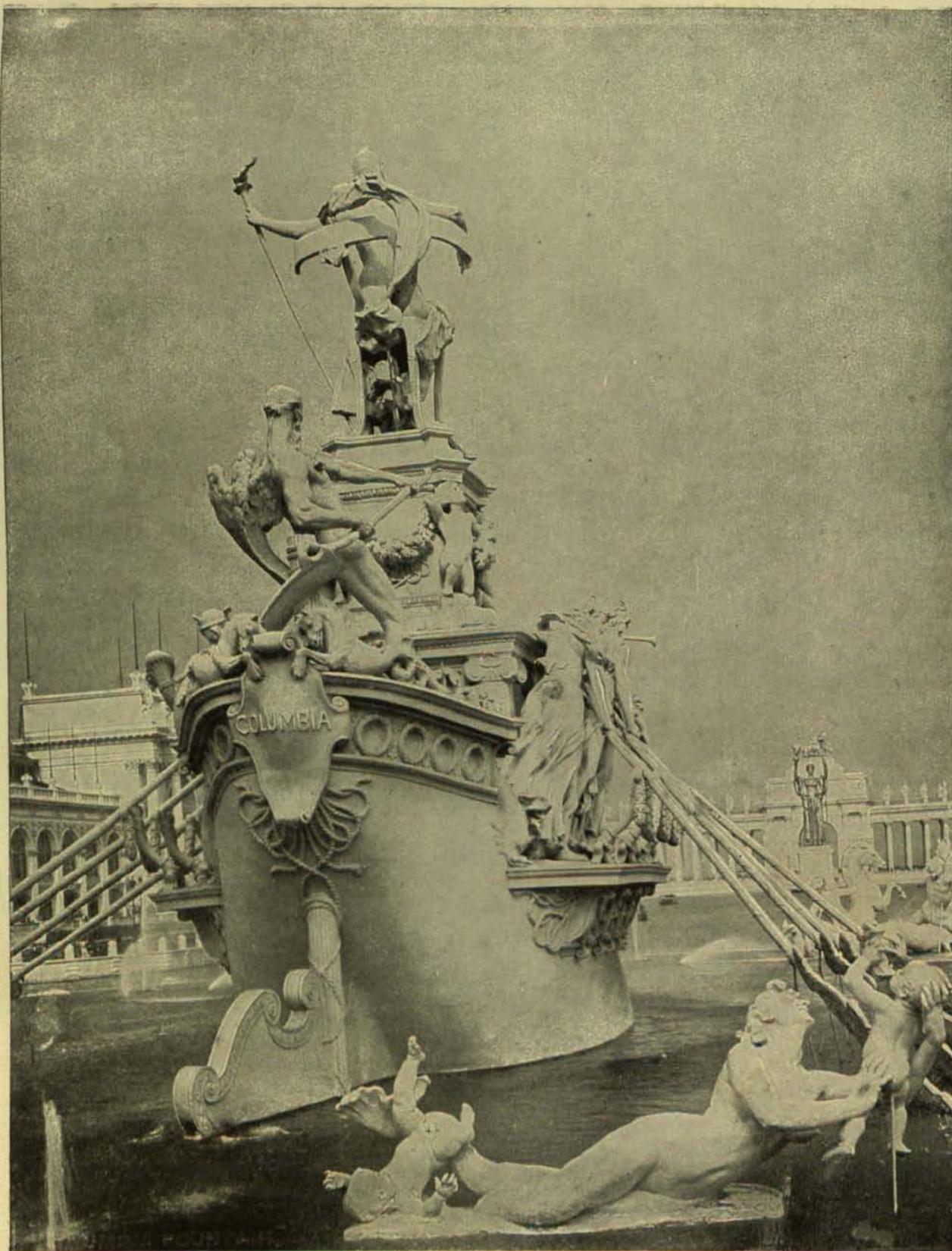
FISHERIES BUILDING, CENTRAL PART. The central part of Fisheries Building presents a delightful study to the lover of architecture. Its designer, Mr. Henry I. Cobb, chose the Spanish Romanesque style of architecture, and not only produced a building strikingly beautiful as a whole, but one interesting from the ingenuity and taste displayed in arranging the innumerable ornamental details representing fish and other marine forms. The bright red of the tiled roof gives the necessary touch of color, and finishes a picture entirely satisfying to the æsthetic sense. The cost of the building was about \$225,000; its extreme length 1,100 feet, and the width 200 feet.



OHIO BUILDING. A simple yet dignified structure, of the Italian renaissance style of architecture, is the Ohio State Building. Its dimensions are 100 x 80 feet, exclusive of porticos and terraces, and it cost \$30,000. James W. H. McLaughlin is the architect whose excellent taste provided so dignified a home for the people of Ohio who came to the Fair. Rising above the roof of this building can be seen the pinnacle of the Michigan Building, its nearest neighbor on the west. On the lawn, to the right, is the large "Gracchi" monument, which finds no mean place in the long list of statues which adorn the grounds of the Exposition.



CARAVELS OF COLUMBUS. The "Pinta" and "Niña," a reproduction of two of the caravels which belonged to the historical fleet of Columbus, are moored in the South Inlet, with the east wall of the Agricultural Building for a background. They were built in Spain at the expense of the U. S. Government, under the direction of Lieut. W. McCarty Little, and will remain permanently in this country. The "Santa Maria," the third and principal vessel of this fleet, is the subject of another illustration.



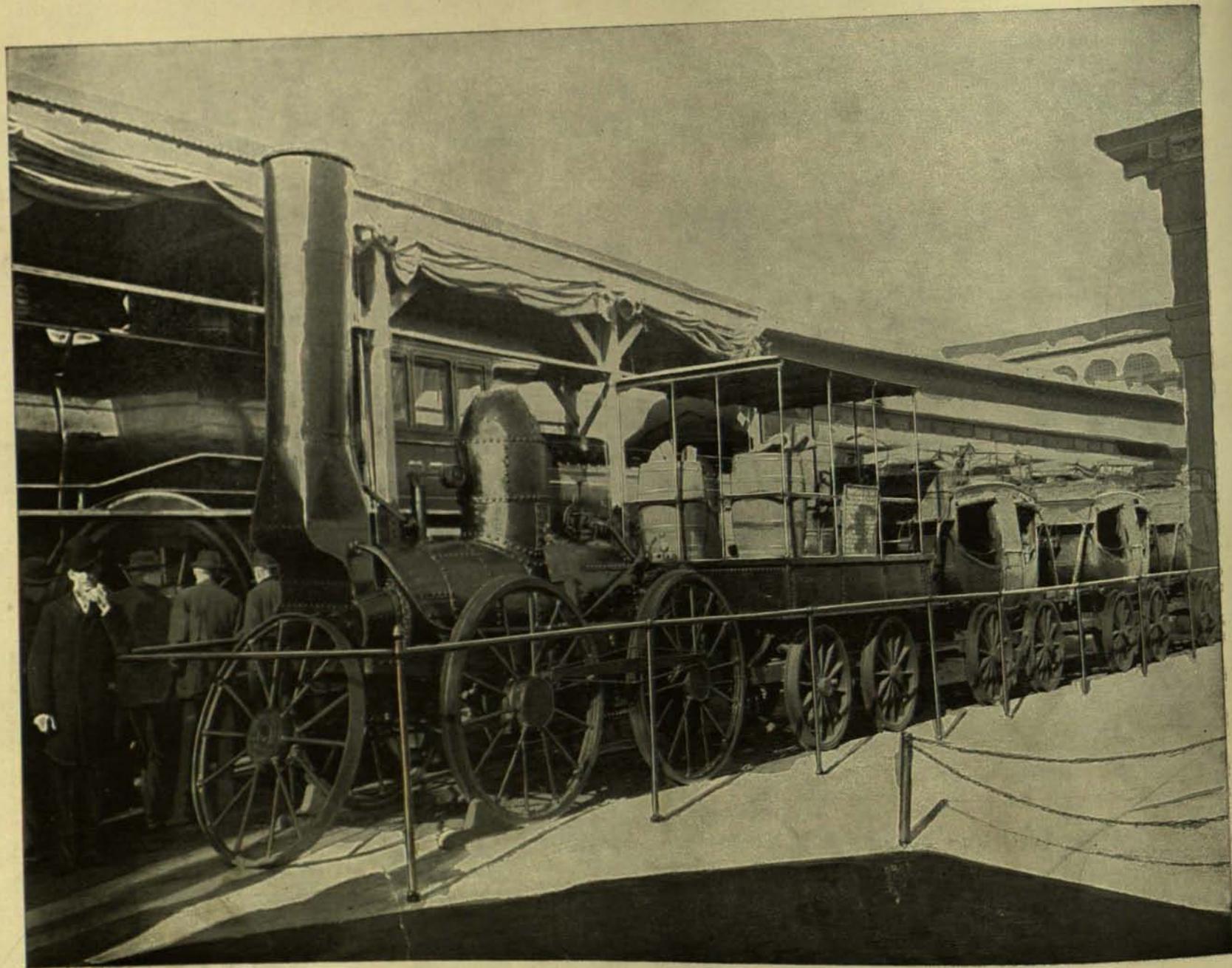
COLUMBIAN FOUNTAIN, REAR VIEW. A more striking and artistic piece of statuary than this masterly creation of Frederick MacMonnies it would be hard to conceive. The view above given affords a closer study of its detail than those elsewhere presented. The circular base of the fountain has a diameter of 150 feet, and the flanking columns, on either side, surmounted by eagles, rise to a height of fifty feet. Fifty thousand dollars was paid for this work, exclusive of the cost of erection.



THE FORESTRY BUILDING, situated on the lake front near the extreme southern limit of the grounds, is in itself a great display of forest products, being built entirely of rough logs pegged together with wooden pins, not a single nail or piece of metal being used in its construction. It is surrounded on all sides by a roofed colonnade, the pillars consisting of three tree-trunks bound together and clothed in their natural bark. Various States of the Union and foreign nations contributed the material to construct this interesting building. The roof is thatched with many varieties of barks. This unique structure was designed by Mr. C. B. Atwood, is in size 528 x 208 feet, and cost about \$100,000.



THE LAGOON ON A REGATTA DAY presented an animated appearance. The water bicycle competed with the South Sea catamaran, the gondola of Venice with the dug-out of the Southern Pacific, the modern American shell with the West Indian surf-boat; all nations, and colors, and creeds meeting in friendly rivalry. Nowhere on the earth's surface has such a scene before been presented to the human eye set in such a framework of beauty. The glistening white of the endless façade of the Manufactures and Liberal Arts Building, the softer tints of the Government Building, the bright-red roof of the Fisheries Building beyond, the intense green of the Wooded Island, the multi-colored flags and pennants, the sky, the water, the boats, the cheering and excited people, combined to form a picture that will linger long in memory.



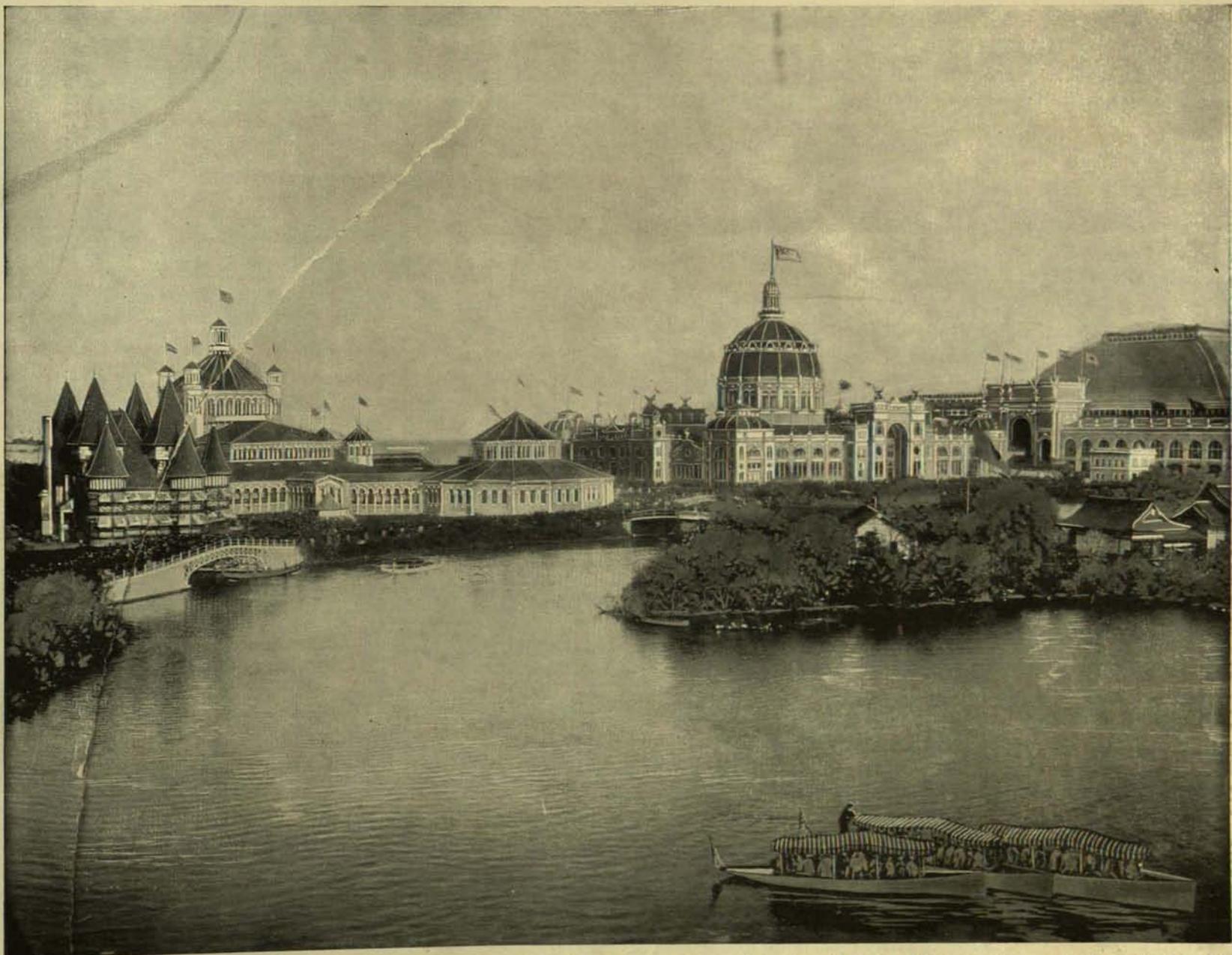
THE LOCOMOTIVE "DeWITT CLINTON" and the coaches drawn by it in the year 1831 are the first of a series of engines and cars exhibited by the New York Central Railroad Company, showing the evolution in railway transportation from that date to the present time. On comparing this train with its modern neighbors, it seems almost impossible that only sixty-two years have passed since such primitive methods of steam locomotion were in use. Then fifteen miles an hour was considered a terrific speed, and the accommodations afforded by the coaches were considered the height of comfort. On turning round and viewing the cars and engines of to-day, standing close by, we can see how much better off we are than were our fathers, and give thanks.



CONVENT OF LA RABIDA. Situated on the peninsula south of the Great Pier, with the waters of Lake Michigan and the South Pond on either hand, and the building of the Krupp Gun Exhibit on the south, is the Convent of Santa Maria de la Rabida, of which the above is a good representation. Its quaint walls and ancient appearance contrast strangely with the modern architecture seen everywhere about. This building is more closely connected with Columbus and his great work than any other, as it contains priceless relics of the great discoverer. The credit for the reproduction of this building is due largely to Hon. William E. Curtis, of the Bureau of American Republics, who traversed all Europe in search of traces and relics of the Genoese admiral. Cost, \$50,000.



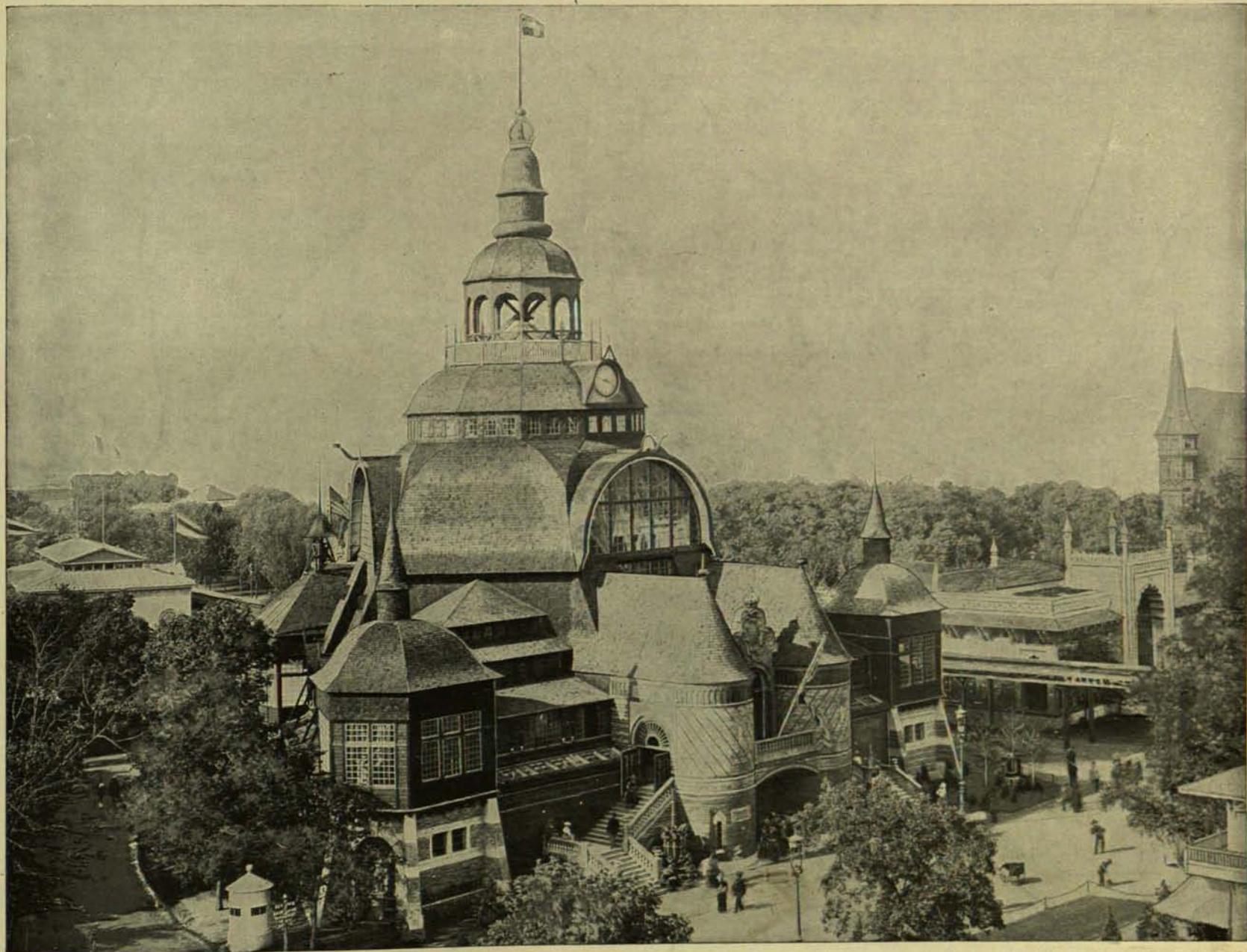
THE TRANSPORTATION BUILDING is the only one on the grounds that depends mainly upon its coloring to produce effect. That its decorators, Messrs. Millet & Healy, succeeded in producing a striking result, can not be denied, but whether it was in too vivid contrast with its surroundings, and was more or less a discordant note in the symphony of white, has been a matter of much discussion amongst artists; but however that may be, there can be no doubt but that, considered by itself, it was magnificently daring in conception and ably carried out. The golden doorway was one of the most impressive features of the Exposition, both as to its architecture and coloring. In size, the main building is 960 x 256 feet, with an annex 900 x 425 feet. It cost \$370,000, and Messrs. Adler & Sullivan were its architects.



LOOKING EAST ACROSS THE LAGOON. A diversification of architectural style is seen from the point from which this picture was taken. To the right, looking over the Japanese temple Hoo-den, on the Wooded Island, the stupendous bulk of the Manufactures and Liberal Arts Building, with its ornate northern entrance and white façade, at once forces attention. Towards the center the more softly-tinted Government Building, massively impressive and dignified, fittingly recalls the solidity of the power that caused its existence; and to the left the vivacious Fisheries Building and the many-turreted Marine Café complete a scene which, with its foreground of blue waters, is charming in its variety.



FISHERIES BUILDING, as seen from the Wooded Island, looking northeast across the Lagoon. This building differs essentially in spirit from any of the other main buildings on the grounds, and forms a striking and pleasing contrast thereto. The architect, Mr. Henry Ives Cobb, designed a most ingenious structure, no less remarkable for its grace and beauty of detail than for its fitness to the purpose for which it was erected. The wealth of ornamental detail is all formed of representations of fish and other marine animals, which give a key to the nature of the exhibits within. The circular outlying pavilions, the eastern one containing the aquariums, are connected with the main body by arcades, which form delightfully cool and shady resting-places. The style of architecture is Spanish renaissance. The extreme length is 1,100 feet and the greatest width 200 feet. Its cost was \$200,000.



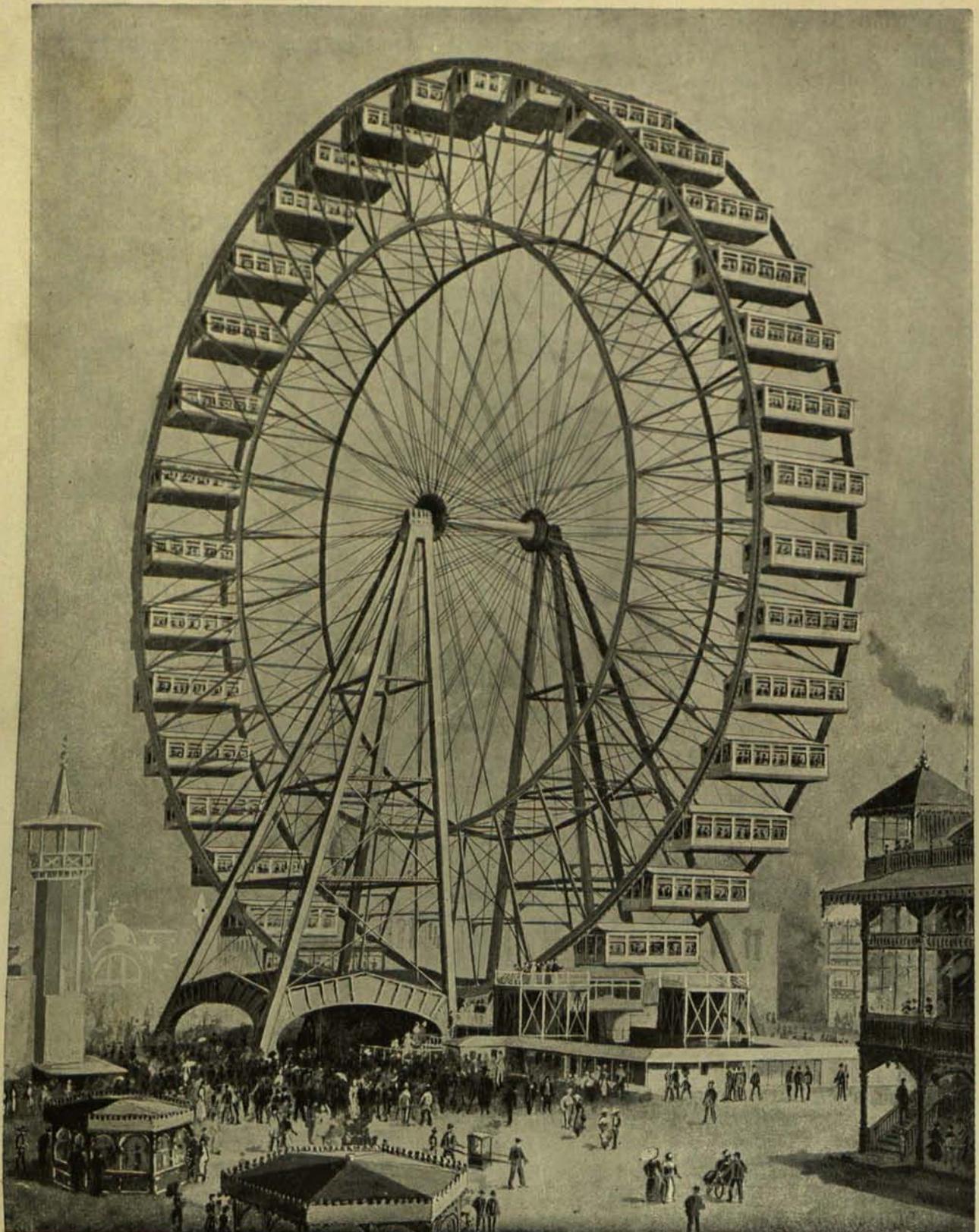
SWEDISH GOVERNMENT BUILDING. A picturesque, triangular edifice, located just north of the Fisheries Building, is the contribution of the Government of Sweden. It was modeled by Mr. Gustaf Wickman, of Stockholm, after a style prevalent in the sixteenth century, and was made in Sweden, where it was temporarily put together, and afterward sent to this country in pieces. The lower part of the front wall is composed of brick, terra cotta, and cement of Swedish importation, and the rest of the structure is of wood, covered with shingles. The huge crown on the top of the steeple, as well as the frame-work around the bell, are gilded, and touches of color here and there lend a pleasing effect to the eye.



WISCONSIN BUILDING. In striking contrast to other buildings in the northern part of the grounds is the modern structure of the State of Wisconsin, situated near the west bank of the North Pond. It has a frontage of ninety feet, exclusive of the porches, and a depth of fifty feet. The walls of the lower story are of Lake Superior brownstone and Menominee red pressed brick, and above that the exterior finish is chiefly in native dimension shingles. Massive brownstone pillars and of Eau Claire. A pleasing effect is produced by the harmoniously contrasting colors in which the exterior is painted. Its cost was \$70,000.



THE INTERIOR OF THE AGRICULTURAL BUILDING, as seen from the western gallery, gives a comprehensive idea of the multiplicity of exhibits displayed by the several States and Territories and foreign countries. In such a view perfection of detail, as a matter of course, must be sacrificed to general effect. Looking down this vista, 800 feet in length, one is almost overwhelmed by the variety and number of objects that come under the eye. It is by such views as this that it is possible to gain some idea of the enormous magnitude of the Exposition and the incalculable variety of objects exhibited.



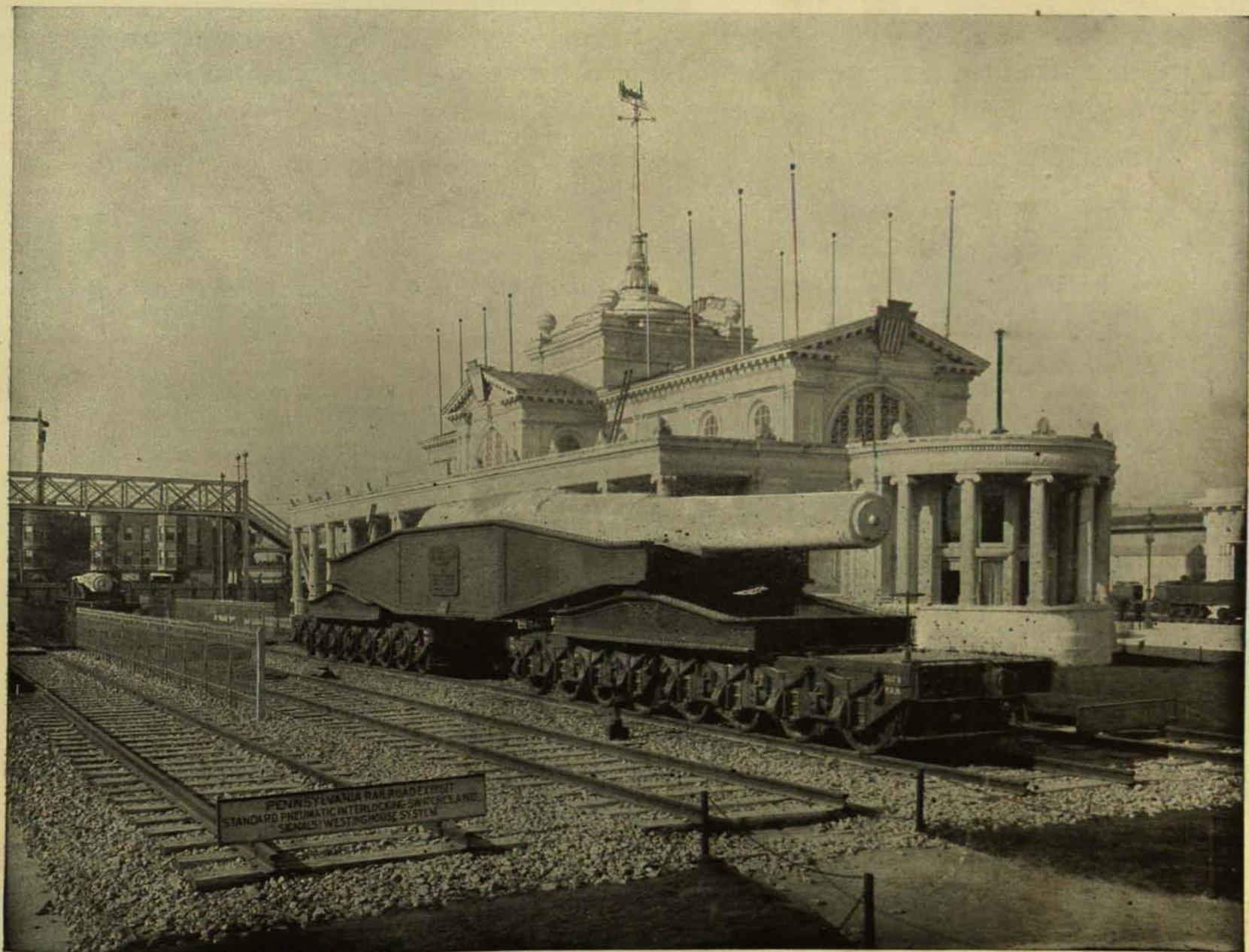
THE FERRIS WHEEL. This great engineering feat is to the Columbian Exposition what the Eiffel Tower was to the Paris Exposition. The mechanical difficulties overcome in the construction of this immense revolving mass were far greater than any met with in building the immovable tower. It is a noble monument to the skill of American engineers, and places its talented designer, whose name the wheel bears, amongst the world's great engineers. The highest point of the wheel is 264 feet above the level of the ground, and the total weight of steel in motion, 1,800 tons. At night it is illuminated by 3,000 incandescent electric lights.



A SOUTHERN VIEW. The Puck Building, designed by Mr. Henry Baerer, occupies the lower part of the extreme right of the picture. It is a charmingly ornate building, over the entrance of which the well-known figure of Puck is keeping guard. To the left of it, near the center of the illustration, is the pavilion of the White Star Steamship Company, which contains reproductions of smoking-rooms, dining-rooms, and state-rooms of the famed steamships "Majestic" and "Teutonic." Across the Lagoon, over the Wooded Island, the Manufactures and Liberal Arts Building stretches off beyond the south and east.



HUNTER'S ISLAND. Standing in front of the Mines and Mining Building and looking north, directly in front, across the southern end of the Lagoon, is a small island occupied by a primitive log structure known as the Hunter's Cabin. Beyond is the stately dome of the United States Government Building, and at the extreme left the Fisheries Building is faintly outlined against the sky. A corner of the Manufactures and Liberal Arts Building stretches away to the right.



THE MODEL OF THE KRUPP GUN, and the car upon which the original was brought to Chicago, forms a portion of the Pennsylvania Railroad Exhibit. This car, or rather combination of cars, had to be specially constructed to carry this monster, which weighs 124 tons, measures 57 feet from breech to muzzle, and has a bore 16½ inches in diameter. Every discharge of this weapon—the largest gun in the world—costs \$1,100. The original is housed in the Krupp Building, situated on the Lake Front, east of the Agricultural Building. Its range is sixteen miles. To the right is the Pennsylvania Railway Building, and to the left specimens of track and signals.



MANUFACTURES AND LIBERAL ARTS BUILDING, INTERIOR. Some idea of the interior appearance of the largest building on earth, with its wealth of diversified exhibits, can be had from a glance at the above illustration. The effect produced on the visitor is that of a beautiful city of gilded domes, glittering minarets, mosques, palaces, kiosks, and brilliant pavilions, inclosed by marble walls, and roofed in by a dome of glass. In the foreground stands a number of preserved specimens of water buffalo, which constitute a portion of the exhibit of the State of Michigan.



THE CALIFORNIA STATE BUILDING possesses a spirit of poetry and romance and is unlike any other building on the grounds. Representing as it does an old monastery, it carries one's mind back to the early days of Spanish occupation, when the valiant soldiers of the cross braved the terrors of ocean and desert to preach the true faith to the heathen aborigines. Even the material used in its construction—adobe or sun-dried brick—is similar to what was used in those old days of romance. The building, which measures 435 x 144 feet, housed a magnificent display of Californian products.



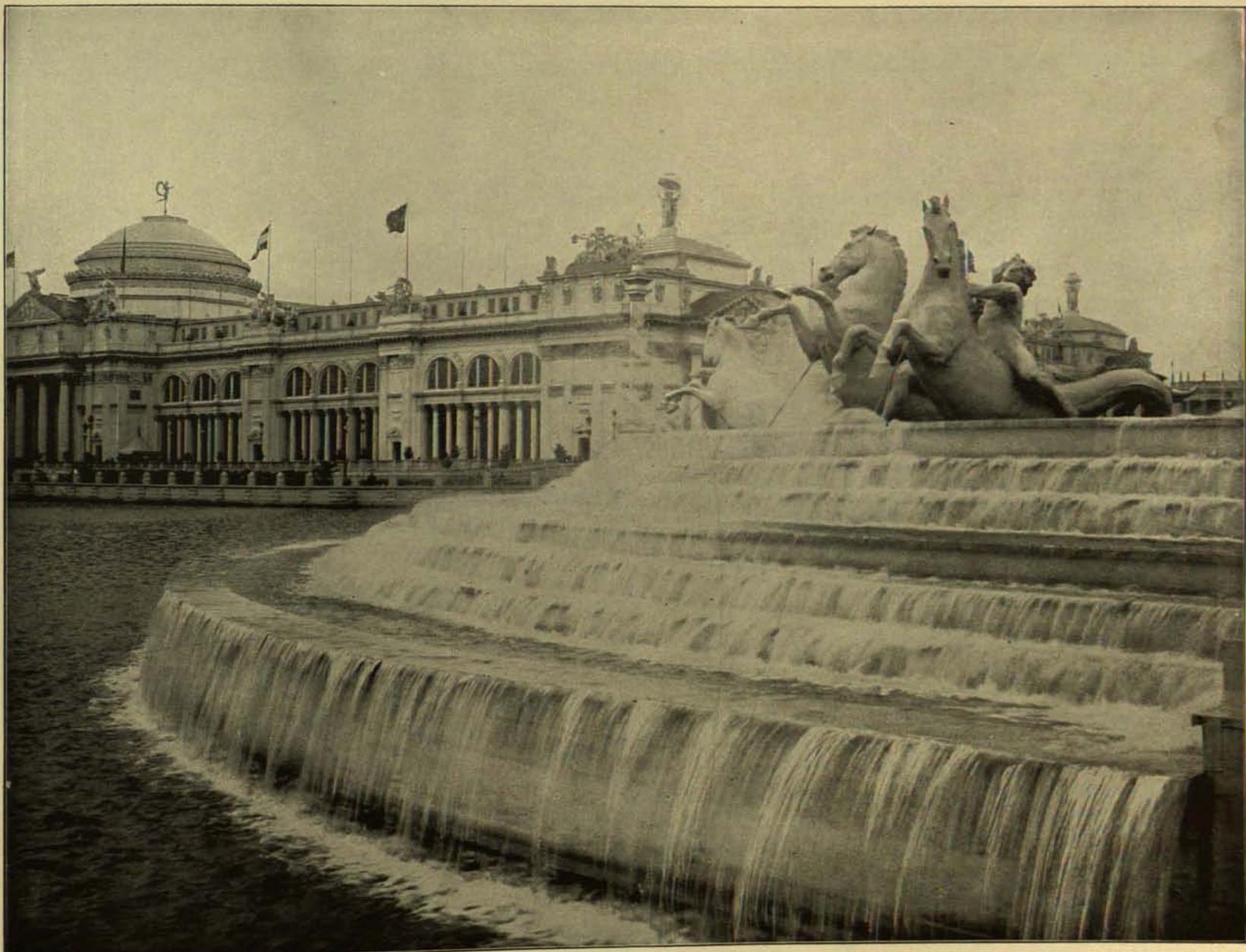
THE NEW HAMPSHIRE BUILDING is constructed in imitation of the heavily-bracketed and balconied chalets of Switzerland, symbolizing the Switzerland of America, as New Hampshire is often called. It occupies one of the most favorable locations on the grounds, facing Lake Michigan. The first story is built of plaster, with quoins to the doors and windows of various kinds of New Hampshire granite. The building is rectangular in form, the center being occupied by a hall 22 x 25 feet, which extends up through two stories to the roof. The building cost about \$12,000, and was designed by Mr. G. B. Howe of Boston and Omaha.



THE CART-HORSE GROUP—the joint work of Mr. Potter and Mr. French—stands in front of the Manufactures and Liberal Arts Building, looking across the Main Basin, facing the Bull Group, by the same sculptors. The subject has never been treated with greater dignity and beauty. The confidence existing between man and horse, and the nobility of labor, is charmingly suggested. The horse, with his arched neck and intelligent eye, seems proud of the confidence reposed in him, and appears to realize his strength and value, and that without him the tilling of the fields would be impossible. Both the man and the horse are splendid specimens of their kind. To the right is seen the Administration Building; to the left the delicate towers and columned porticoes of Machinery Hall.



THE CANADIAN BUILDING stands on the lake shore, and was designed by the Department of Public Works of our northern neighbor. The building, including the veranda, which is ten feet wide and entirely surrounds the house, covers nearly 6,000 square feet. A simple and inexpensive style of architecture was adopted, so as to keep the cost within \$30,000, the sum appropriated for the purpose by the Canadian Government. The interior was finished in highly-polished woods, the products of the several provinces. The building contained no exhibits, being used entirely for official purposes and as a meeting place for Canadians visiting the Fair.



THE BASIN OF THE MACMONNIES FOUNTAIN—150 feet in diameter—was raised twelve feet above the level of the surrounding Main Basin. Over the edge of it water rushed in a series of miniature cascades. Sea-horses, mounted by figures representing modern advance, plunging forward, lead the way for the barge bearing Columbia. The detail of that part of the Basin facing the northeast is well shown in the accompanying illustration. In the distance the western half of the north façade of the noble Agricultural Building—the airy form of Diana clearly silhouetted against the sky—adds a charming completeness to the picture.



THE NEW YORK STATE BUILDING, with what it contained, formed an exposition in itself. At the main entrances are casts of the celebrated Barberini lions, and the pedestal lamps lighting the terraces are reproductions of the best examples in the museum of Naples. At either side of the entrance shown in the illustration are placed busts of George Clinton and Roswell P. Flower, the first and present Governors of the Empire State. In niches, on the front façade of the two wings, stand heroic statues of Columbus and Hudson, the works of Olin Warner. Messrs. McKim, Meade & White were the architects.



MASSACHUSETTS BUILDING. Situated in the northeasterly part of the grounds, on the main avenue leading from the Fifty-seventh Street entrance, stands the patriarchal building of the State of Massachusetts. It is a reproduction of the historic residence of John Hancock, which stood on Beacon Hill, near the State Capitol, in Boston, and was erected at a cost of \$20,000, from designs by Peabody & Stearns. Like the original, which it strikingly resembles, it is surrounded by a raised terrace, with a profusion of flowers and foliage. The exterior is finished in staff, in imitation of cut granite, but the unique interior is of more durable construction.



THE UNITED STATES GOVERNMENT BUILDING occupies the central portion of the above view, as seen from a point between the Horticultural and Woman's Buildings, looking east over the Lagoon, Wooded Island, and Hoo-den Palace. The northern entrance to the Manufactures and Liberal Arts Building, the largest of the kind ever constructed, appears at the extreme right of the picture. The maze of bridges and roofs at the left gives a faint idea of the immensity of this transitory "White City."



THE TERRITORIAL BUILDING provides a joint home for the Territories of New Mexico, Arizona, and Oklahoma, having been designed for that purpose by Mr. Seymour Davis. Though yet in their infancy, the display of products exhibited by these Territories was fully equal to those of the older States. New Mexico and Arizona sent a vast collection of minerals and semi-tropical fruits and flowers, besides specimens of the handiwork of the fast-disappearing natives, which included some beautiful gold and silver filigree work ; whilst Oklahoma added a rich collection of grains and grasses and other agricultural products.



THE NORTH DAKOTA BUILDING proves that the State, though young in years, possesses the vigor of maturity. The charming little home of this north-western State is an architectural gem of colonial style. The entire first floor is one large room, which measures 90 x 60 feet, and affords ample scope for the display of the many productions of the State, which includes nearly every product of the soil grown in the temperate zone. The decorations consist of conventionalized representations of North Dakota grains and grasses, shown in bas-reliefs on bands, panels, and angles. The cost of the building was \$11,000.



THE WEST VIRGINIA BUILDING is strictly colonial in its style of architecture, its wide-spreading piazzas resembling those of Mount Vernon, Monticello, Malvern, and other historic houses. The main entrance is surmounted by the arms of the State in bas-relief. The aim of the architect was to combine utility with simplicity, in which idea he was eminently successful. What ornamentation there is, is in classic form, and consists of festoons and other graceful arrangements of flower and leaf. The ceilings are of ornamental ironwork from Wheeling, W. Va., and all the exterior is built of material from that State. It is 123 x 58 feet in size, and cost \$20,000.



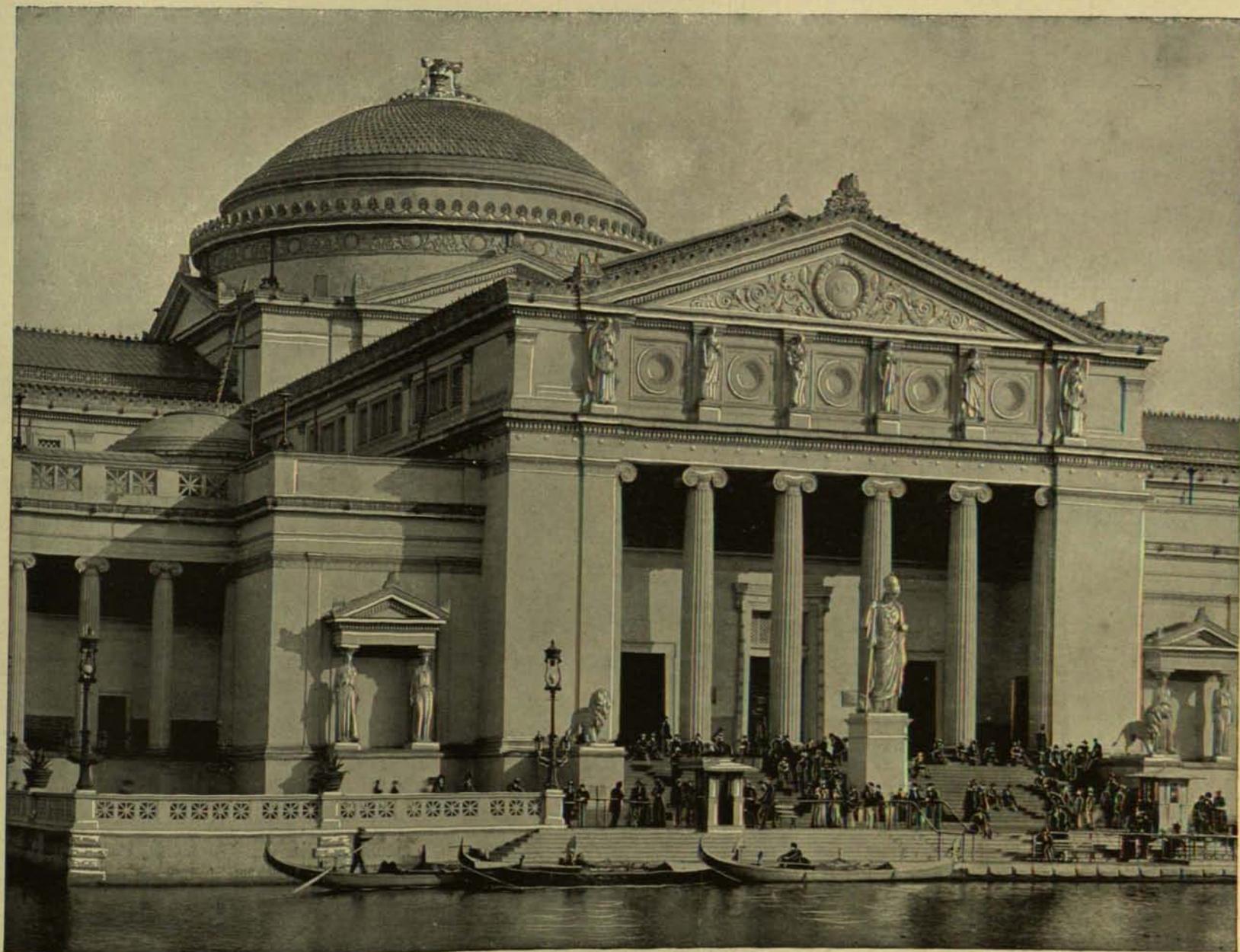
MIDWAY PLAISANCE FROM THE FERRIS WHEEL. The eastern portion of the Midway Plaisance is seen to the best advantage from the elevated position on the Ferris Wheel, from which the above view was taken. On the right the minarets of the Moorish Palace first meet the eye, and next in succession, beyond the Woodlawn Avenue viaduct, are the Turkish Village, the Panorama of the Bernese Alps, and the Natatorium. The famous Streets of Cairo occupy the left foreground; then comes the German Village and the Dutch Settlement. Beyond all is the grand panorama of the Fair, cutting the horizon with a line of domes and roof-tops.



WESTERLY VIEW OF THE GRAND BASIN. The above view of the Basin is taken from the roof of the Casino, which stands at the head of the Great Pier and forms one of the connecting supports of the Peristyle. To the right are the southern façades of the Manufactures and Liberal Arts, the Electricity, and the Mines and Mining Buildings. In the foreground stands the majestic Statue of the Republic, and at the end of the Basin, forming the left background of the picture, is the Administration Building. The northern and western boundaries of the Court of Honor are here shown.



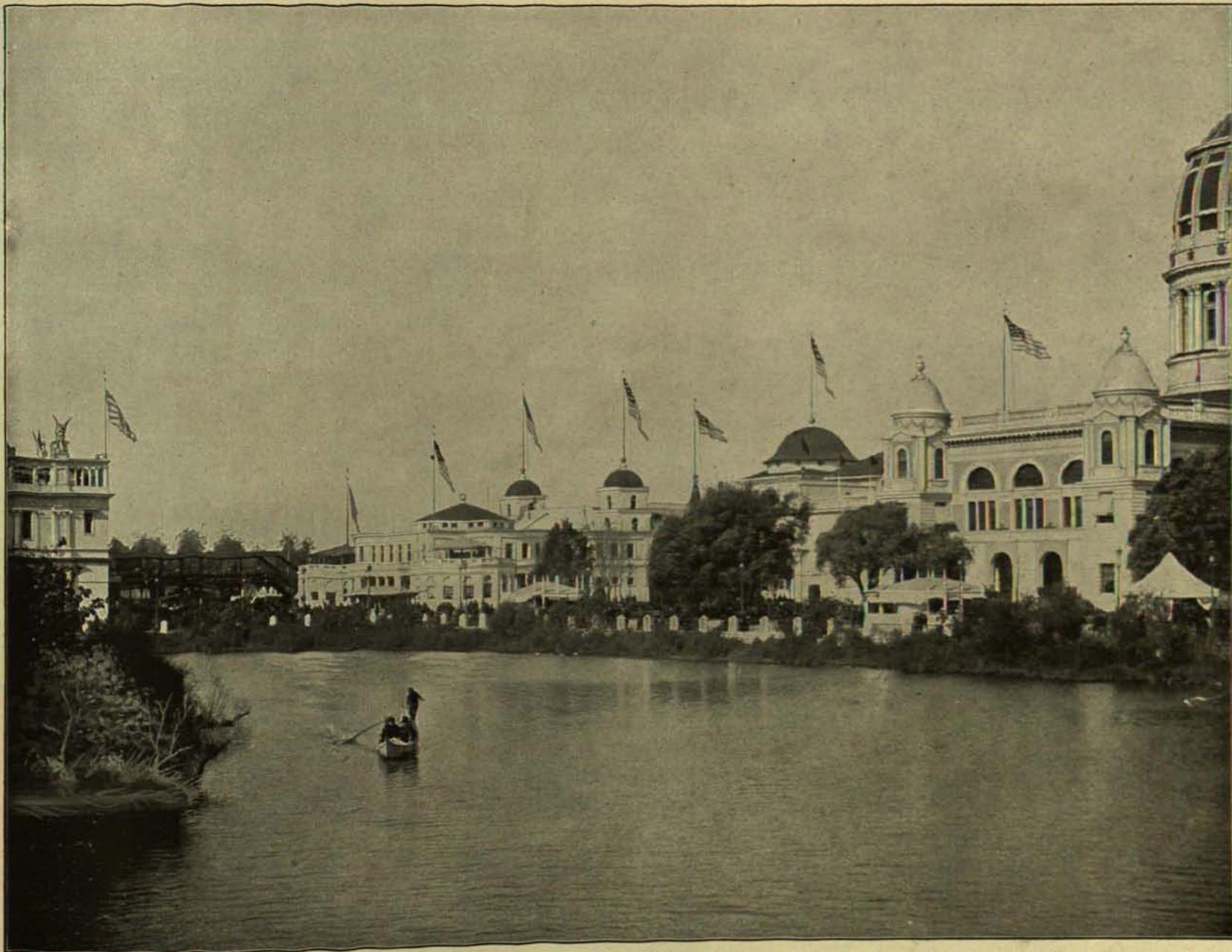
THE MAIN SOUTHERN ENTRANCE OF THE MINES AND MINING BUILDING is rich in sculptural decorations, emblematic of mining and allied industries, which are worthy of more than a passing glance. The building as a whole is not as rich in embellishment as many others near by, the architect's idea seemingly having been to treat the façades with simple directness and concentrate the decorations at the two main entrances.



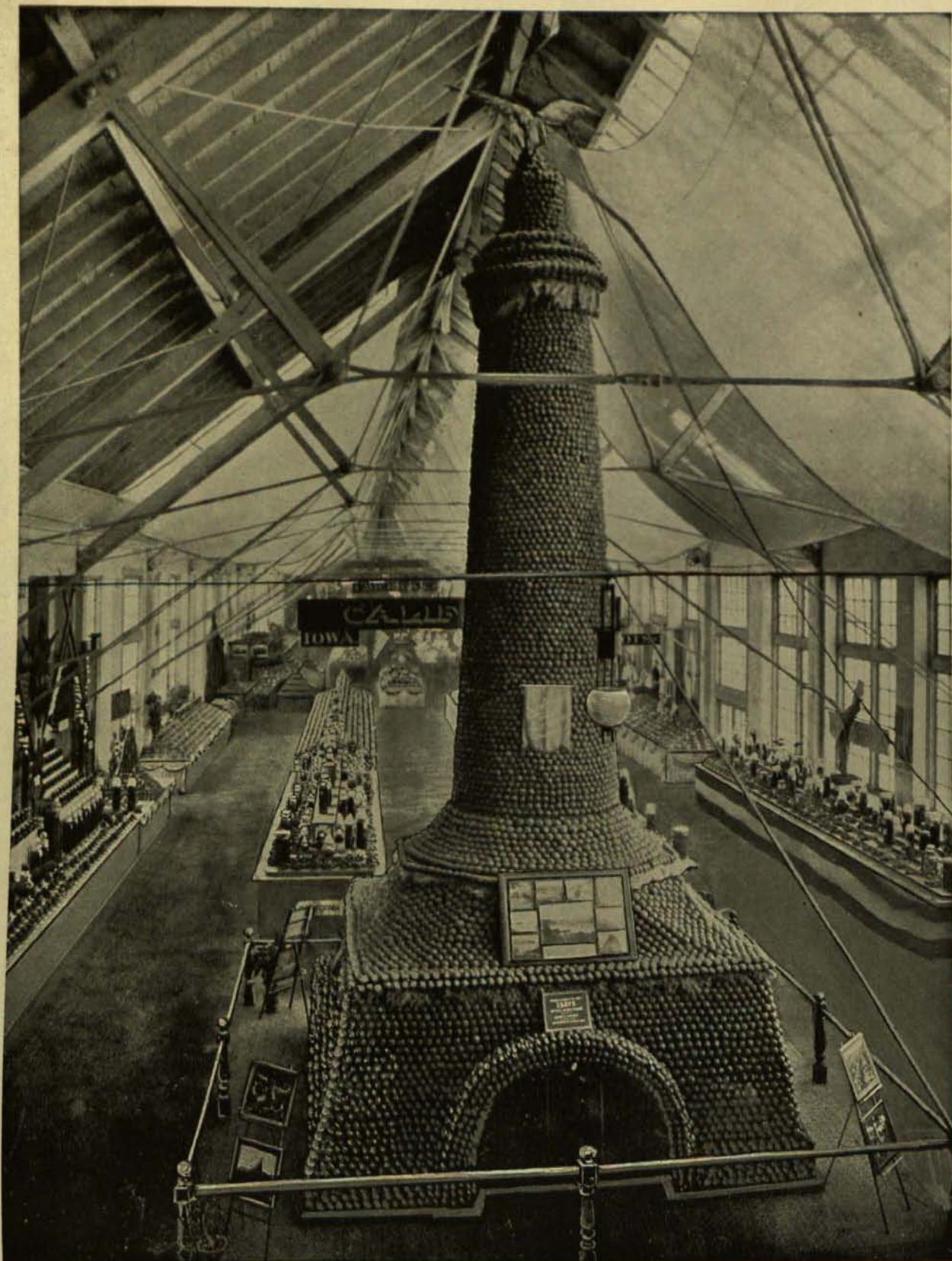
THE SOUTH ENTRANCE OF THE ART BUILDING gives a good idea of the character of the details of this most beautiful building, the creation of Mr. C. B. Atwood. The four figures over the center of the portico represent Architecture, Painting, Music, and Sculpture, and are flanked at either end by a winged female holding a garland of flowers. To the right and left of the entrance are two classic female figures supporting the gabled pediments. The lions that guard the entrance are the work of Messrs. Theodore Bauer and A. P. Proctor. There is a chaste, restful spirit to this building that is irresistible.



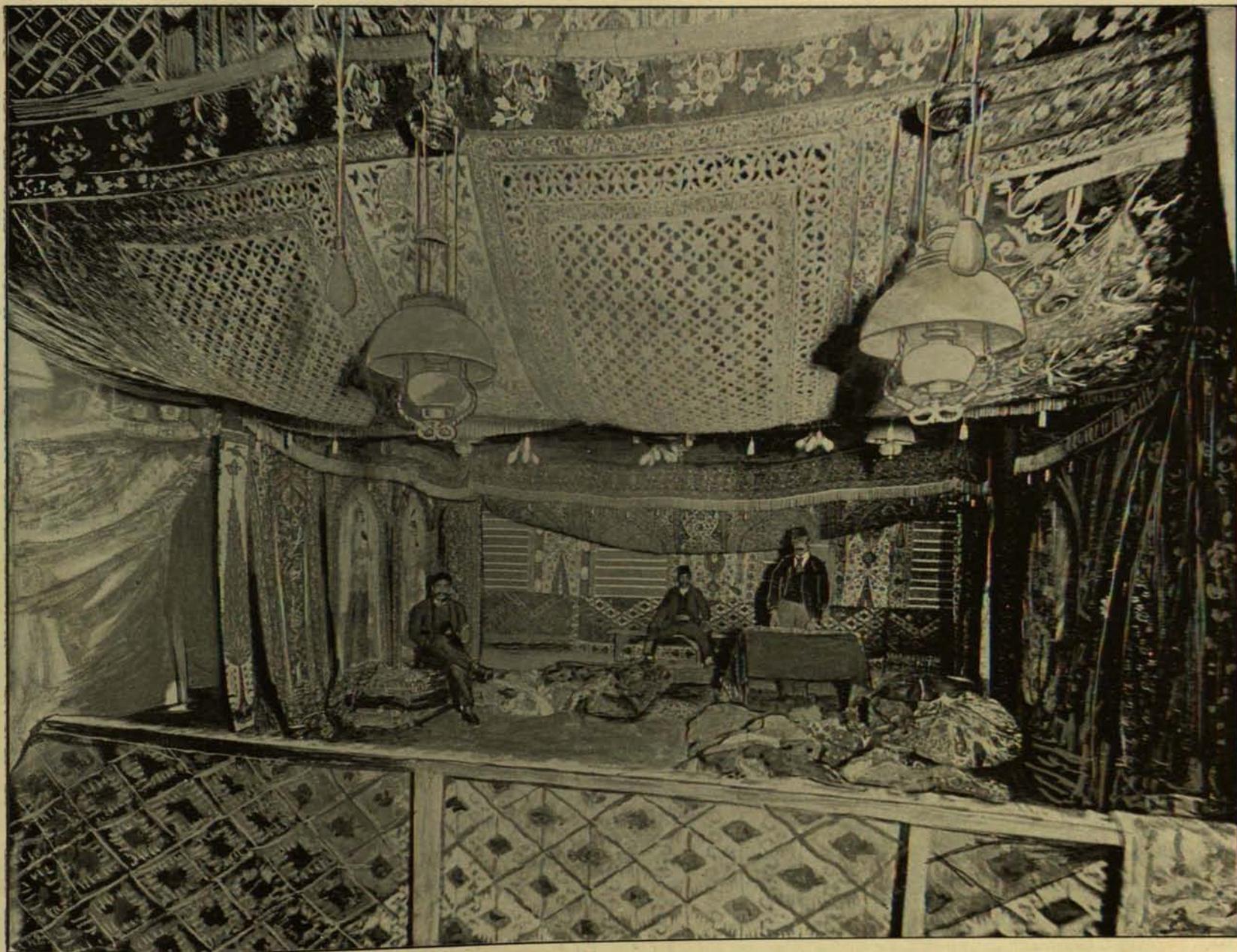
NEW YORK CENTRAL RAILROAD BUILDING. Near the Sixty-fifth Street entrance to the Exposition Grounds the New York Central & Hudson River Railroad has a building, which includes also an exhibit by the Wagner Palace Car Company. This is an overflow of the Transportation Building, in which the evolution of the locomotive and the development of modern means of transportation are fittingly and elaborately set forth.



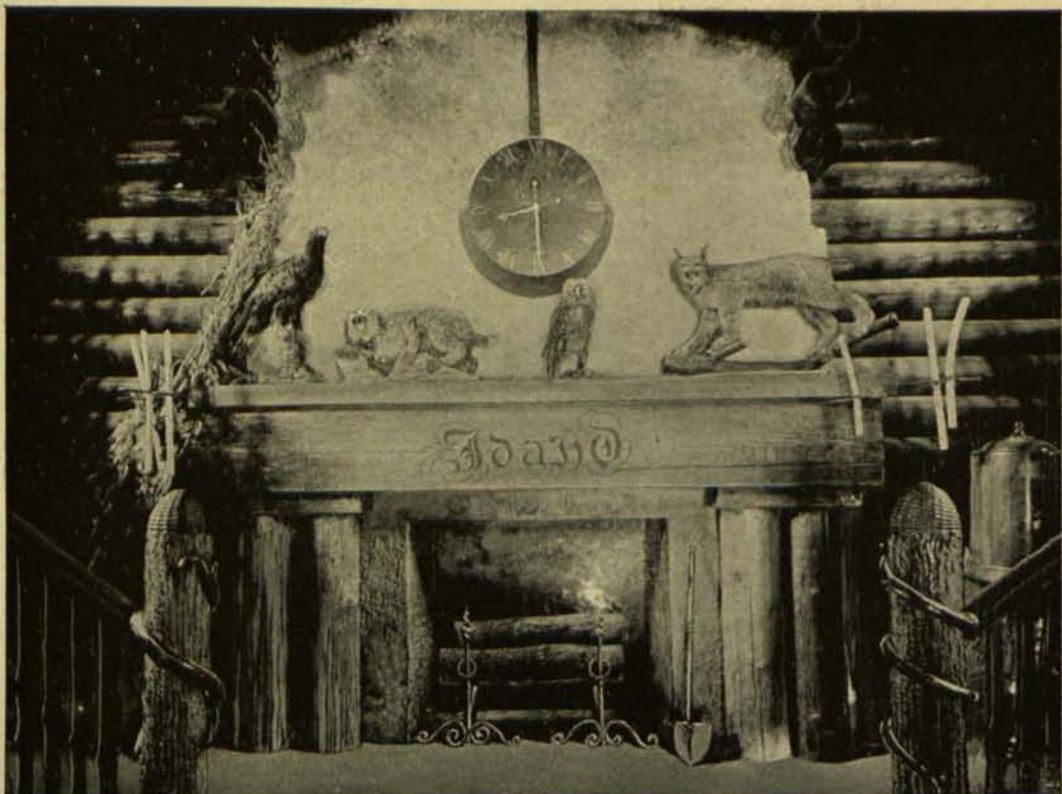
THE NORTHEAST ANGLE OF THE LAGOON is surrounded by a varied architecture. To the left the Woman's Building affords a glimpse of Italian renaissance; the modern nondescript Public Comfort Building lies ahead, partly hiding the California Building, whose red-tiled towers tell of old mission days on the Pacific Coast; near at hand, to the right, the classic Illinois State Building completes the picture, which is enlivened by the coloring afforded by water and trees.



THE ORANGE TOWER, forming a part of California's exhibit in the Horticultural Building, is one of the conspicuous objects in an immense collection of fruits and flora from every land and clime. The century plant may bloom again before the world will see another such display.



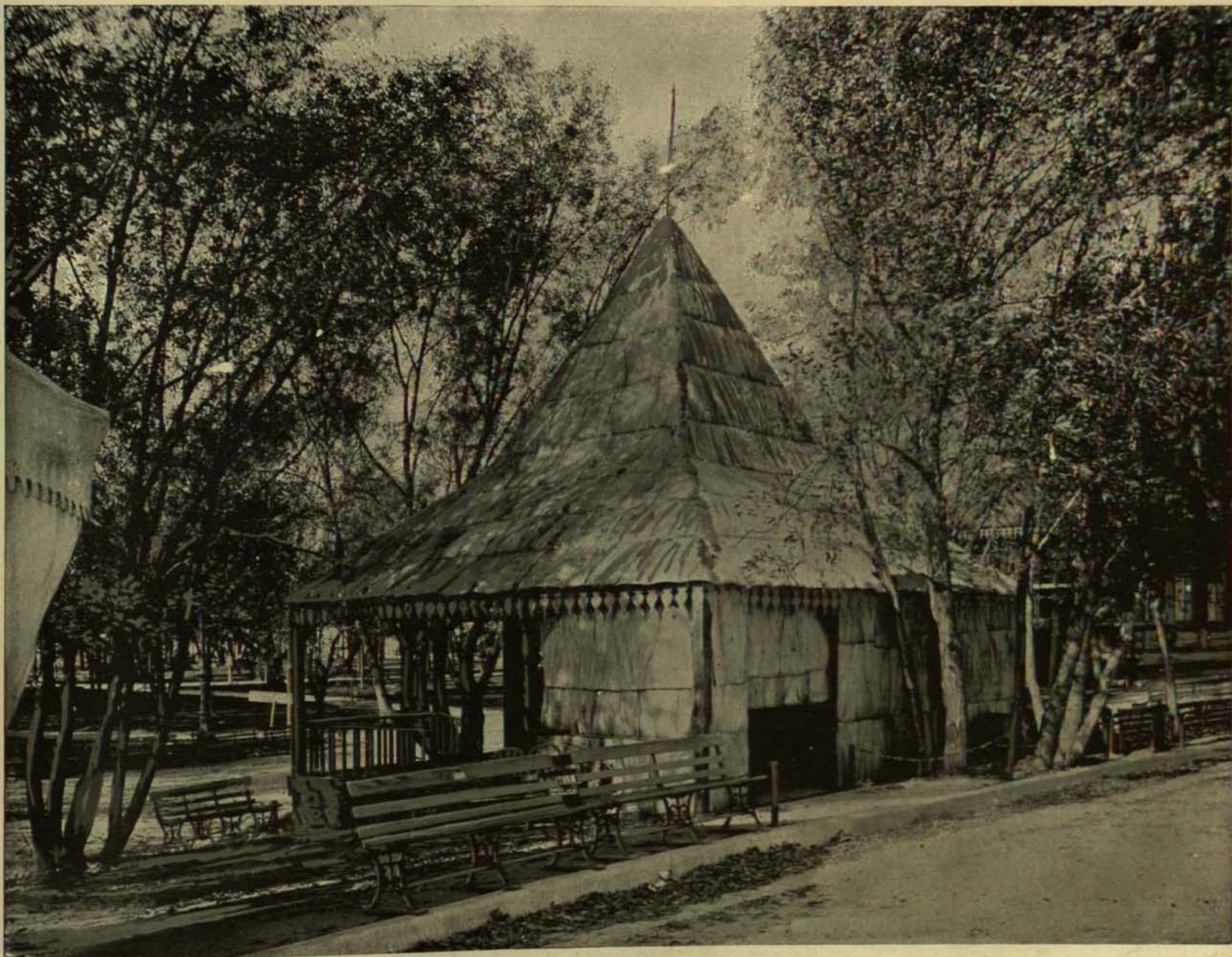
A TURKISH TENT of the character illustrated above means the investment of a large sum of money, this particular specimen having swallowed up \$100,000. It seems an outrageous price for such a shelter until the marvelous richness of the intricate embroideries is realized, the making of which meant not only the use of a large amount of heavy gold thread, but also years of toil and great artistic ability. The illustration is the reproduction of a photograph taken during the instantaneous illumination afforded by a flash-light.



THE FIRE-PLACE in the Main Hall of the Idaho Building shows what artistic taste can do with natural material left in its native state. The entire building is constructed of rough logs modeled after the pattern of a Swiss chalet, and is remarkably striking. The same idea is faithfully carried out in the interior with no less charming result. On the chimney-piece are preserved zoological specimens native to Idaho, which seem naturally at home amidst their rustic surroundings.



THE MONUMENT BUILT OF STONE AND ORES, collected from every quarter of Colorado, that stands in front of the Colorado Building, shows the wealth and variety of building and metal-bearing rock possessed by that State. The names of its principal towns, tracings of its most famous mountain peaks, etc., are carved on the shaft. The effect produced is striking and original.



THE CEYLON TEA HOUSE, situated on the lake front, near the main Ceylon Building, afforded a delightful retreat during the hot days of summer. Until comparatively lately the staple product of the "Spicy Isle" was coffee; now, however, tea has taken first place in its list of exports. In the native house depicted above, Ceylon tea was served, and the public given an opportunity to compare it with the product of China and Japan. The house was built almost entirely of native reeds and grasses, and exhibited the ingenuity with which the Cingalese utilize such primitive materials in their building operations.



THE MAIN NORTHERN ENTRANCE OF THE AGRICULTURAL BUILDING affords a delightful study to the lover of the beautiful in any of its manifestations. From between the graceful columns the frescoed wall shows a touch of color that lends a warmth to the alabaster whiteness of the exterior; the delightful pediment leads the eye naturally up until it reaches the glistening dome surmounted by the airy figure of Diana, the whole presenting a combination of color and form unsurpassably beautiful.



MAIN ENTRANCE TO THE HORTICULTURAL BUILDING. The glazed dome and central entrance to the Horticultural Building are here displayed in a manner to bring out the wealth of ornamentation in all its beauty and profusion. The dome is 180 feet in diameter and 114 feet high. In front of the pavilion, which is covered by this immense area of glass, is a highly ornamented pylon, 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 Flowers." Inside the vestibule are heroic statues of "Flora" and "Pomona."



THE GERMAN GOVERNMENT BUILDING, like everything else connected with that country at the Fair, is perfect of its kind. It is of many styles of architecture, none of which, however, contrast too violently. The center is in the form of a chapel, rich in decorations. Bay windows, projecting balconies, turrets, etc., lend a picturesque diversity, the whole structure resembling some old city hall in Southern Germany.



THE SOUTH DAKOTA BUILDING is entirely the creation of the muscle, brain, material, and money of that State. The exterior is coated with Yankton cement, the timber is the product of her forests, and the roofing the product of her mines. Within its walls a wonderfully varied exhibit of the natural resources of the State are exhibited, including all the fruits of the temperate zone, and almost all known metals. The building measures 100 x 60 feet, is Romanesque in style, and cost \$25,000.



THE WASHINGTON STATE BUILDING is very original in design. It was built of lumber and materials brought from the Pacific Slope, and serves to show in a marked degree the immense timber resources of that young State. In the foundation are pine logs measuring 52 inches in diameter and 120 feet in length, perfectly clear and sound. Much larger timber could have been procured had the railroads been able to carry it. The exterior of the building—which is 140 x 220 feet—is covered with Puget Sound lumber, and the roof is of cedar shingles from the same district.



THE HOO-DEN, OR PHOENIX PALACE, situated on the Wooded Island, is an exact reproduction of the Hoo-den Temple of Nji, near Kioto, Japan. It requires the vivid imagination of a Japanese to see the likeness of the fabulous bird Hoo which the building represents. The central portion is supposed to be the body, the outlying pavilions the wings. The interior is exquisitely decorated by famous artists from the land of the Mikado, and everything used in the construction of the building has been chosen with extreme care and without regard to cost. The building has been presented to the city of Chicago by the Government of Japan, together with its contents of native works of art and curios.



PENNSYLVANIA BUILDING. Designed by Thomas P. Lonsdale of Philadelphia. The style of architecture is colonial, reproducing the historic clock-tower of Independence Hall in Philadelphia, with the old Liberty Bell. The first and second stories are built of Philadelphia pressed brick, and the interior is finished in native woods and marble. Surmounting the main façade are heroic statues of William Penn and Benjamin Franklin, and allegorical groups surmount the right and left angles. Many rare documents and relics of great historical interest are contained in this building, the most interesting of which is the Liberty Bell, whose tones, vibrating to the uttermost parts of the earth, proclaimed the birth of the Republic.



PERISTYLE AND STATUE OF THE REPUBLIC. The Peristyle was designed by Mr. C. B. Atwood. The center portion, resembling the famous Arc de Triomphe of Paris, is surmounted by the Quadriga representing "The Triumph of Columbus," who stands in his chariot drawn by four horses led by two women. The Statue of the Republic is one of the most notable of the works of art that beautify the Fair grounds. Standing ninety feet high, with arms raised aloft many feet above, placed on a pedestal thirty-five feet above the surface of the Grand Basin, the proportions are so true that its magnitude is not apparent. Clad in golden robes, the Republic, dignified and serenely simple, faces the Administration Building, and offers liberty to all the oppressed peoples of the earth. Mr. Daniel C. French is the designer.



STATUE OF COLUMBUS. This noble monument to the man in honor of whose work the Exposition is held, stands facing the rising sun, at the eastern entrance of the Administration Building, overlooking the glorious view afforded by the Grand Court and Main Lagoon. Could the cold clay by some occult power be animated with life, and Columbus be allowed to gaze upon the scene over which his eyes would fall, he would realize, as he could from no other spot on the continent, the greatness of the country which four centuries ago he brought to the knowledge of his fellow men. The statue is vigorous and striking, and speaks in everlasting tones of praise of its joint authors, Miss Mary T. Lawrence and Mr. St. Gaudens.



THE NORWEGIAN BUILDING is built after the model of the old Stavkirke, a peculiar Norwegian style of architecture which dates back to the twelfth century. The peaks of the gables of this oddly constructed, cross-gabled edifice are ornamented with decorations similar to those with which the Norsemen embellished the prows of their ships in the time of Lief Ericsson, the alleged discoverer of America. It was planned and built in sections in Norway, then taken to pieces, shipped here, and set up by Norwegian mechanics. The building is 60 x 25 feet in size.



THE MAIN ENTRANCE OF THE PENNSYLVANIA BUILDING is well worthy of examination in detail. The ornamental bas-relief of the pedestal is rich and pleasing; above, at the base of the clock tower, the State coat-of-arms is placed, whilst to the right and left statues of William Penn and Benjamin Franklin mark the reverence with which Pennsylvania holds the memory of her favorite sons. The architect was Mr. T. P. Lonsdale of Philadelphia.



THE DECORATIONS OF THE FISHERIES BUILDING are of great beauty, and deserving of the closest study. The grace and delicacy of Mr. Cobb's work is well shown in the above illustration of the southern entrance of the eastern arcade. Fish and frogs, shell fish and water snakes, besides many other kinds of marine forms, add their quota toward the beautification of the building dedicated to showing their habits of life. How the most unpicturesque objects can be handled and forced into combinations of beauty when treated with true artistic taste, is here vividly shown.



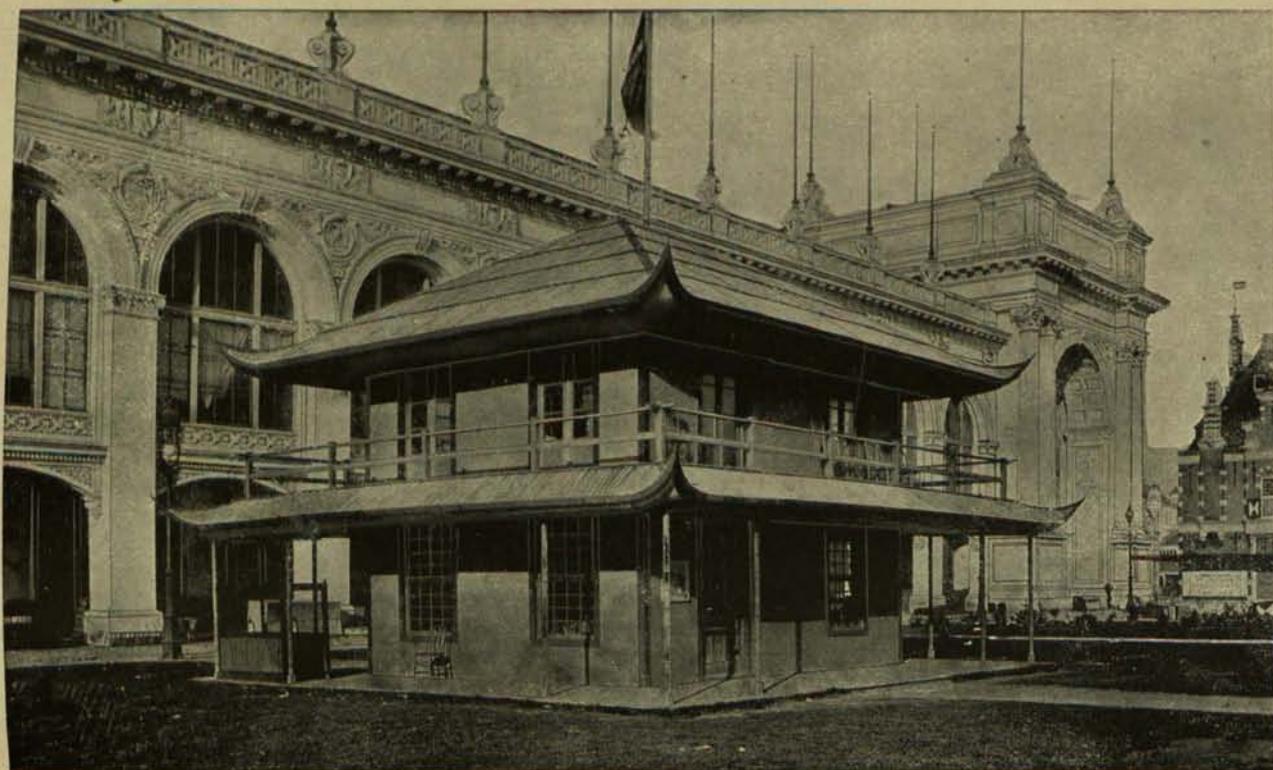
THE COLORADO STATE BUILDING is a pleasing building of the Spanish renaissance type, occupying a space 125 x 45 feet. The two towers are provided with spiral stairways, and a journey to the top was well repaid by the magnificent view presented. The ornamental front and red Spanish-tiled roof lent warmth to the building which was very pleasing. The interior fittings of native marble and onyx were well worth seeing, and showed the richness of the "Centennial State" in these materials.



THE UNITED STATES SIGNAL SERVICE EXHIBIT and Life Saving Station proved of great interest to visitors of the World's Fair. The light-house is of the modern steel pattern, 100 feet high, and furnished with the most powerful revolving white and red lights. It will shortly be taken down and be removed to the mouth of the Columbia River. In the distance just beyond is the Life Saving Station, where daily drills of life-boat crews, etc., were held. To the left are the small buildings of the Naval Observatory, and over them, farther off, the Main United States Government Building.



MESSRS. VAN HOUTEN & ZOON'S COCOA HOUSE was one of the most artistic of the many buildings erected by private individuals for the sale or exhibition of their wares. Situated as it was, facing the lake, at the northeast corner of the Manufactures and Liberal Arts Building, it was very favorably located, and attracted much attention from its quaint style of architecture.



THE HEAD OFFICE OF THE ROLLING CHAIR COMPANY, located on the lake shore east of the Manufactures and Liberal Arts Building, was one of the many places throughout the grounds where the weary sight-seer could hire a chair and, comfortably seated therein, be wheeled around the grounds and through the buildings on the payment of the not exorbitant tariff rate.



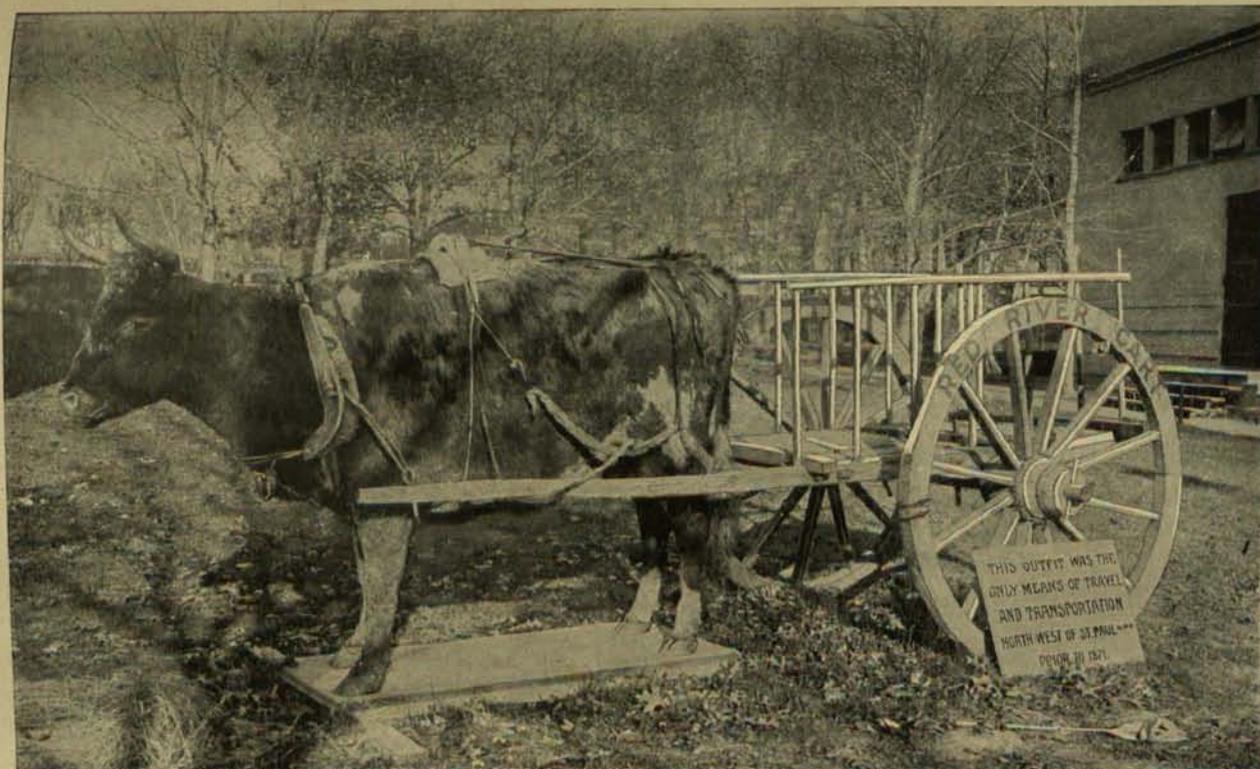
THE MINNESOTA STATE BUILDING is the work of Mr. W. C. Whitney, who created one of the most beautiful and homelike of State buildings. In the portico stands a statue of Hiawatha, executed by Jacob Fjeld, the cost being contributed by the school children of Minnesota. It will shortly be duplicated in bronze and placed in the Minnehaha Park at Minneapolis. The ground area of the building is 80 x 90 feet, and without the interior decorations, which are very elaborate, cost \$35,000.



THE QUADRIGA which surmounts the central arch of the Peristyle is one of the most charming sculptured groups on the grounds. It is entirely novel in treatment. Instead of the horses being guided by the charioteer, they are led by two female figures. This deviation from the conventional is altogether good, and adds fresh laurels to those already won by the eminent sculptors, Mr. E. C. Potter and Mr. D. C. French.



AMERICA is an exact reproduction of one of four groups that grace the base of the Albert Memorial of London—a monument erected in memory of the late Prince Consort of England. The other three groups represent Europe, Asia, and Africa. It stands on the lake front, near the British Building, and is a gift from that country to Chicago. It will shortly be removed to its permanent site in Union Park.



THE OX CART was the chief means of transportation in the Far West until a comparatively few years ago. The notice board lying against the wheel tells its own story. To-day the rushing locomotive and the comfortable Pullman car take the place of this primitive method of locomotion, which now remains but as a memory.



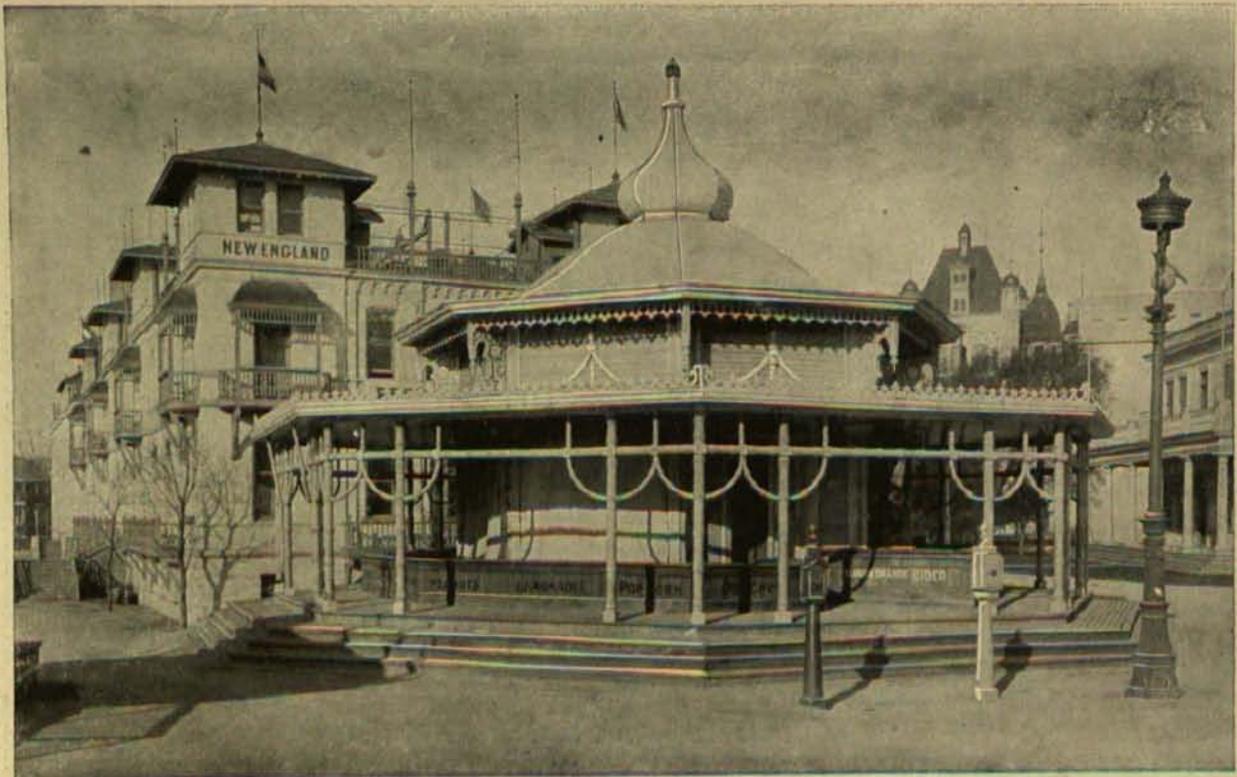
THE ESQUIMAU CHILD in the above picture evidently enjoys being photographed. He has kept fat and healthy, though at times the heat of this, to him, southern climate was enervating. He joyfully looks forward to the time when he will be back amongst his playmates near the North Pole, who will doubtless open their eyes as wide as their chubby little faces will permit at their traveled friend's stories of the World's Fair.



THE NEBRASKA STATE BUILDING is of the colonial style of architecture, and classic in its simple impressiveness. On each side of the building is a large portico with eight massive columns upholding the pediment, which bears the State coat-of-arms in bas-relief. The house measures 100x60 feet, and is constructed of staff treated to represent stone. On the first floor is a large hall for exhibition purposes, besides reception-rooms and toilet-rooms. On the second floor are other rooms for the display of native products, and ladies' reception-rooms, etc. The architect was Mr. Henry Voss, and the building cost \$15,000.



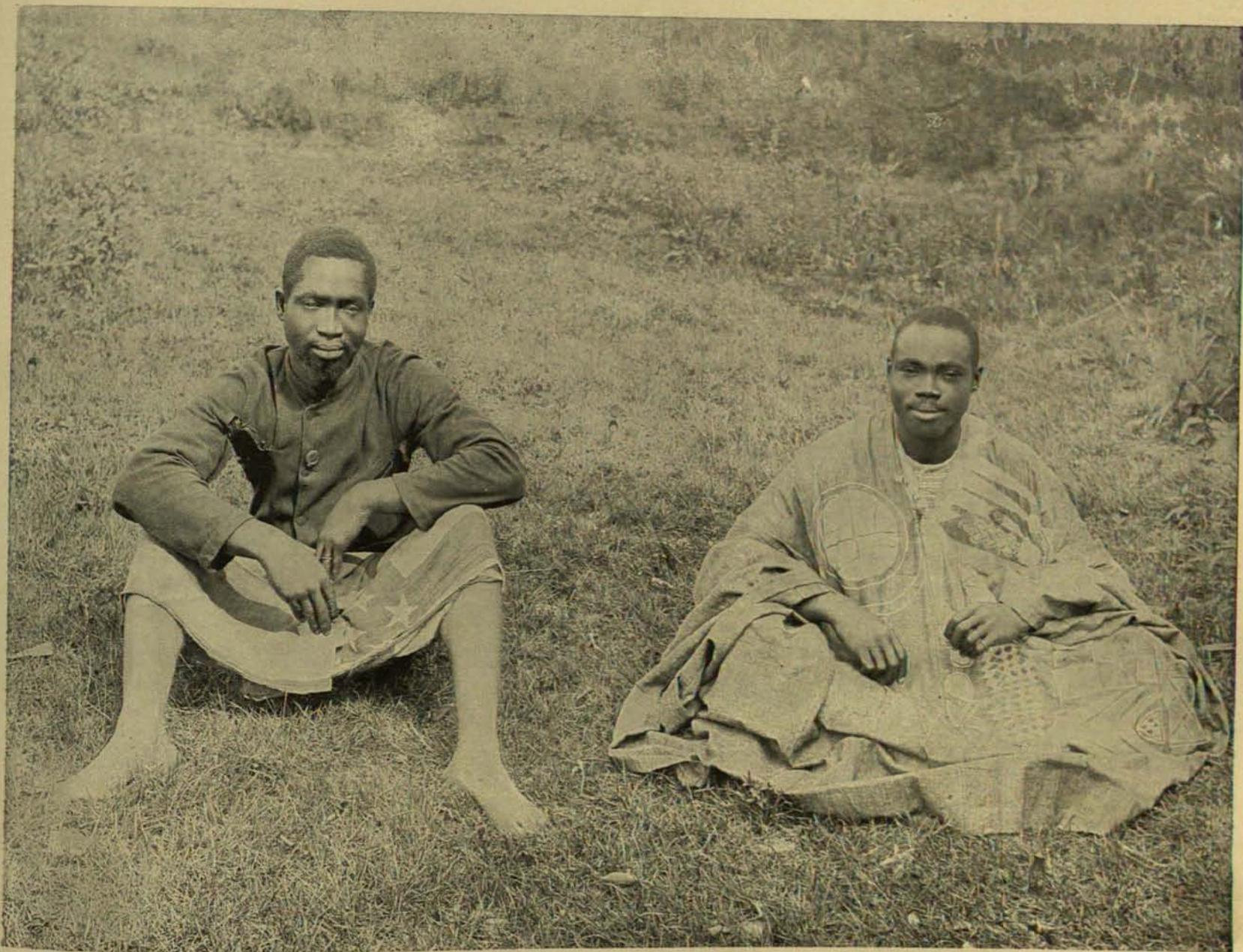
FIRE STATION. The provisions made for extinguishing fire at the Exposition were very complete. Fire Stations were plentiful throughout the grounds, and within a very few seconds of the discovery of a fire a dozen engines could be on the spot. This was a very necessary provision, the value of the exhibits being immense and many of them being of a highly inflammable nature. The number of small conflagrations extinguished by the fire department was very large.



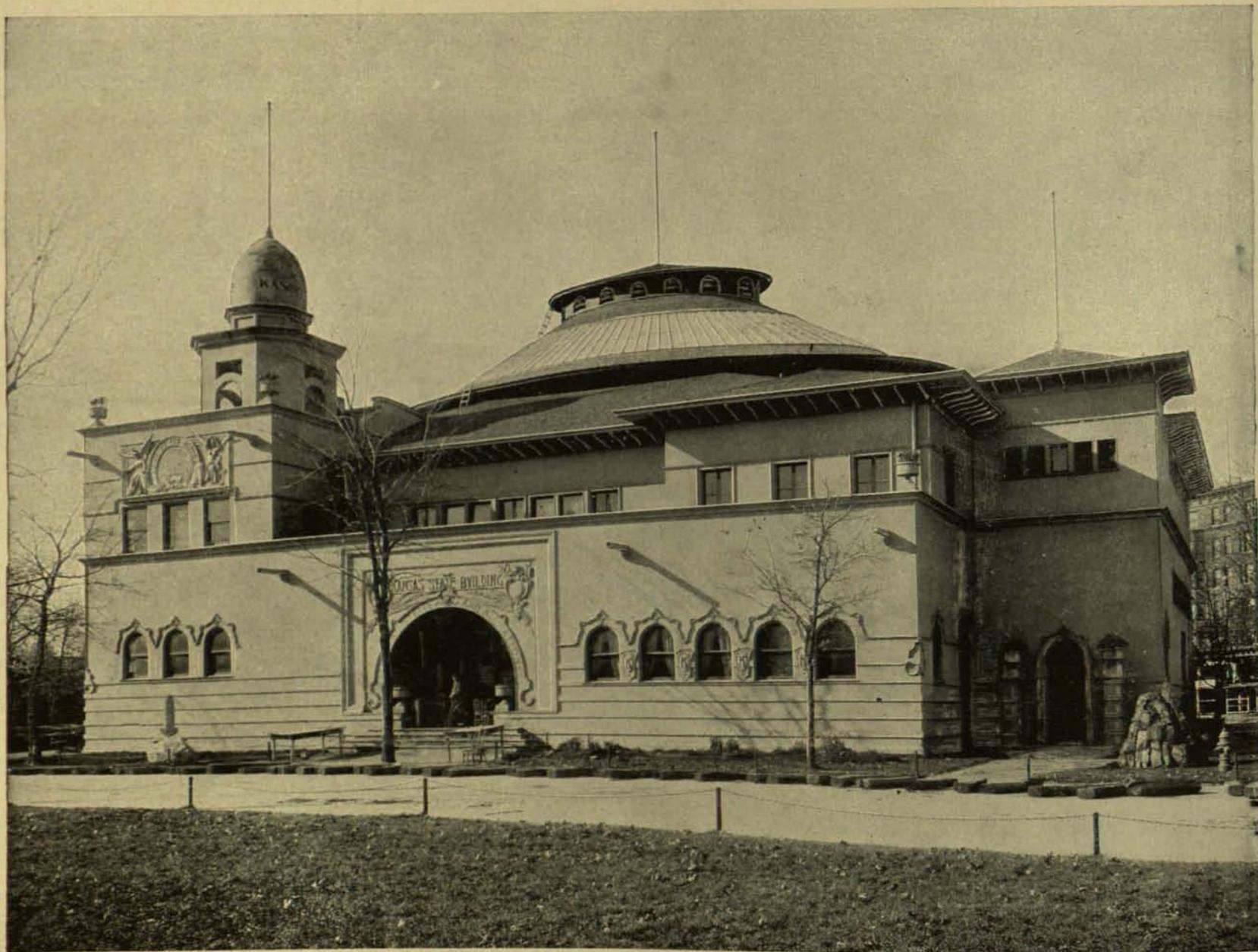
BOOTHS for the sale of lemonade, cider, and other light refreshments were scattered plentifully throughout the grounds, and provided for the wants of the thirsty crowds that thronged the Exposition during the heated term. Like everything else on the grounds, no matter for how humble a purpose erected, these booths were pleasing to the eye as well as useful. The above picture gives a good idea of their general character.



KALIH L SAWABIM, the handsome Oriental, who so complacently draws the smoke of fragrant Eastern tobacco through the scented, cooling water in the bowl of his hookah, is the son of a native Damascus banker, his mother being an Arabian. The rush and activity of an American city is a riddle to him. He spent six months at the Exposition, and in his quiet way picked up a vast store of knowledge and some American dollars; but, nevertheless, goes home more than ever assured that the restful existence which awaits him in his Eastern home is better than the restless hurry-skurry of Western lands.



THE DAHOMEYANS and their village proved to be one of the most attractive features in the Midway Plaisance at the World's Fair. They are an extremely cruel and brutal race, and it is to be hoped that they will carry back to their West African home some of the influences of civilization with which they were surrounded in Jackson Park. The two members of the tribe pictured above are about average specimens. The great height and muscular power they possess is hardly shown in their attitude of repose.



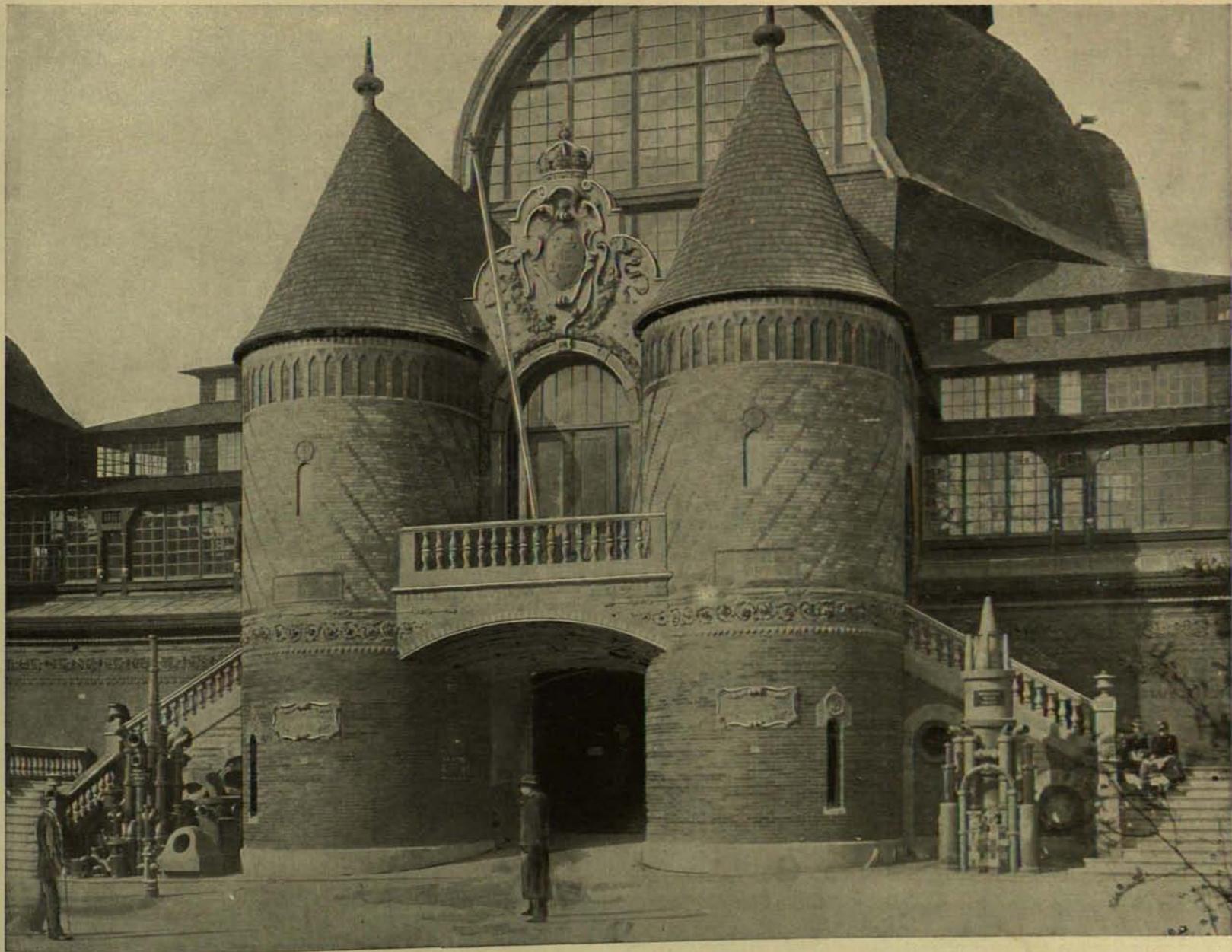
THE KANSAS STATE BUILDING possesses a character very much its own, being a decided departure from conventional ideas of architecture, and unlike any other building on the grounds. The bas-relief near the left corner represents the State as she is now and as she was armed for her struggle "*ad astra per aspera*," when admitted to the Union in 1861. The building is cruciform, and measures 135 x 140 feet. The architect was Mr. Seymour Davis.



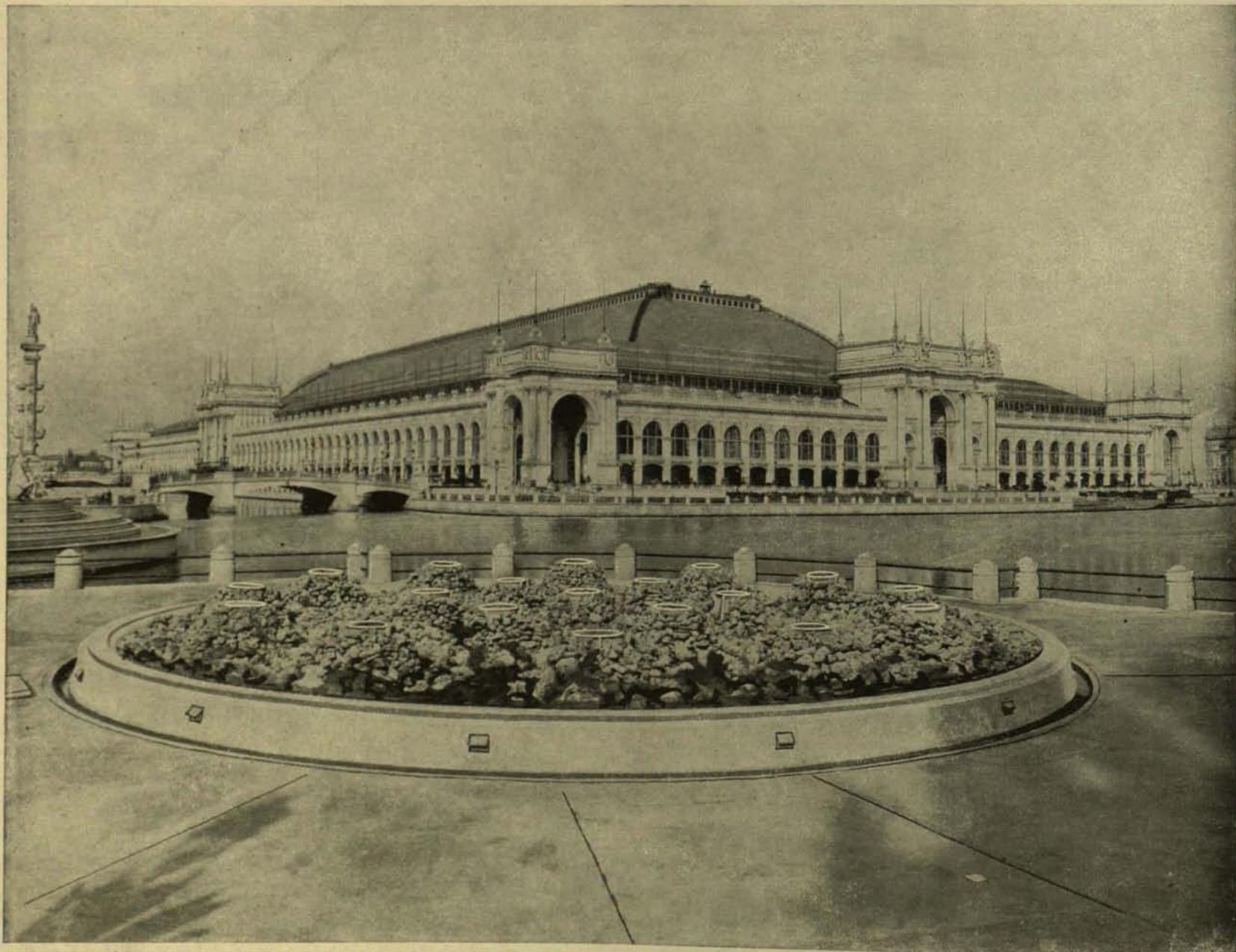
THE MONTANA BUILDING, with its arched entrance, surmounted by a noble elk whose antlers measure ten feet from tip to tip, is of the Roman order of architecture. Its ground area is 113 x 63 feet, and it was designed by Messrs. Galbraith & Fuller of Livingston, Montana. From the vestibule, which is marble-floored, open reception-rooms and parlors, and at the rear of the building is a banquet-hall wherein the hospitable people of Montana constantly entertained their friends. The cost of the building was \$15,125.



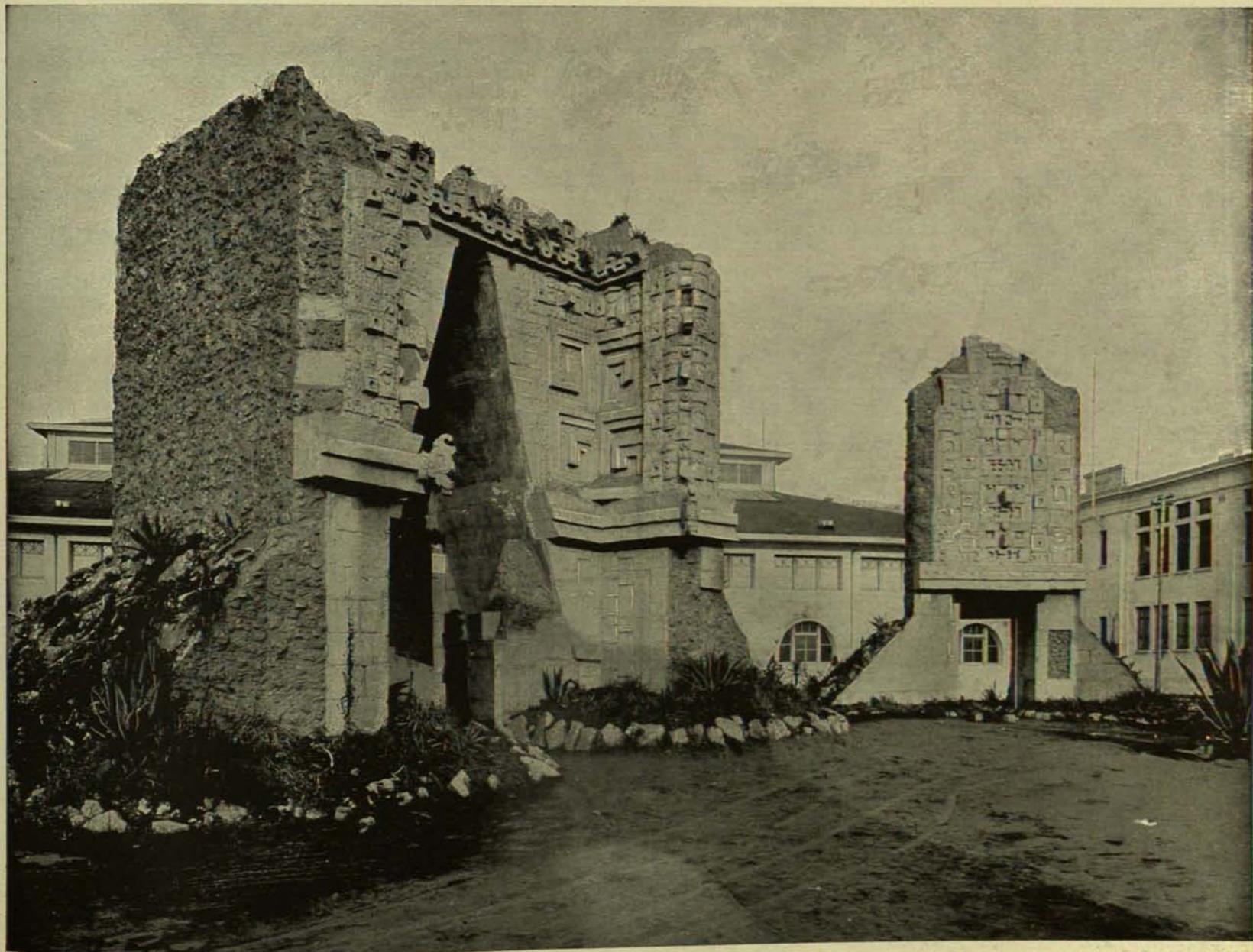
THE LOUISIANA STATE BUILDING is a reproduction of an old Southern plantation home, with broad corridors, large doors, and quaint dormer windows. One of the features of the building was a restaurant where all the delicacies for which the State is famous were served in ante-bellum style. A creole concert company discoursed plantation music. There were few pleasanter ways of spending a restful hour than in lunching at this hospitable Southern abode.



THE ENTRANCE TO THE SWEDISH BUILDING presents an interesting study of the architecture of Sweden during the sixteenth and seventeenth centuries, which it closely follows. The building, the design of Mr. Gustaf Wickman of Stockholm, was constructed in that country, and then taken apart and brought over here to be reconstructed in Jackson Park. The entrance is of brick and decorated with terra cotta, the product of famous Swedish manufactories, and is of itself no insignificant exhibit. The building is in the form of a triangle. The entrance leads into an immense hexangular hall, from which open rooms used for the display of exhibits.



THE MANUFACTURES AND LIBERAL ARTS BUILDING, when viewed from the point where this picture was taken, gives a better idea of its vast size than when seen from any other place. Even this aspect, however, fails to convey the reality of its unparalleled magnitude. The western façade—the one to the left—is 1,687 feet in length, the southern face 787 feet from end to end, the building covering an area of nearly thirty-one acres. The highest point of the roof is 245 feet above the ground. The amount of lumber used in its construction would deforest 1,100 acres of Michigan pine-land; the iron and steel in its roof alone would build two Brooklyn bridges. Its architect, Mr. G. B. Post, performed the feat of designing this building even more remarkable for its architectural beauty than for its size.



THE RUINS OF YUCATAN occupy a space near the Dairy Building, in the southeastern part of the grounds. They are exact reproductions from the group of Labna, the ruins of Uxmal, and the "House of the Nuns." These reproductions of the architecture of a forgotten and mysterious race are made of staff by means of papier-mache molds taken from the original ruins by Mr. E. H. Thompson, United States Consul at Yucatan, under Professor Putnam's instructions.



THE CEYLON BUILDING is of the Dravidian style of architecture as it appears in the ruins of ancient temples throughout the island. The exquisite Singhalese woods used in its construction were fitted in Ceylon and put together again in Jackson Park. The stairways and general plan of the court are copied from the ruined temples of Anuradhapura and Polonnaruwa, the capitals of Ceylon from 543 B. C. to 1235 A. D. The decorations are wonderful specimens of oriental work representing mythological subjects.



THE MAINE BUILDING is situated on an angular piece of ground, which fact determined the plan of the house. The first story is built of many varieties of granite from Maine, of various textures and colors. The upper story is of wood and plaster, and its balconies and bay-windows project over the stone below, the whole forming a very picturesque structure. Besides serving as a State headquarters, the building contains maps, profiles, and paintings illustrating the State, together with many historic relics. Its cost was \$20,000, and is from the design of Mr. C. S. Frost.



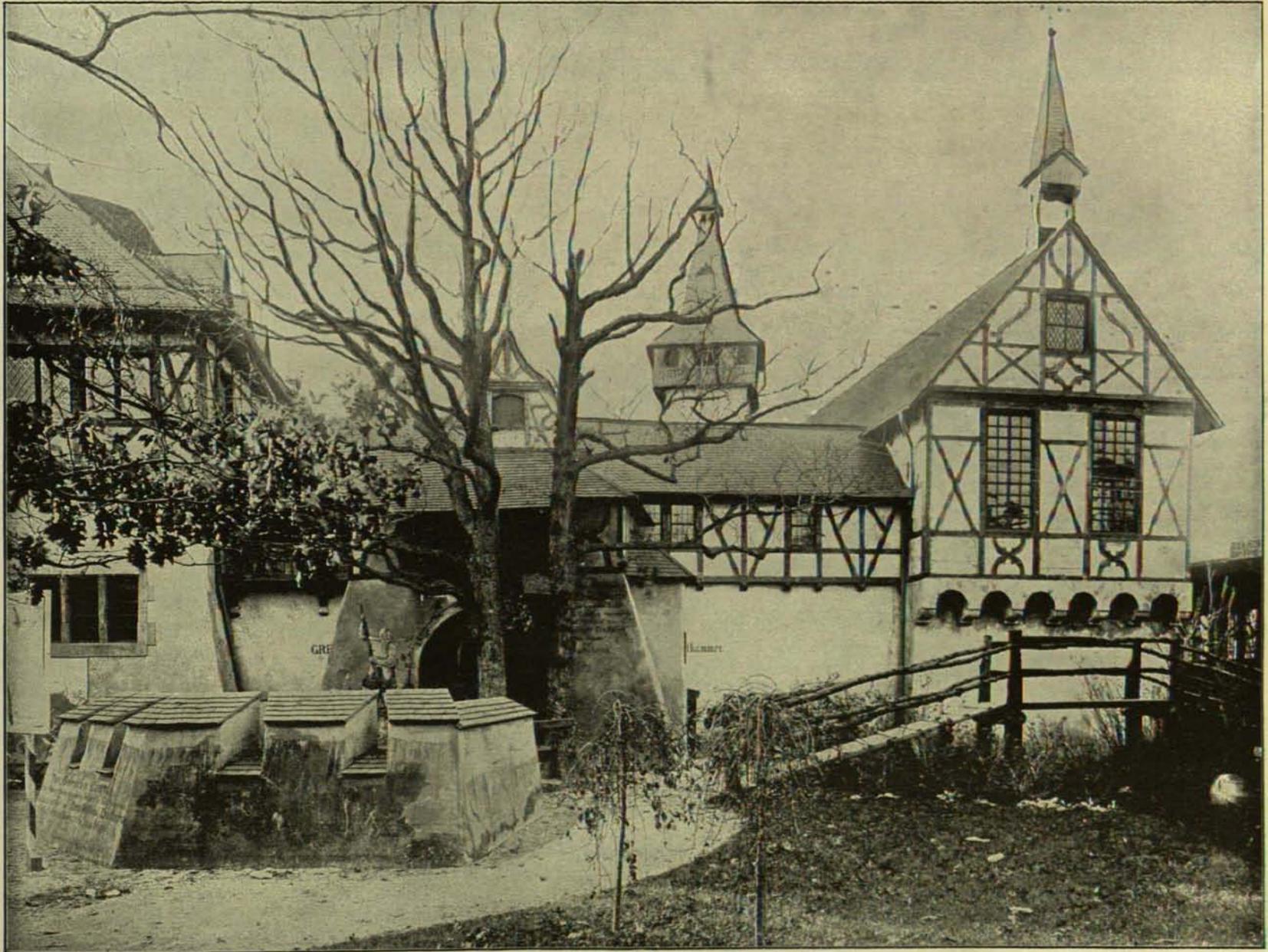
DAVID SHON KAIR is the son of the Cadi who for over sixty years has dispensed justice in the district which embraces Mount Lebanon of Bible fame. He came from Syria during the early days of the Fair, and has remained throughout, overseeing the display of products exhibited by that oriental region and incidentally exchanging the manufactures of his country for American dollars. He is a man of marked intelligence and commercial astuteness.



THE MISSOURI STATE BUILDING is an imposing structure of Spanish renaissance order of architecture. It was built practically entirely of Missouri material, handled by Missouri mechanics, and its rugs, carpets, curtains, and other furnishings were largely the products of that State. The interior of the building is divided into large halls for the display of women's work, historical relics, etc. The cost of the building was \$40,000.



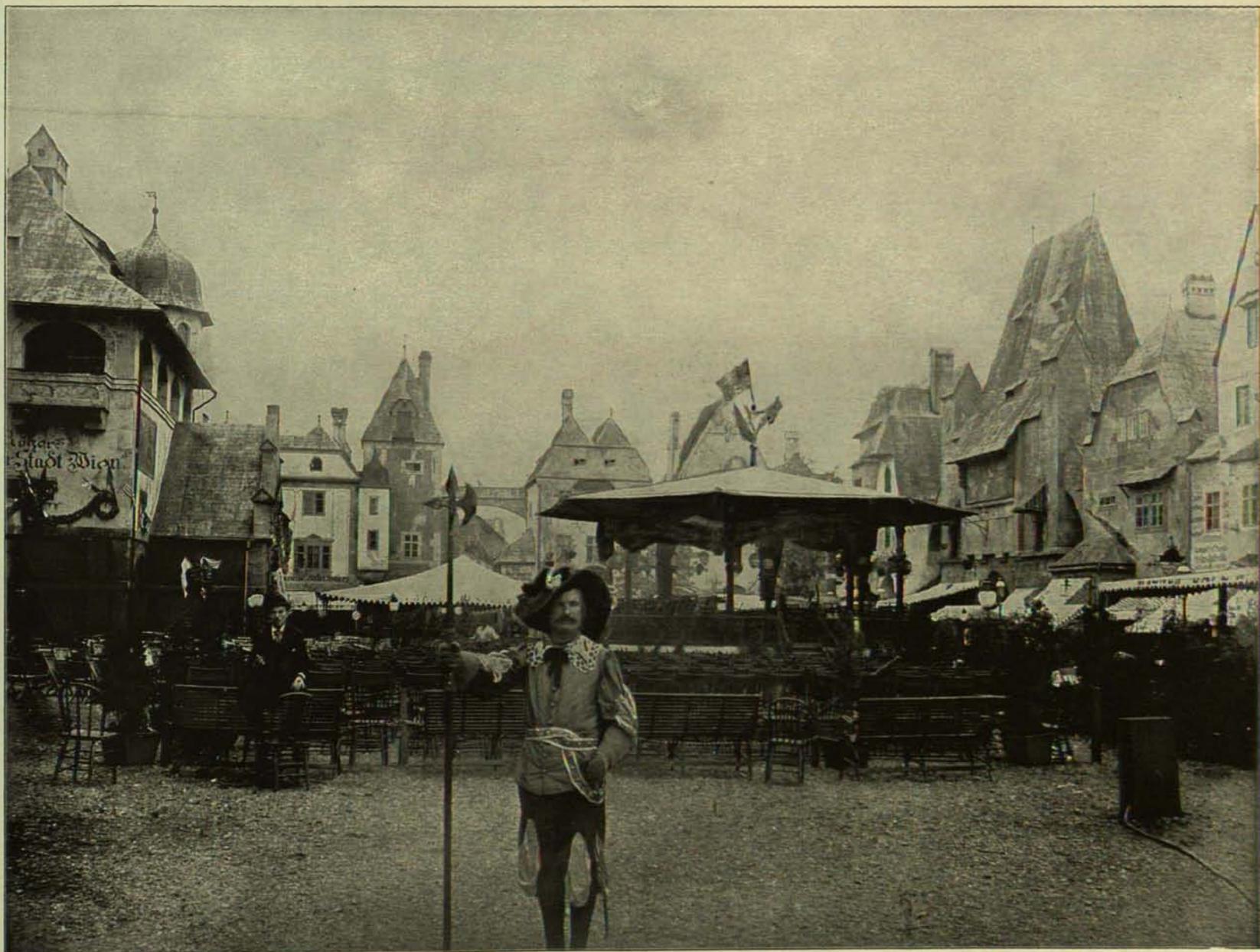
"A STREET IN CAIRO" was reproduced with such realism that it was difficult to believe, when wandering among the maze of oriental buildings, that the ordinances of the city of Chicago and the laws of America were there the governing power. Camels and donkey boys, veiled women, the sound of unknown tongues, and the calls to prayer from the mosque minaret completed the deception.



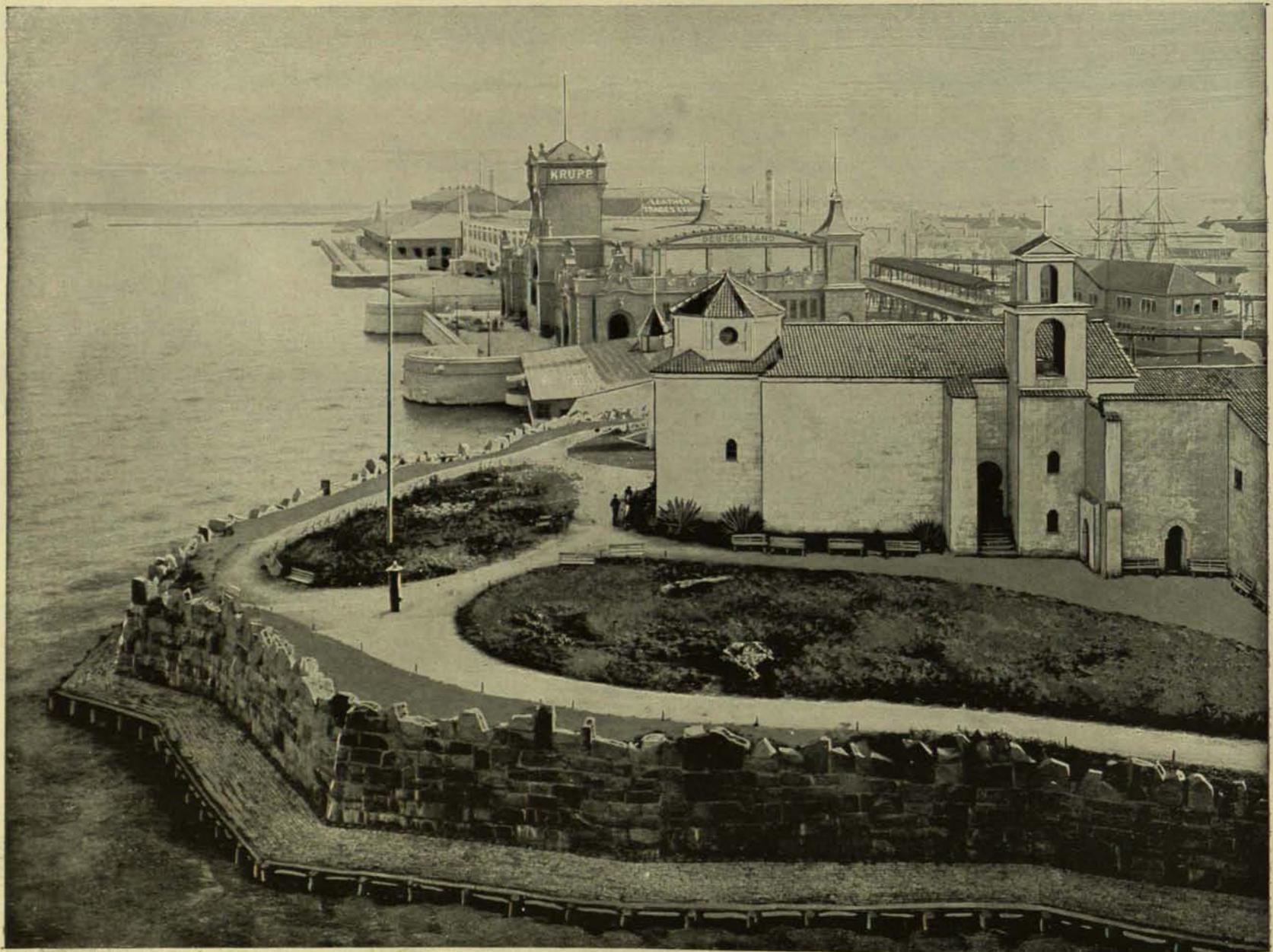
THE GERMAN VILLAGE covered the large space of 223x780 feet, and contained reproductions of castles, municipal buildings, and residences. There were housed exceptionally complete collections of ancient arms and armor, art-works, national dresses, prehistoric relics, and many other objects telling of German life, past and present. Open-air concerts, given by two famous German army bands, charmed the ear, whilst material comforts were provided by several excellent cafés



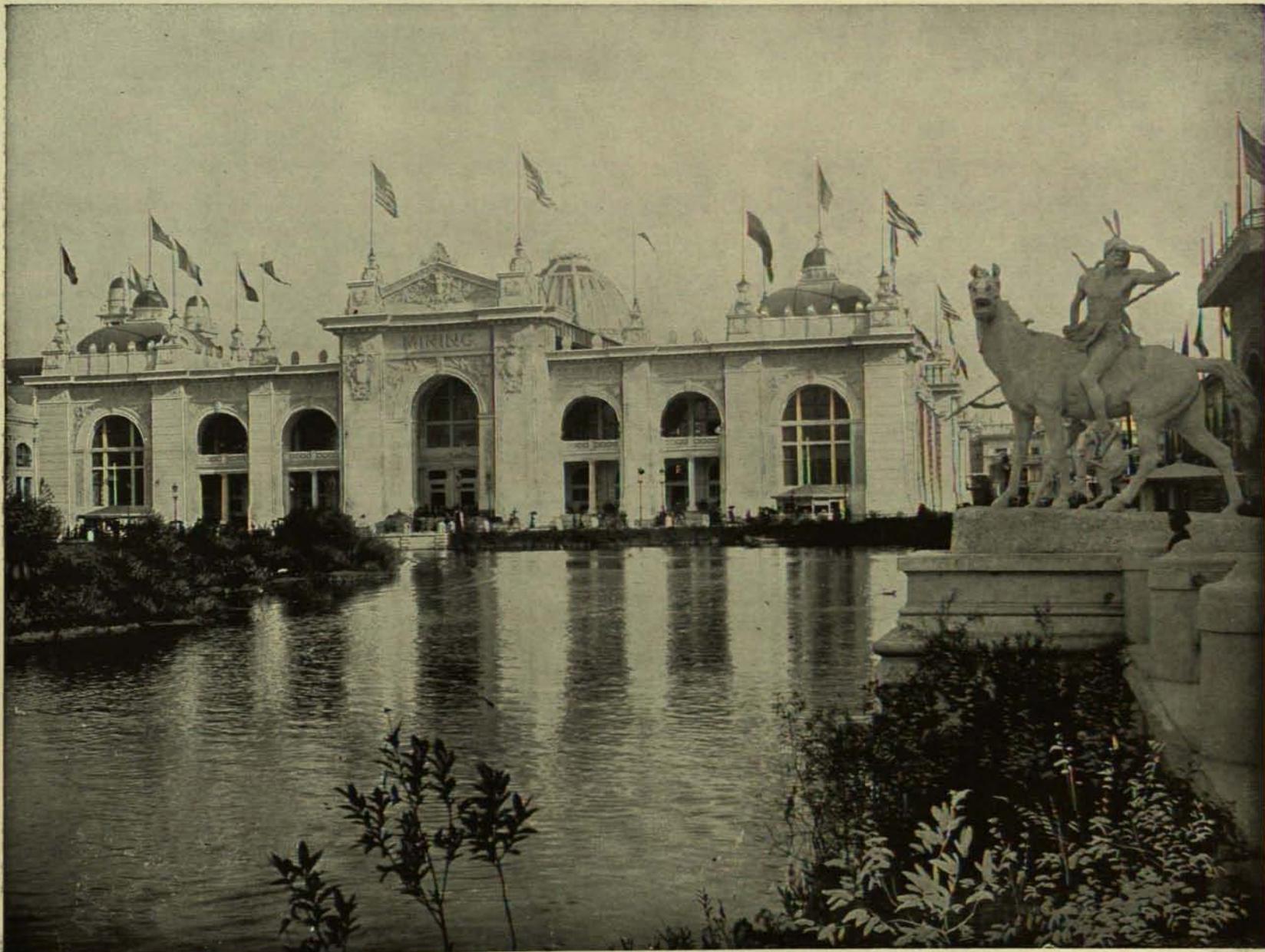
THE DAIRY BUILDING housed an exhibit that brought the dairyman of the Eastern States in competition with the farmer from the Western prairies, and both in friendly rivalry with the hereditary herdsmen of Switzerland, Holland, and other European countries famed for their butter and cheese. The exhibit proved to be an educator of great value—the Old World and the New learning from each other. The building is 200 x 100 feet in size, and cost \$30,000. Provision was made for seating the large audiences that attended the lectures on butter-making and allied subjects.



OLD VIENNA, with its delightful orchestral music, quaint architecture, and picturesque watchmen, was a resort much frequented by World's Fair visitors. Dinner in Old Vienna was considered the most appropriate wind-up to a day's sight-seeing, the restful charm of the surroundings adding much to the pleasure of the meal. The place is fully described elsewhere in this volume.



THE SOUTHEASTERN CORNER OF THE FAIR GROUNDS is the site of many interesting buildings. In the foreground stands the Convent de la Rabida with its invaluable mementoes of Columbus, surrounded by a rampart-like wall to fend it from the waters of Lake Michigan, which prove very destructive when angered by an eastern gale ; beyond is the Krupp Building, housing the monster gun ; next to it the Shoe and Leather Building, and farther on the Forestry Building, which is the extreme southern structure on the lake front.



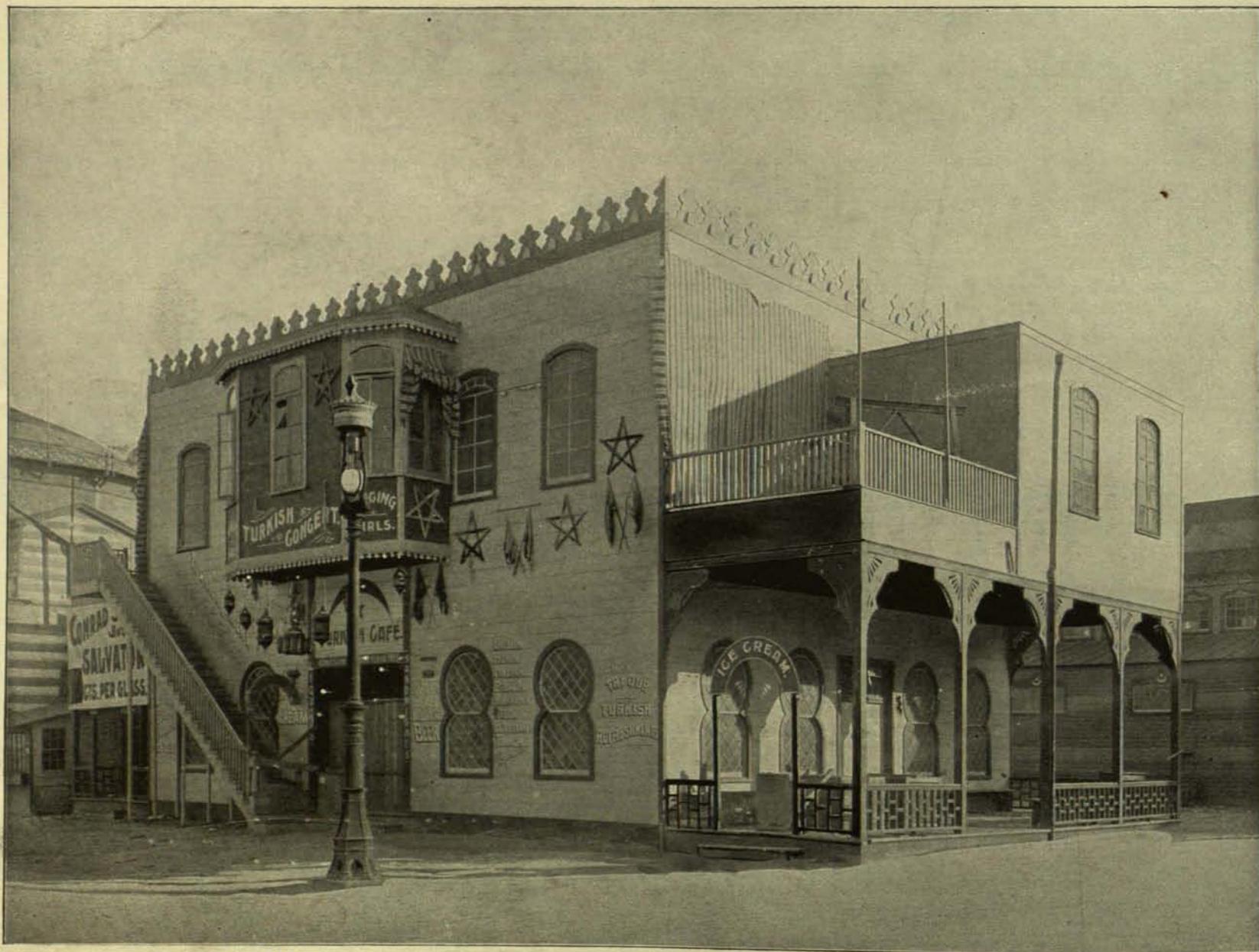
MINES AND MINING BUILDING. The northern part of this building faces the Lagoon. At the left is seen a portion of one of the islets skirting the Wooded Island, and on the right, fronting the Transportation Building, the golden entrance of which we get a partial view, is the heroic statue of the Indian, designed and executed by Mr. A. P. Proctor. This and its accompanying statue of the Cowboy, flanking the electric launch landing on either side, are intended to perpetuate two rapidly disappearing types of our western frontier life, the hard-riding "centaurs of the plains."



THE CANADIAN EXHIBIT in the Manufactures and Liberal Arts Building contained, among many interesting classes of subjects, a very full display of Indian wares. Tepees, snow-shoes, nets, blankets, and numerous other things manufactured by the aborigines of Canada, were included, besides skins of native animals dressed by hand labor. The birch-bark canoes showed wonderful ingenuity of construction, and were a lesson as to what can be done by perseverance with the most elementary tools. The exhibit proves the northern Indians to be possessed of a high order of intelligence.



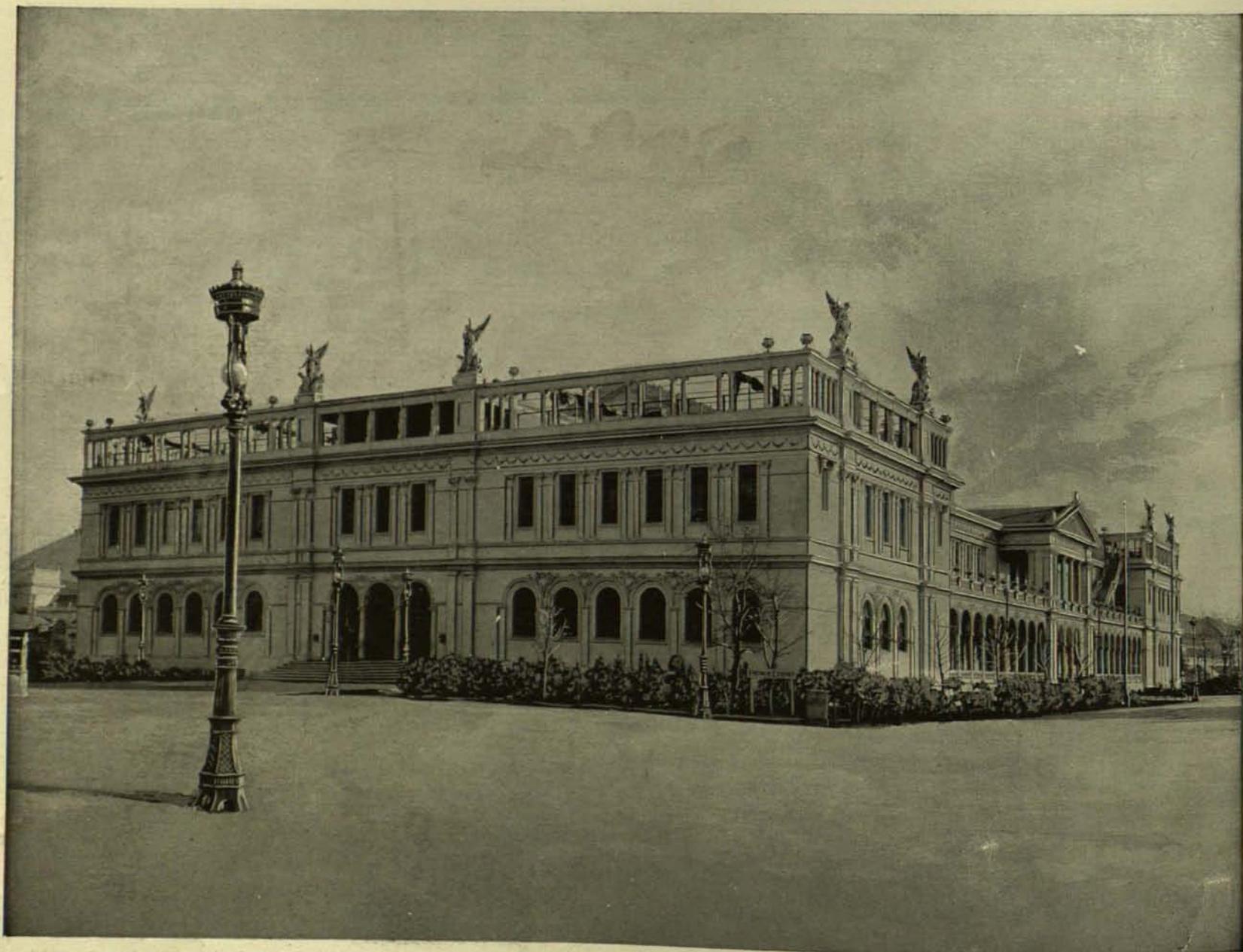
. THE NORTHERN PAVILION OF THE HORTICULTURAL BUILDING and the southern façade of the Children's Building bound on two sides a lawn, upon which are exhibited various forms of greenhouses, hothouses, and summer-houses, many of which are the exhibits of foreign manufacturers—Switzerland being specially well represented. The flat roof of the Children's Building is covered by an awning, as is shown to the left of the illustration, and forms a shady, cool playground, much enjoyed by the youngsters. A wire netting inclosed it, and prevented the possibility of a fall to the ground, fifty feet below.



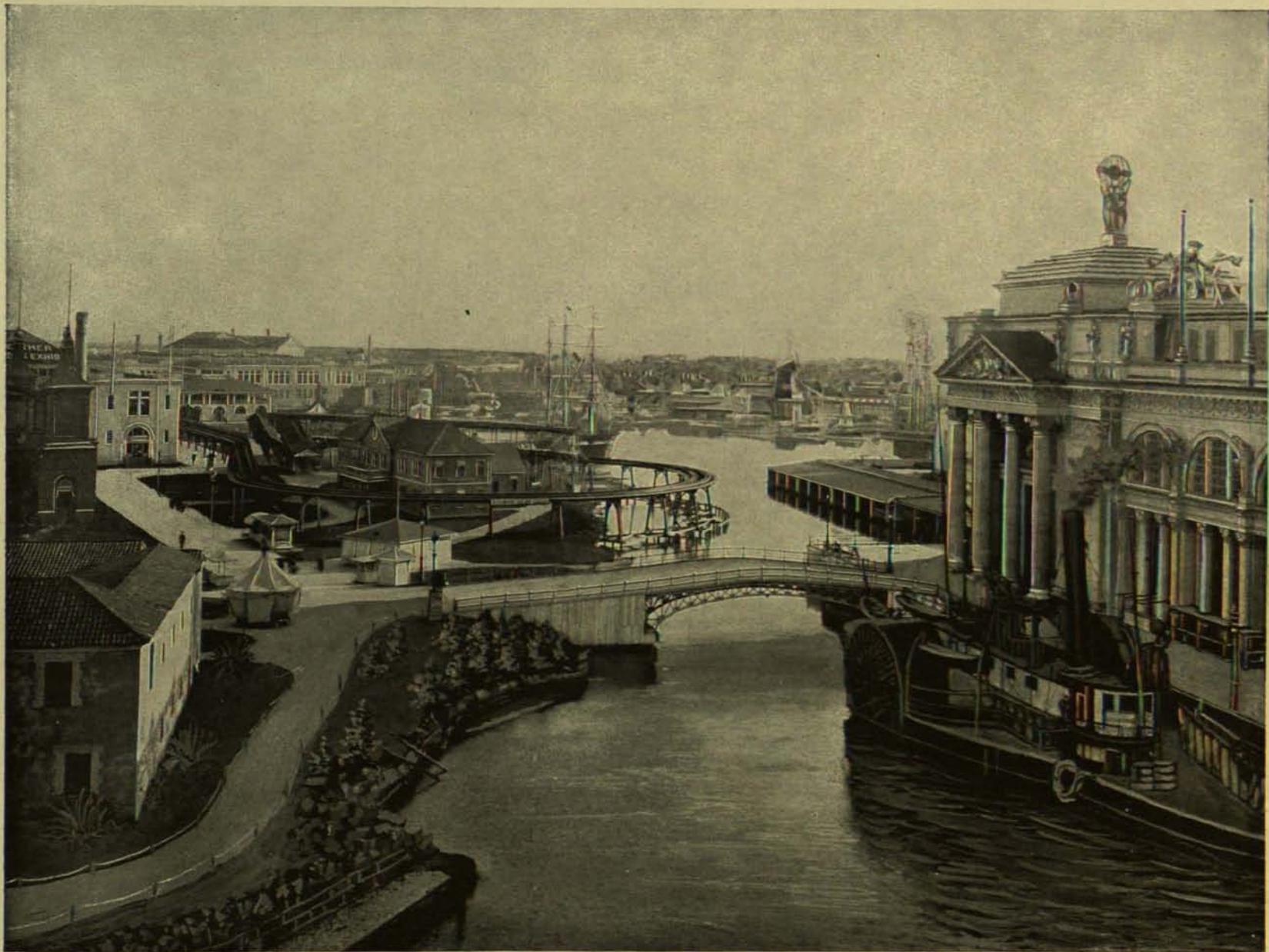
THE TURKISH CONCERT HALL, the subject of the above illustration, afforded room for several other entertainments as well as that indicated by its name. Oriental dancing was one of the chief attractions — alluring Nautch girls personifying the poetry of motion with a grace unknown to her western sister. American ice cream and beer competed with Turkish refreshments as an enticement to the hungry or thirsty visitor.



THE SPANISH PAVILION, placed in the southwest part of the Manufactures and Liberal Arts Building, was a striking feature in that place of wonders. The interior arcades, besides appealing to one because of their beauty of form and color, possessed an historic interest from the fact of being reproductions from the Alhambra — the famous Spanish palace. The above view graphically portrays the pavilion as seen from the south end. An exquisite exhibit of laces and other fabrics, silverware, art objects, etc., was housed within its walls.



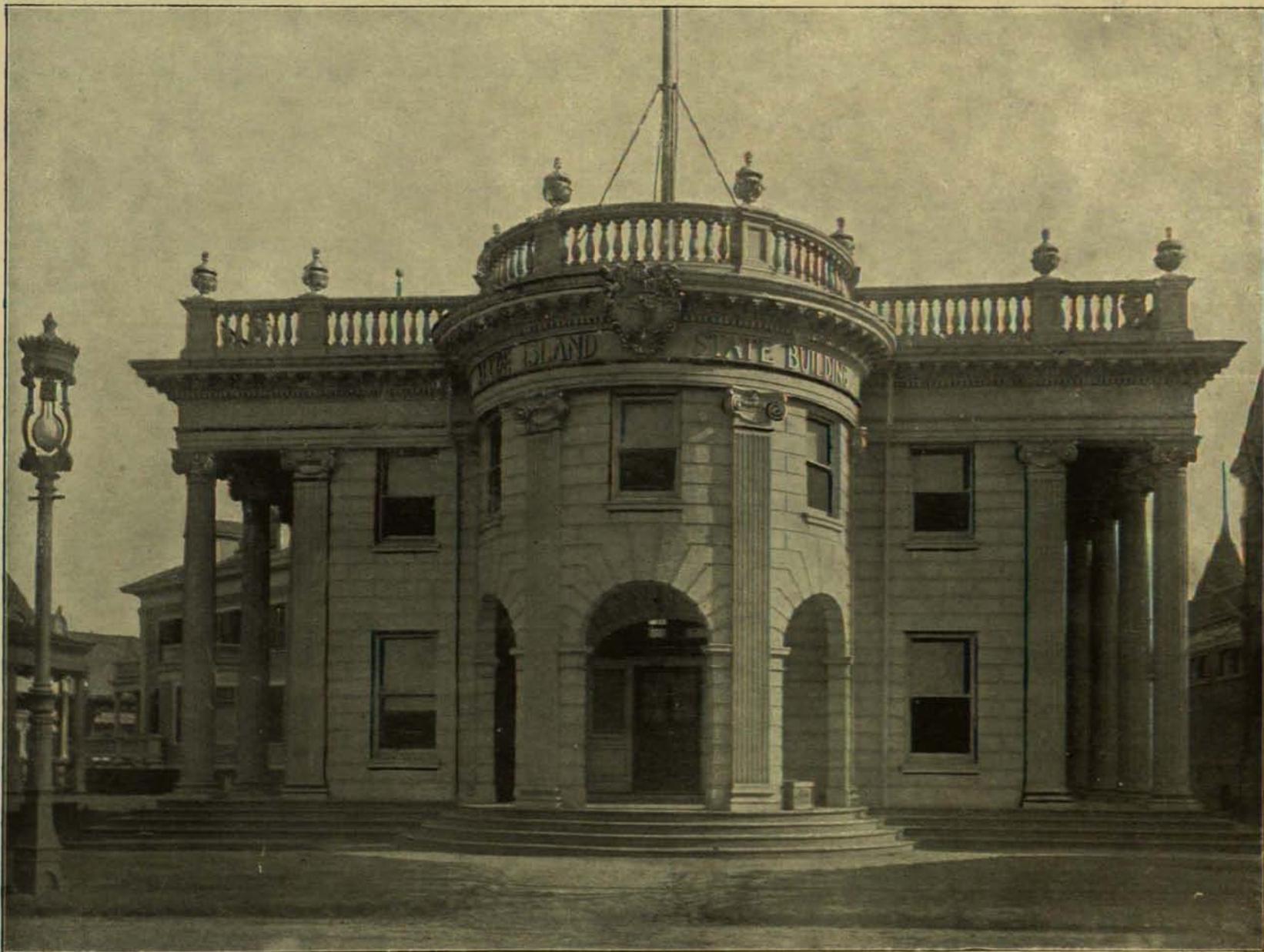
THE WOMAN'S BUILDING has a special interest attached to it. Here for the first time in the history of expositions, woman had a building dedicated expressly to her uses. What has been the result of her efforts, and how specimens of her work were collected from every quarter of the globe for exhibition here, is too well known to need repetition. The reader who seeks to know the interesting detail of this important departure is referred to the able and richly illustrated book entitled "Art and Handicraft in the Woman's Building," edited by Mrs. Maud Howe Elliot. The architecture of the building is treated of in another part of this album.



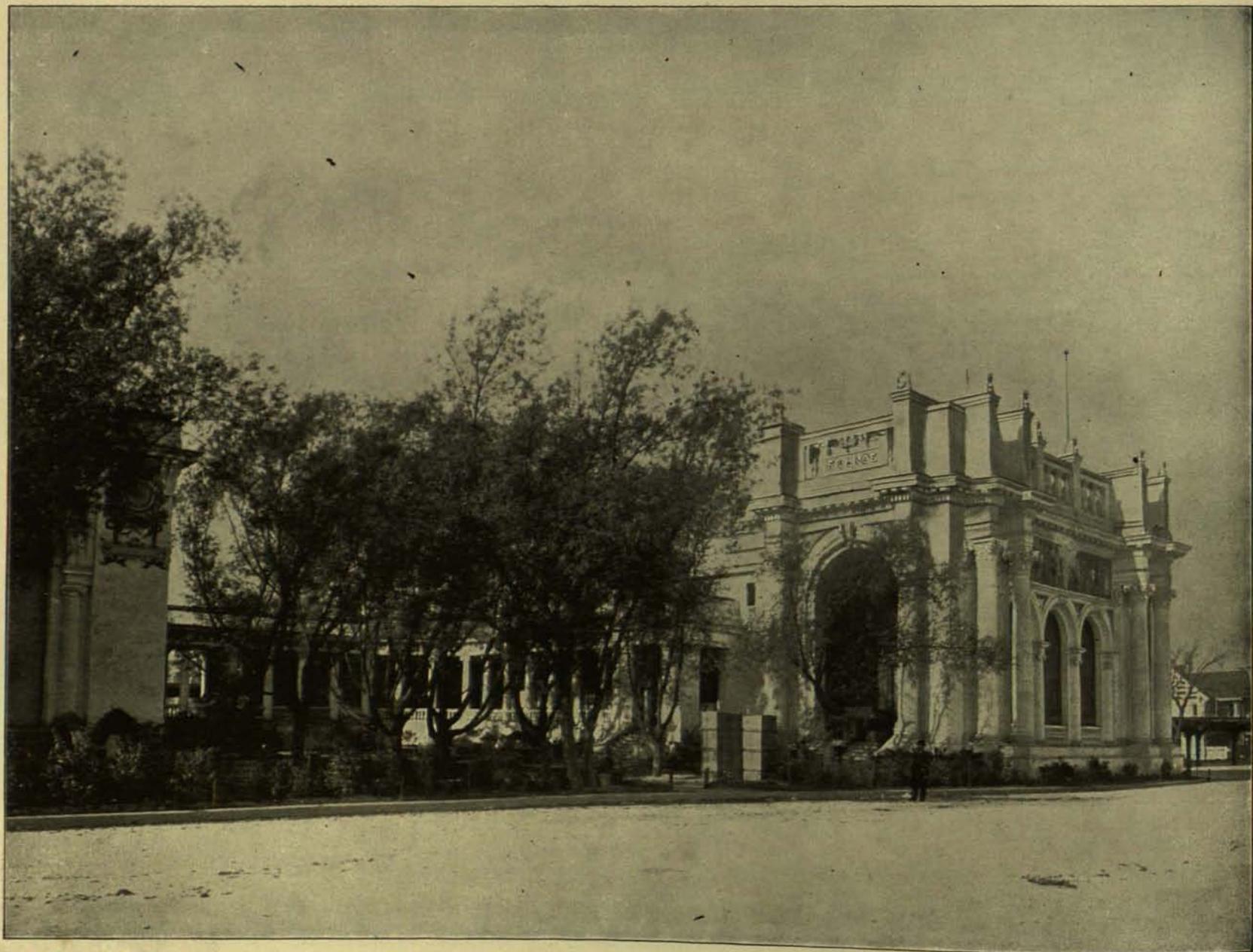
THE SOUTH POND, as seen from its north end, presents a diversified view. To the right in the foreground is the southeast corner of the Agricultural Building; beyond, the Windmill Exhibit. In the center of the picture floats the old Whaling-Bark "Progress"; to its left, nearer at hand, is the Government Indian School, surrounded by the terminal loop of the Intramural Railway. In the foreground, to the extreme left, the west end of the Convent de la Rabida is seen, and beyond it parts of the Krupp Building, Leather Building, etc.



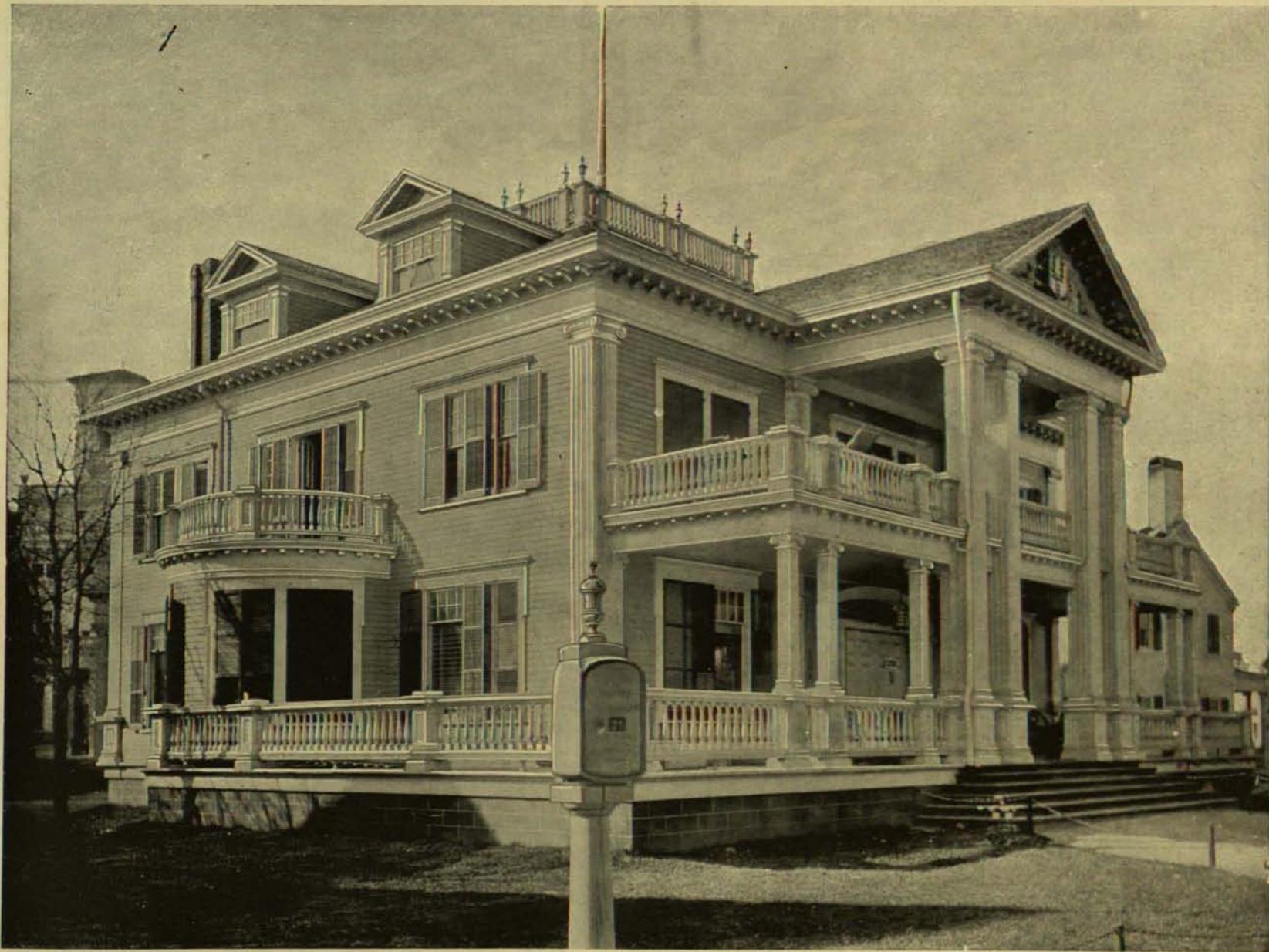
THE HALL OF THE TERMINAL STATION provided ample room for the vast crowds which arrived at the Exposition Grounds by the railroad lines that ran direct to the White City. Within the building were restaurants, barber-shops, toilet-rooms, and a hundred and one other conveniences for the benefit of travelers. The building is of the Roman-Corinthian style of architecture, modeled after the famed baths of Caracalla in Rome.



THE RHODE ISLAND BUILDING, in the style of a Greek mansion, is the most purely classic of the State structures. The columns and pilasters are surmounted by enriched Ionic entablature with decorated moldings, above which the building is finished with a balustrade, with ornamental urns over each pedestal. In the hall is a fire-place and marble mantel taken from the old colonial mansion where the destruction of the British schooner "Gaspee" by the citizens of Providence was planned June 9, 1792. The house measures 39 x 42 feet, cost \$10,000, and was planned by Messrs. Stone, Carpenter & Wilson.



THE FRENCH BUILDING consists of two pavilions connected by a semi-circular colonnade which incloses a lawn that faces the lake and is beautified by a bronze fountain, the statuary of which is of a very high order of merit. The pavilion to the north is named after Lafayette, and contains all the gifts, mementoes, and historical relics that connect that great man with this country; offices are also included in this pavilion. The building, which measures 250 x 175 feet, was designed by Messrs. Motte & Du Buysson, and is of the French renaissance style of architecture.



THE CONNECTICUT BUILDING represents a high-class residence of that State, and is of the colonial order of architecture. There were many interesting historic relics treasured within, amongst which was a copy of a New York newspaper dated October 8, 1789, and the lately discovered shaving-mug of George Washington. The ground area of the house is 73 x 72 feet, and it cost \$10,000.



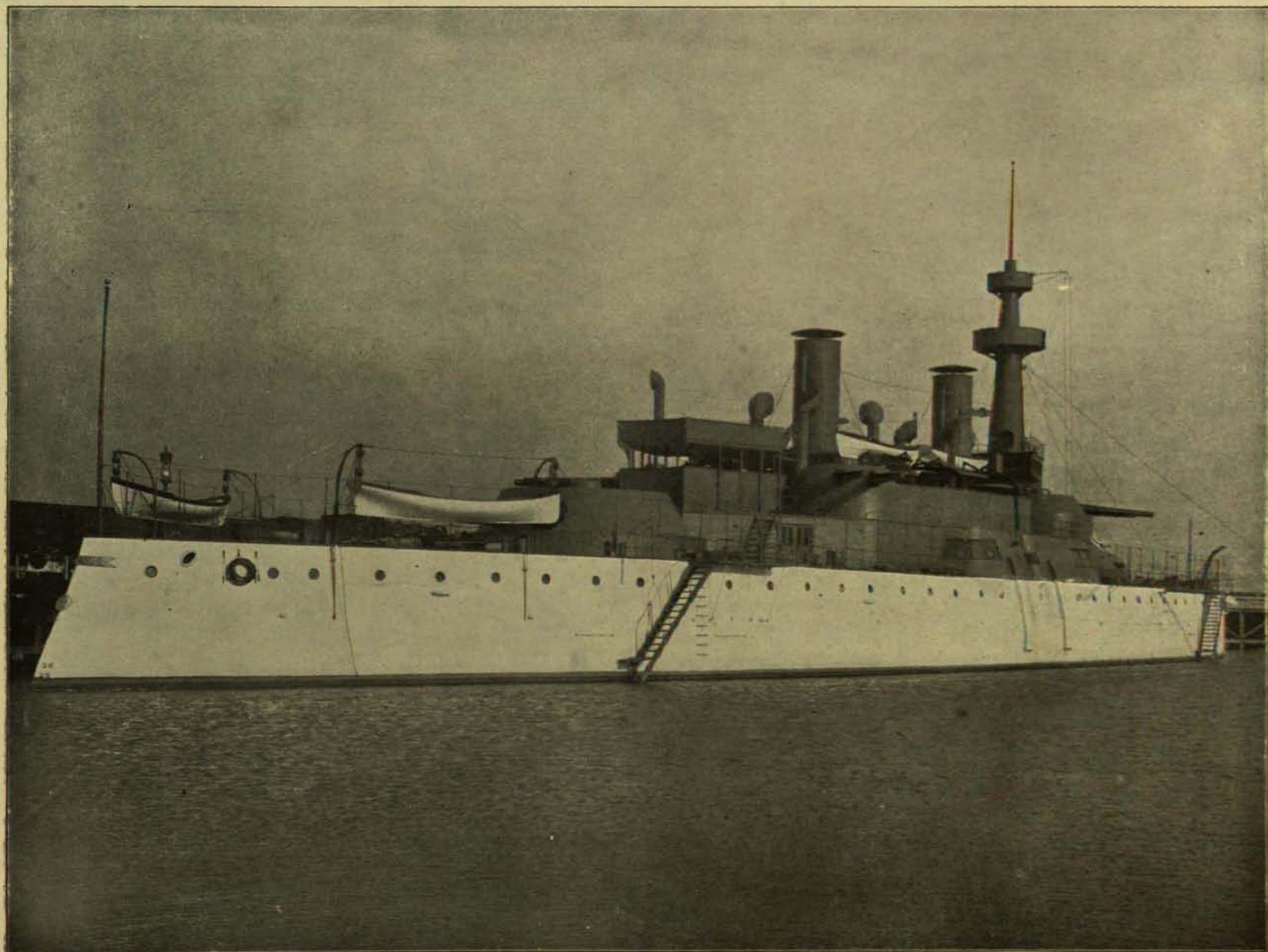
THE WESTERN END OF THE COURT OF HONOR is richer in architectural beauty and in statuary than perhaps any area of ground in the world of equal space. The above illustration shows much of it. The south façade of the Electricity Building forms a charming background; to its right and in the middle distance Gelert's rostral columns and MacMonnies' exquisite Fountain are completely satisfying to one's sense of the beautiful, whilst near at hand Proctor's stately Elks complete a picture that silences criticism.



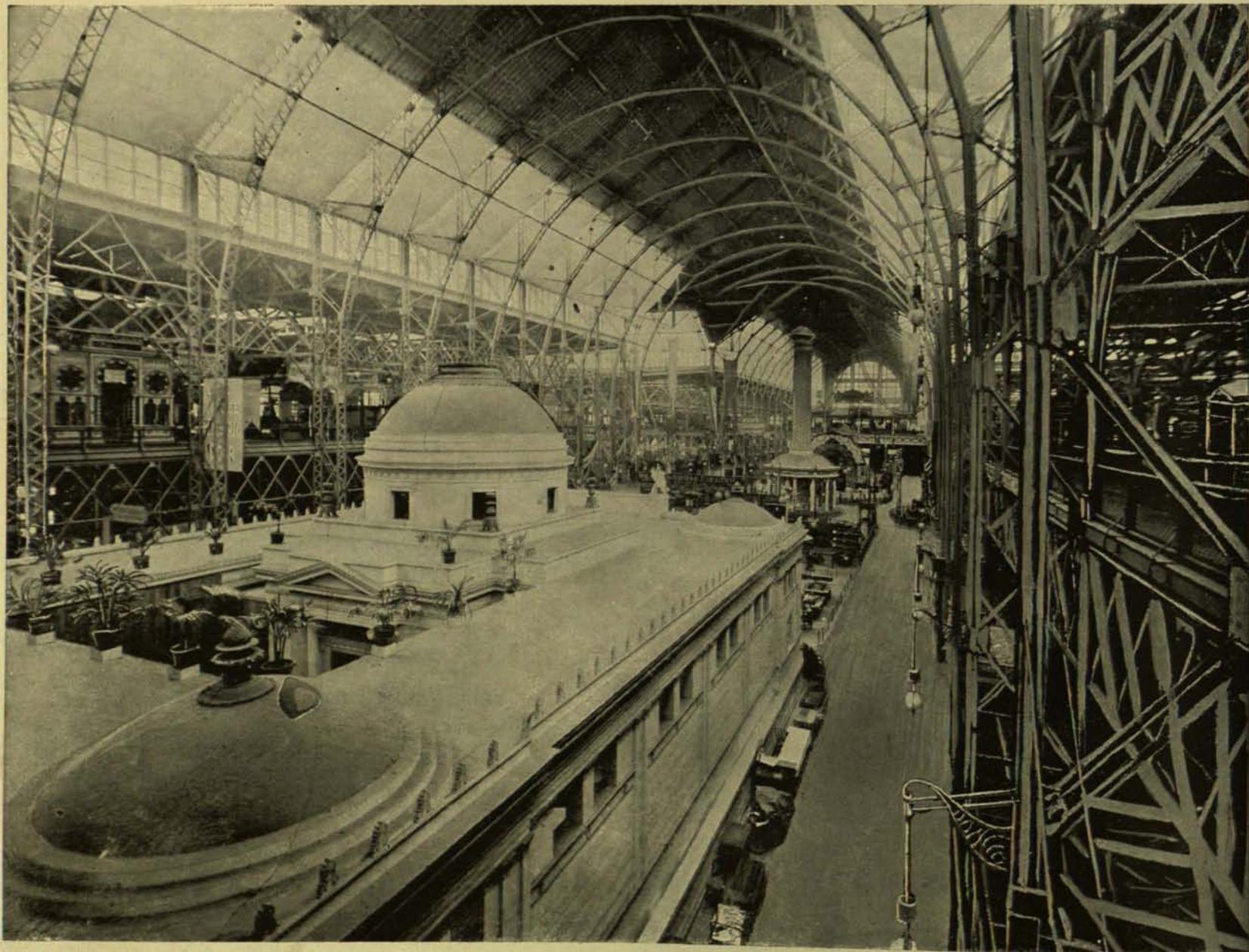
THE BRIDGE spanning the water between the Wooded Island and the west shore of the Lagoon, near the Horticultural Building, is one of many similar structures throughout the Exposition Grounds, the abutments of which are all surmounted by statues of American animals. The pair of moose shown in the above illustration are the work of Mr. A. P. Proctor, and are wonderfully powerful in their vivid truth to nature.



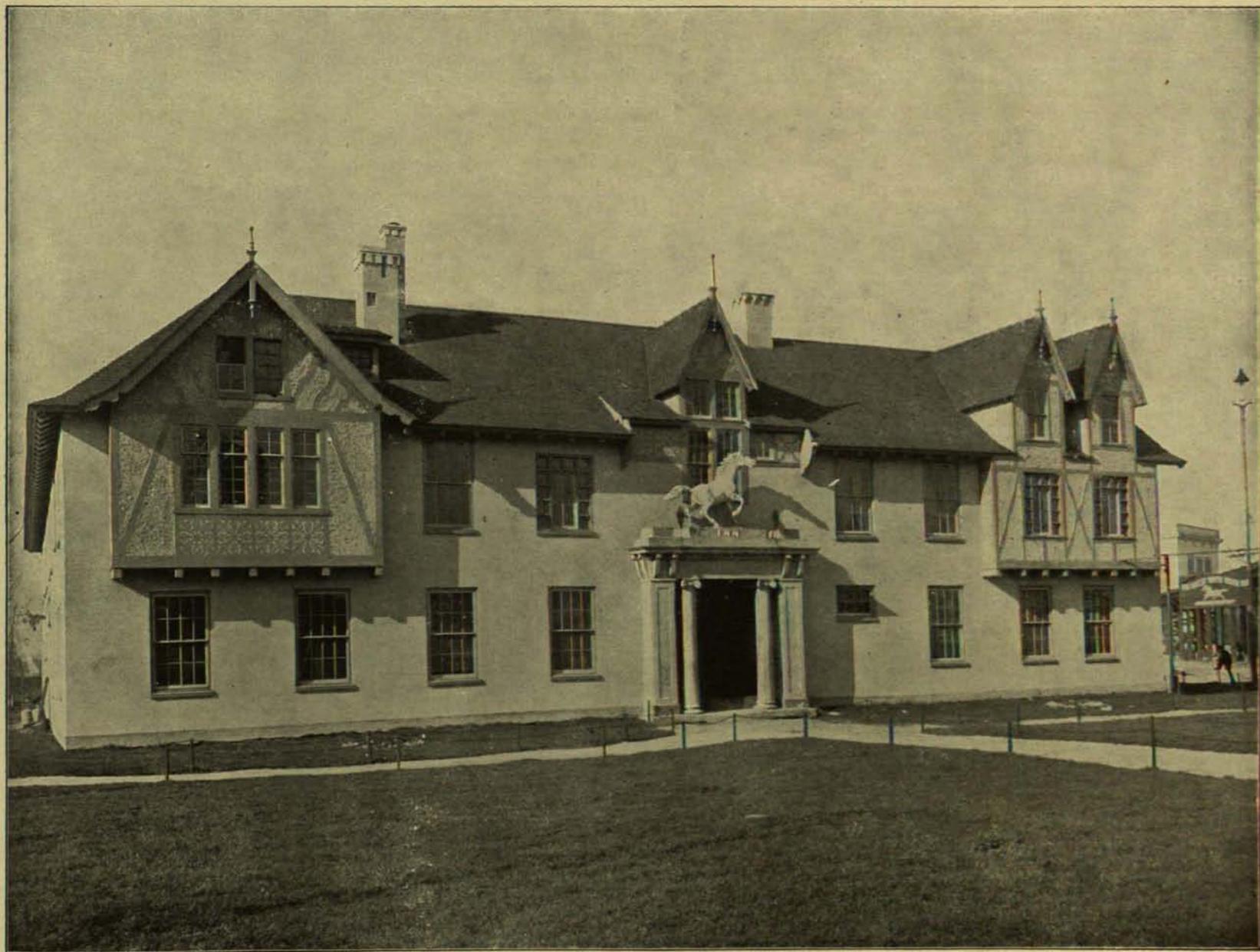
JAVANESE SWEETHEARTS.—North, south, east, west, black and white, the children of the tropics, the sons and daughters of the frigid poles, all fall captive to the artful wiles of Cupid. This young pair is no exception. The demure-looking little maiden has met her fate in the rather sulky-looking youth by her side. It is to be hoped the look is only caused by the embarrassment of being photographed, and that he may prove a cheerful unit of a happy couple.



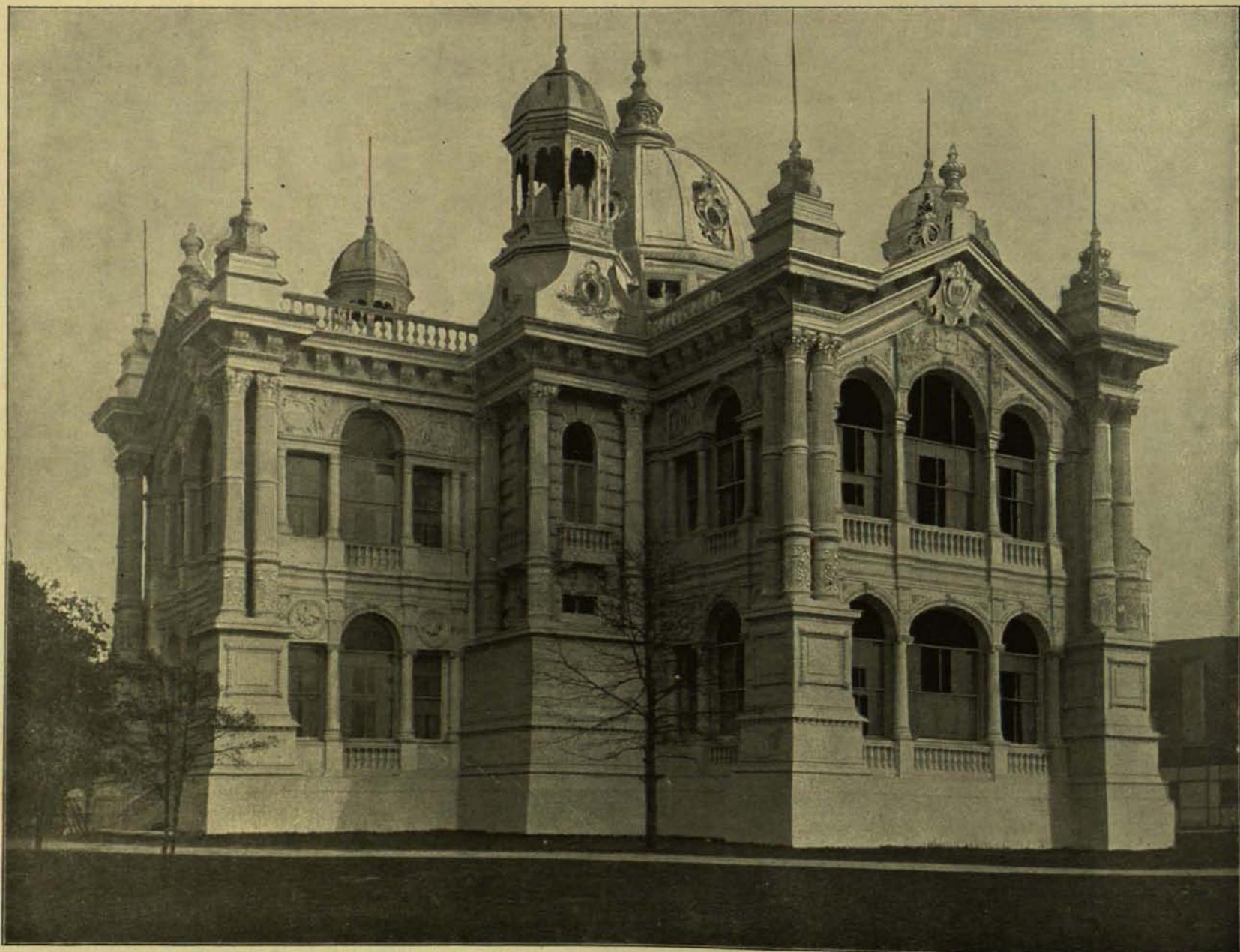
THE BATTLE-SHIP ILLINOIS was an interesting part of the United States exhibit. Though built of brick and cement, with a substantial foundation of piling, it was hard to believe it was not a veritable war-ship floating beside the pier. In every respect it was an exact duplication of its namesake, one of the new coast line battle-ships, carrying the same number and caliber of guns, either real or make-believe, the magazines, officers' and men's quarters, torpedoes, etc., being all exact reproductions. The discipline and drills were also such as would be carried out on a real man-of-war, and enabled the visitor to learn how "Jack" spends his life in the service of his country.



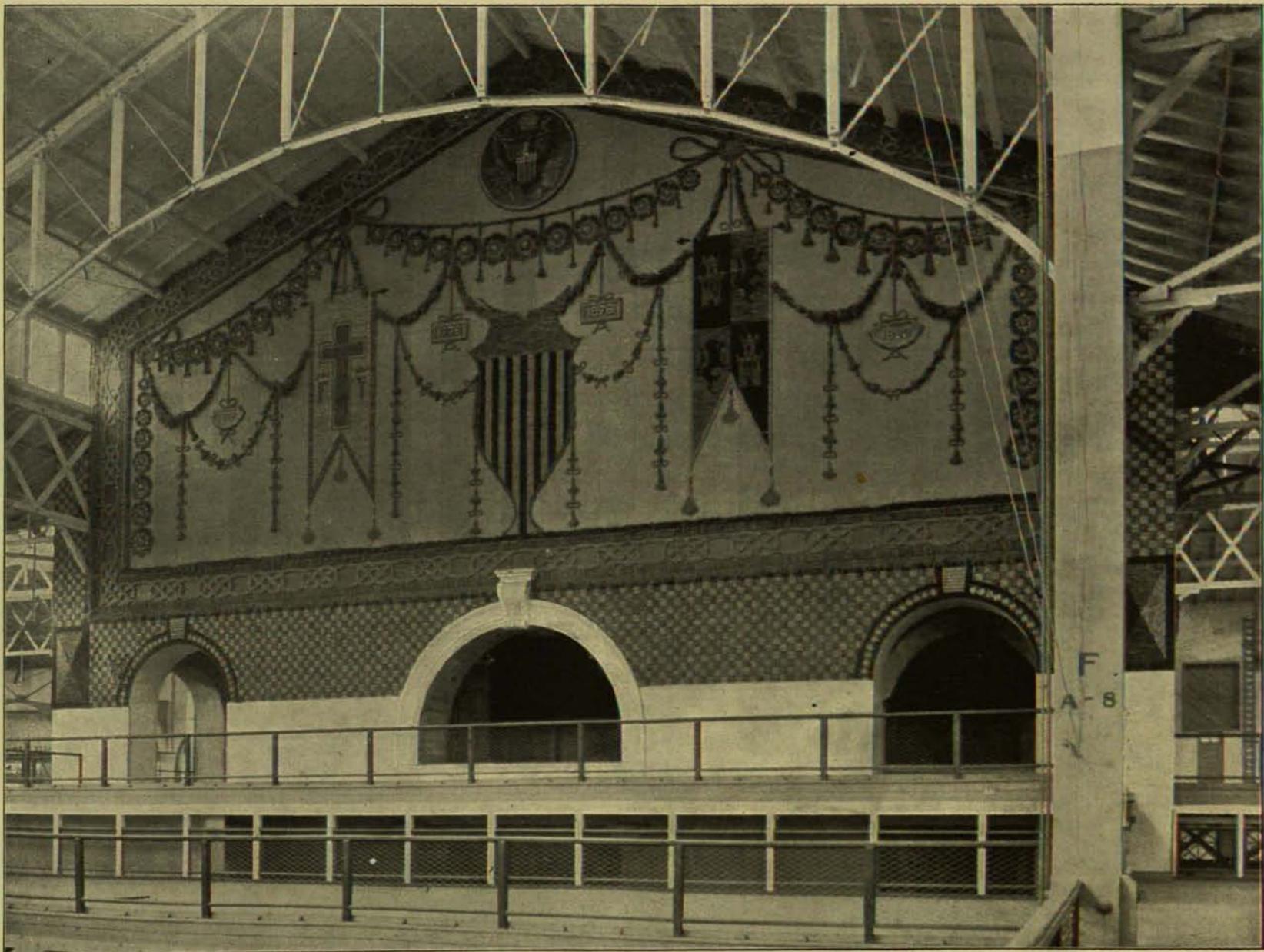
THE INTERIOR OF THE ELECTRICITY BUILDING, either by day or night, but especially at the latter time, was a place to conjure by. Crackling sparks—lightning in miniature—flew from buzzing dynamos, luminous balls of ever-changing colors chased one another along cornices, up pillars, and round corners; mysterious automatic wands traced iridescent words and erased them again with magic touch; and the voice of far-off singers was heard as if near by, echoed from the Atlantic Coast along conducting wires. Viewed as from the above point of observation, it was a wonderland, the enchanted throne-room of Electra.



THE WHITE HORSE INN is an exact representation of the hostelry of that name at Ipswich, England, made immortal by Dickens in his *Pickwick Papers*. It was for centuries a famous stopping-place for the coaches which were wiped out of existence by the modern railway train. Frequent mention of it was made as far back as the year 1450. This reproduction was used as a restaurant during the World's Fair. The character of cookery and service was such as that found at English country inns, and the wants of the thirsty were supplied by genuine English barmaids.



THE BRAZILIAN BUILDING is a strikingly beautiful structure of the French renaissance style of architecture. The Indian figures in the bas-reliefs of the façades and those on the stylobate of the dome are allegorical of the republic of Brazil. The semi-circular transoms are filled with glass hand-painted with appropriate designs in harmonious colors. The four campaniles each provide an open observatory seventy feet above the ground. The building is 148 feet square, cost \$90,000, and was designed by Colonel Francisco de Souza Aguiar, of the Brazilian army.



A DECORATED PANEL made of variously colored grains and grasses was one of the objects of interest to be seen in the Agricultural Building. Its artistic merit and ingenuity can be judged from the above reproduction. It will be noticed that the Stars and Stripes hold a central position, flanked on the left by the coat-of-arms of Ferdinand and Isabella, and on the right by the standard of Spain, a combination appropriate to the occasion.



THE WISCONSIN BUILDING was a tempting shelter to the tired sight-seer. Its broad verandas were invitingly cool and shady, its whole aspect being homelike and restful. It had a frontage of 90 feet and a depth of 50 feet, exclusive of the porches, so that there was no lack of accommodation. A room was occupied by the State Historical Society, which made an interesting showing; another was devoted to an art exhibit of high character. Over the front entrance was the State coat-of-arms, modeled by Miss Eunice Winterbotham, of Eau Claire.



THE VIRGINIA BUILDING is an exact reproduction of the Mount Vernon mansion, where George Washington lived and died. In thus honoring the Father of his Country, the State did not furnish a building architecturally the equal of those of some other commonwealths, but the historic interest attached to the house far more than made up for the deficiency. The building measures 92 x 32 feet, and is two stories in height, with an attic. Altogether there are twenty-five rooms, which are filled with valuable historic relics.



THE PERISTYLE, from no matter what point of view it is seen, interior or exterior, is a work of noble beauty, that will forever rank its talented designer, Mr. C. B. Atwood, among the great architects of the world. The above view shows the southern end of the colonnade, which, in its entirety, is 234 feet in length. The ornate decoration of the ceiling and the detail of the classic columns is clearly brought out, and are well worthy of close study.



THE SOUTH CANAL, viewed from the north, presents a charming view. Flanking the steps at each side are the exquisite Horse and Bull groups, the subjects of special illustration elsewhere. At the end stands the Obelisk, also depicted on another page; beyond is the classic colonnade, and to the left the western façade of the Agricultural Building, with its wealth of statuary and gay banners.



THE VIEW WEST FROM THE FERRIS WHEEL was vast and striking. From under foot the Midway Plaisance stretched away to the limit of the Exposition Grounds. Close at hand, to the left, Old Vienna, doubly charming when seen as a whole, could be comprehended at a glance. To the right is the cyclorama of the Volcano of Kilauea, the Hawaiian Goddess of Fire—Pele—guarding the entrance; beyond, the Chinese Theater, and in the distance the mysterious indistinct background natural to the vicinity of a great city.



THE LIVE STOCK PAVILION was designed more for use than beauty, and this being the case it was placed somewhat in the background, near the southern end of the grounds. The exterior is of staff, and the formation of the building is such that the interior is an open arena 400 feet in length, with ten tiers of seats and a broad balcony. An iron roof protects the spectators, 15,000 of whom can be seated at one time. It was designed by Messrs. Holabird & Roche.



THE TOTEM POLE is to the Indian of Alaska what a coat-of-arms is to the European. In the one case the higher the social standing of the individual the taller the pole and the more numerous the figures carved thereon; in the other case, the greater the multiplication of quarterings. The exact meaning of the figures on the Alaskan poles is not understood, but they are supposed to represent special deeds of valor or wisdom performed by the family of the owner.



THE GROUP OF SAMOAN ACTORS illustrated above performed dramas in their theater on the Midway Plaisance. By the aid of a flash-light they were photographed while acting one of their plays. Because of the late disturbances in their island, in which the United States Government took a hand, these people were an object of special interest to World's Fair visitors, and their performances always drew a full house.



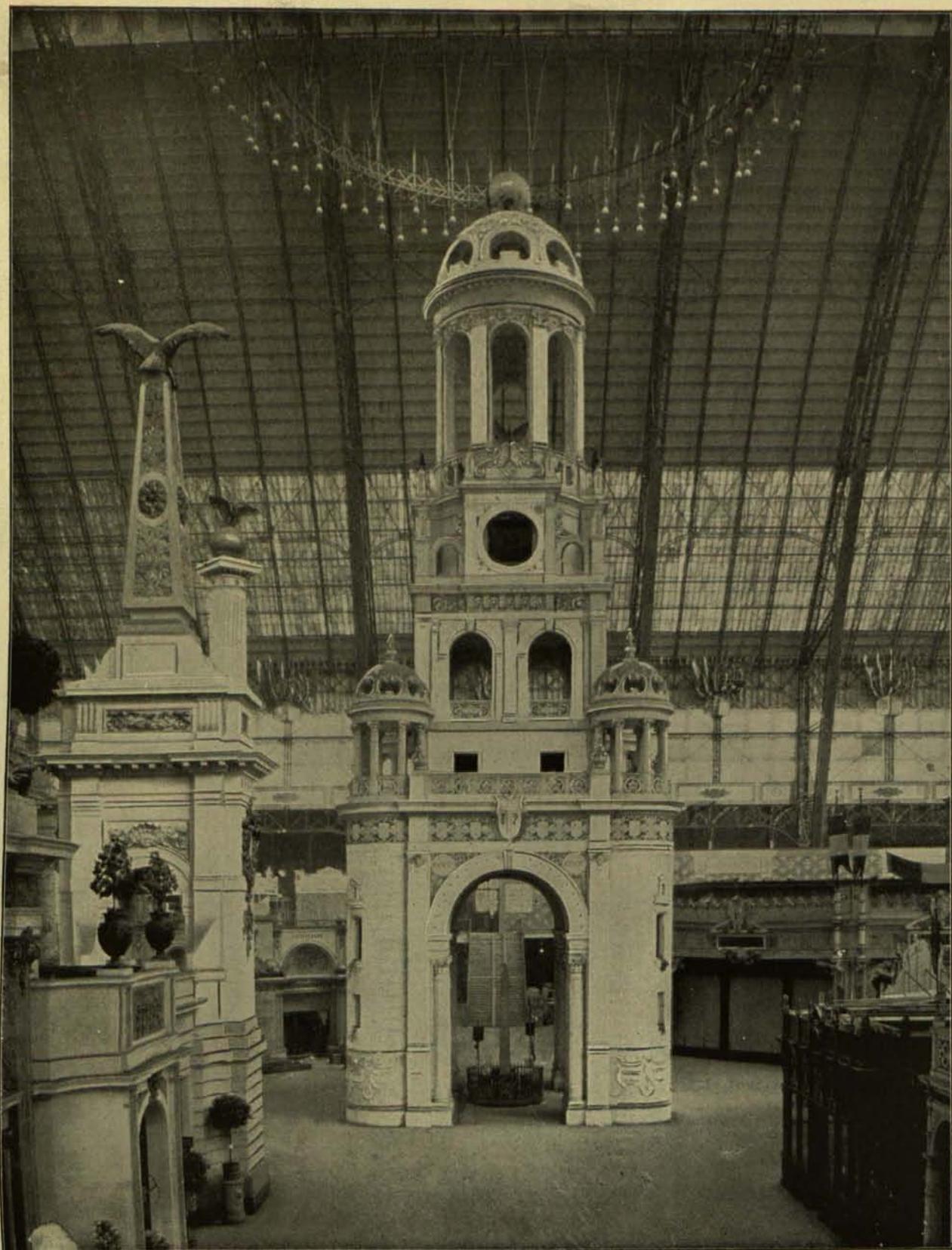
SODA-FOUNTAIN PAVILIONS, where also orange cider, lemonade, and other equally innocent drinks could be procured, were to be found everywhere throughout the Fair Grounds. What with the free sterilized water, the penny-in-the-slot Waukesha Springs beverage and restaurants galore, all tastes and all-sized purses were provided for, and none went thirsty.



THE REFRESHMENT BOOTH depicted in the above illustration represents a Russian kiosk. The principle followed by the Exposition authorities, always to combine beauty with utility, is here well exemplified.



THE TUNISIAN BUILDING was one of the principal structures which had place in the French Colonies Exhibit. Its moresque architecture was striking and attractive, the glittering domes furnishing a bright touch of color. The large central room was furnished by the Bey of Tunis in exact representation of an apartment in his palace. On either side of the building sheds furnished a shelter where "soucks," a native drink, was sold, also tropical fruits and oriental knickknacks.



CENTRAL CLOCK TOWER OF THE MANUFACTURES AND LIBERAL ARTS BUILDING was situated at the junction of the main east and west avenue with that running north and south. It was 120 feet high, with a base formed of four towers rising to a height of forty feet. A melodious chime of bells rang out the hours, and four dials facing the points of the compass told the time.



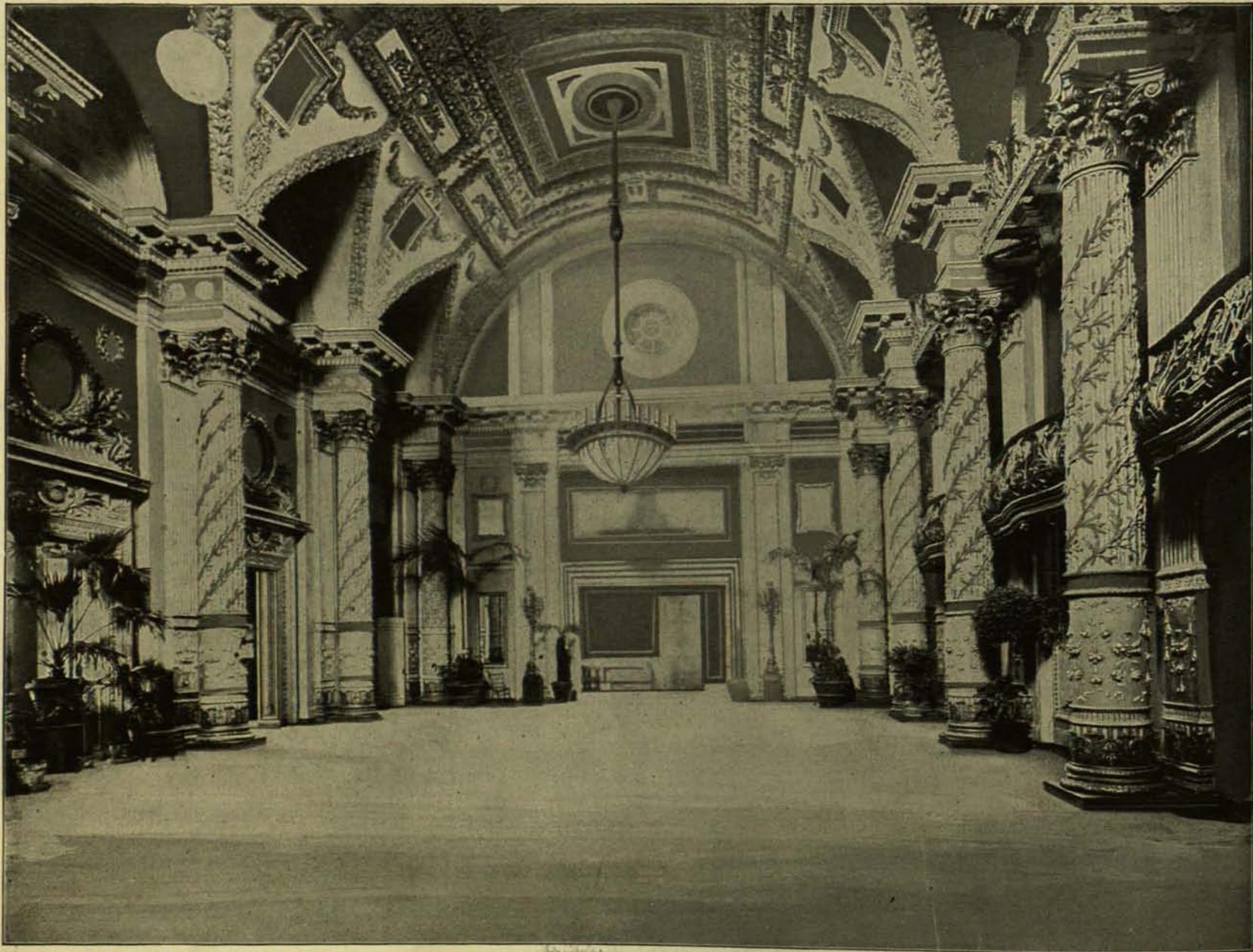
THE OBELISK, situated at the southern end of the South Canal, is an exact reproduction of Cleopatra's Needle, presented by the Khedive of Egypt to the United States, and now standing in Central Park, New York. Its fellow, given to England, occupies a position in London on the Thames Embankment. The monument is thickly covered with hieroglyphics representing scenes in the ancient history of Egypt, dating back to the age of myths.



THE STATUE OF BENJAMIN FRANKLIN, which stands at the main south entrance of the Electricity Building, is numbered among the chief artistic successes of the Fair. It is the work of Carl Rohl-Smith, a Danish-American sculptor, and places him among the leaders of his art. The pose is striking and natural, as, with head thrown back, gazing toward the sky, the great scientist stands ready with kite in hand to draw the lightning from cloud to earth.



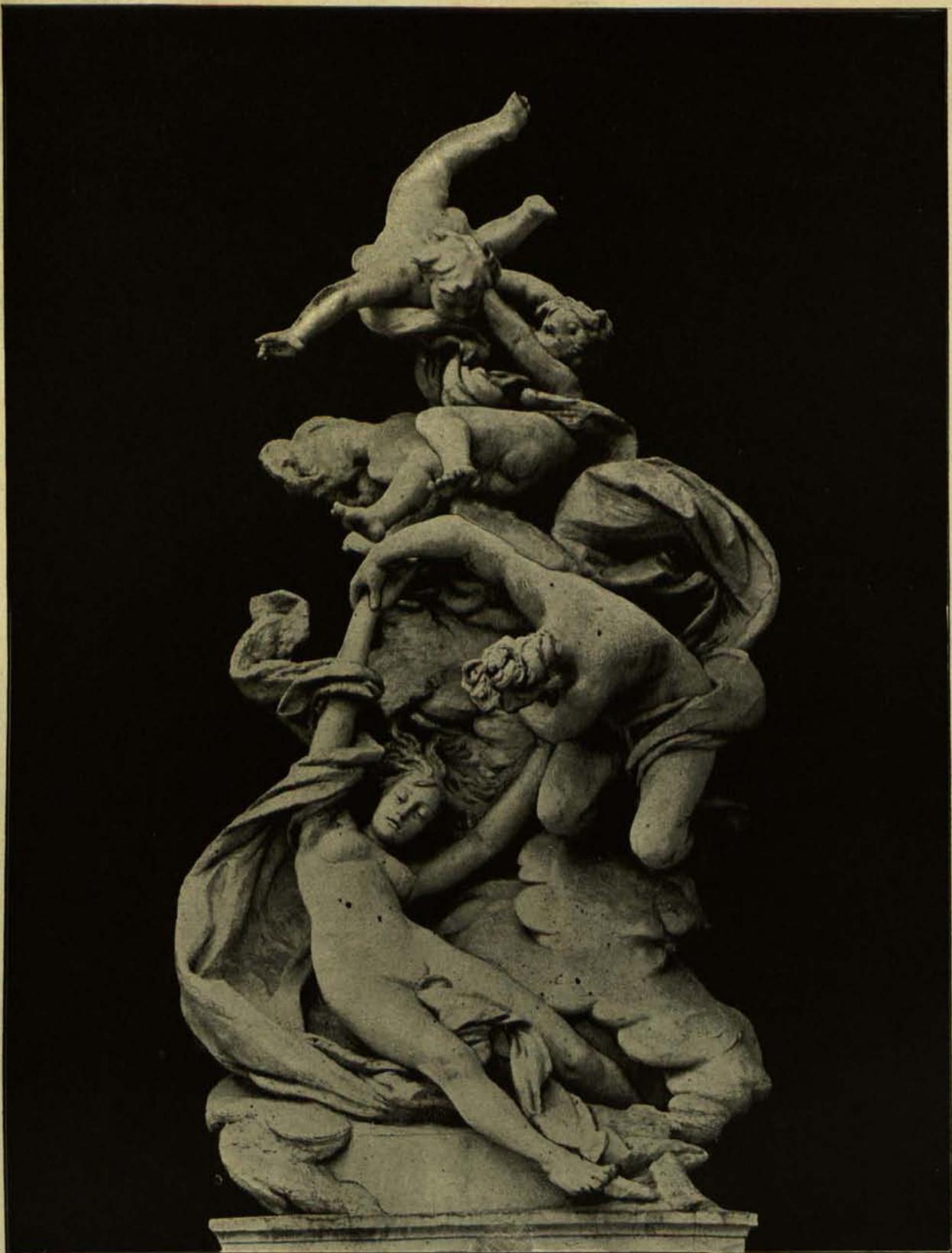
THE MICHIGAN BUILDING is an imposing structure of a mixed style of architecture, 104 x 144 feet in ground area, with a central tower 131 feet in height. It contained a pomological display presenting five hundred models of the various fruits grown in the State, besides a vast number of specimens of the flora and fauna. A poem entitled "The Red Man's Rebuke," composed by the last Chief of the Pottawatomies, and written on birch bark, was one of the most interesting exhibits. The exterior of the building is of Michigan pine and shingles, the latter stained a soft red color. \$50,000 was expended in its construction.



THE BANQUETING HALL in the New York Building affords a charming exhibition of cultured taste. The general scheme of decoration is white and gold. The panel in the center of the ceiling, representing allegorical subjects, is the work of Mr. F. D. Millet, and is characterized by the artistic delicacy which invariably marks his work. The room measures 84 x 46 feet, and was the scene of many festive gatherings during the period of the World's Fair.



THE MARINE CAFÉ and Brazilian Building, as seen from the Lagoon, present a view illustrative of the charming diversification of architecture that lent such a delightful interest to the northeastern part of the Fair Grounds. That quarter was a world in miniature. East and West, North and South, Europe, Asia, Africa, and America were all represented, and the characteristics of different peoples, as shown by the spirit of their architecture, were expressed within the compass of a few acres, and provided one of the most striking object lessons of the Exposition.



AIR. At the north entrance to the Administration Building stands the above depicted group representing "Air." Two maidens disport among the clouds. Overhead two cupid-like figures join in the play. The whole group possesses a light airiness of spirit charmingly characteristic of the element it personifies. It speaks in everlasting praise of its sculptor, Mr. Karl Bitter.



THE JAVANESE BRIDE AND BRIDEGROOM, the subjects of the above illustration, met far away from home on the Midway Plaisance, and resolved to make up for the breaking of old home ties by the formation of new ones. It is to be hoped that their youthful anticipations may be fulfilled and that their married life, begun under the auspices of the American Eagle, may continue happily to the end in their distant home in the Indian Ocean, to which they have returned.



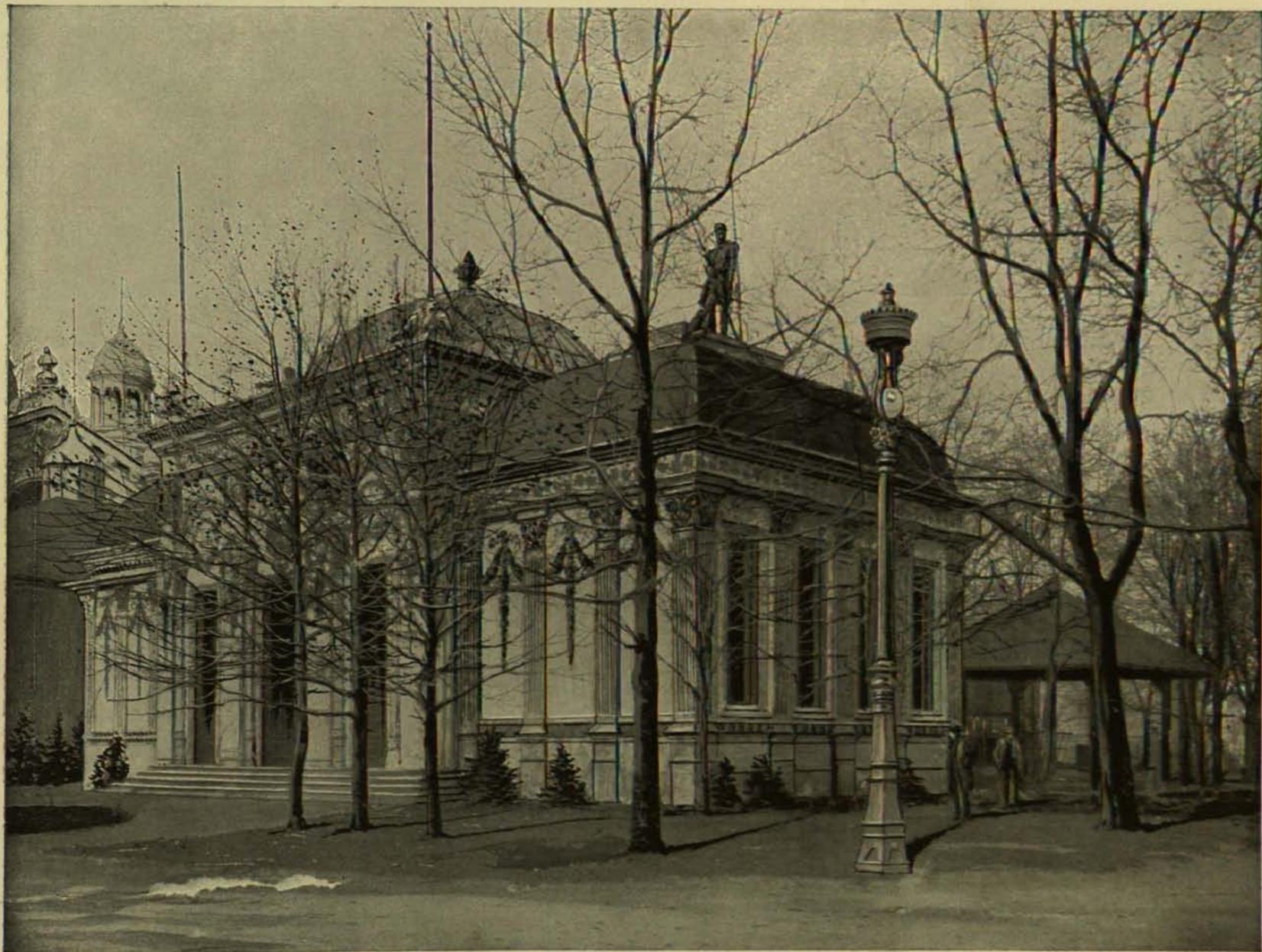
THE AGRICULTURAL BUILDING, from whatever point of view observed, is rich in beauty. The above presentation, showing at an angle both the north and west façades, gives perhaps more than any other a full conception of its grandeur and a better idea of its general spirit and imperial magnitude. With the limpid waters as a foreground, the green lawn with its variegated flower-beds in the middle distance, the glistening temple dedicated to the goddess Ceres completes a picture that, of its kind, fills every mental and emotional desire.



THE WESTERN FAÇADE of the Manufactures and Liberal Arts Building is seen to better advantage and the immensity of the length better realized from the point of view from which this picture was taken than from elsewhere on the grounds. The ornate surroundings add to its simple impressiveness, and form a fit setting for the noble structure—the largest ever constructed by man.



THE DELAWARE STATE BUILDING is a neat structure, not as large as some of its neighbors, and of the Southern colonial order of architecture. It is constructed entirely of materials from Delaware, measures 60 x 58 feet, and cost \$7,500. This State was the first to make a World's Fair appropriation, and the building was one of the first completed on the grounds.



THE VENEZUELA BUILDING is constructed of white marble, and is Greco-Roman in architecture. On the apex of the left tower is a life-size statue of Columbus; on the right tower a similarly sized one of Bolivar, the "Liberator." This latter is shown in the illustration. Prehistoric relics, mineral and vegetable products, art works, manufactures, etc., were displayed within. One of the most interesting objects was Pizarro's standard, carried through his war of conquest in Peru.



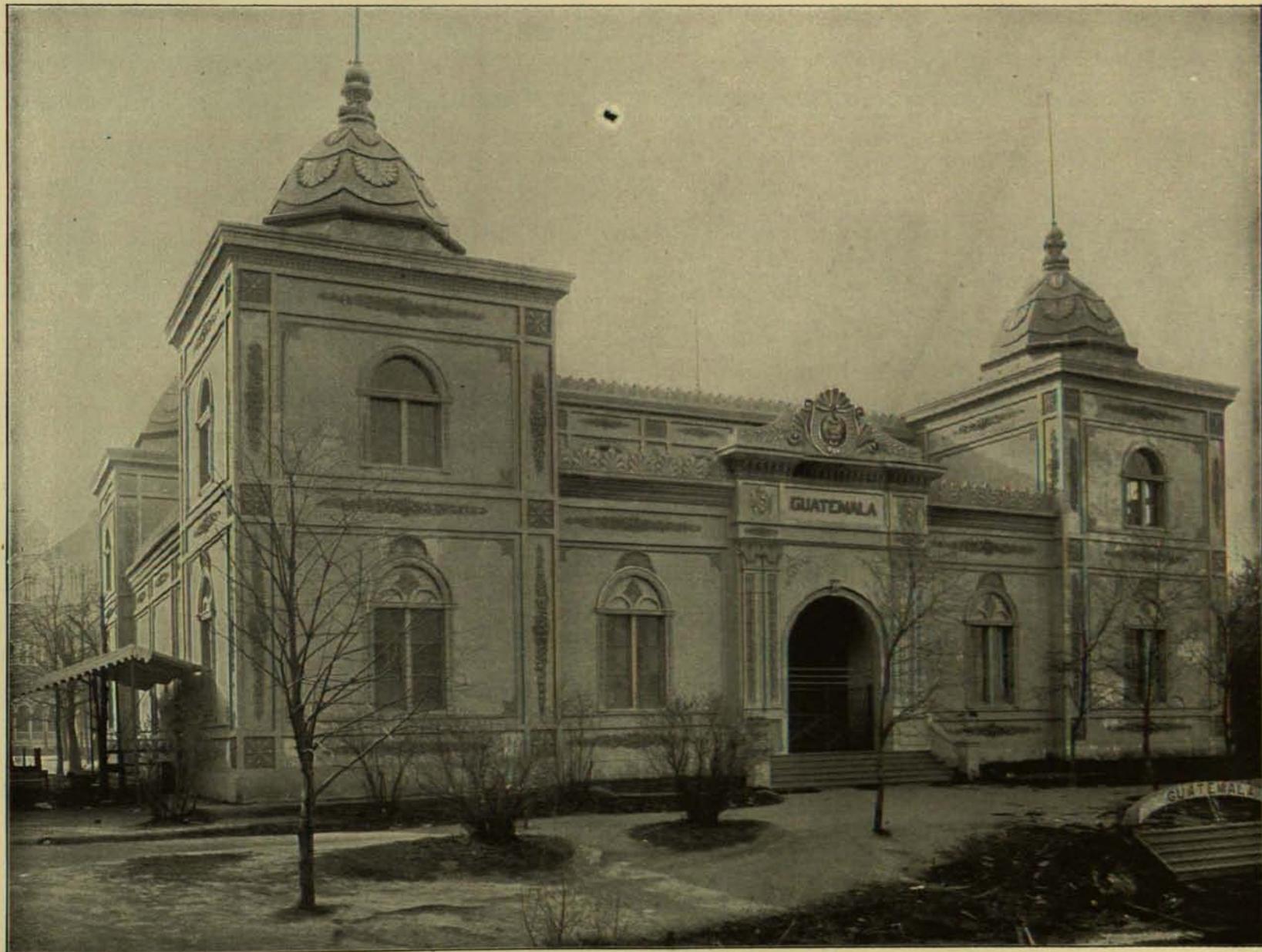
THE COLOMBIAN BUILDING is Italian renaissance in style, and is flanked on each side by conservatories filled with rare tropical plants brought from the little republic. The building was designed by Mr. Gaston Lecarge, a French architect of Bogota, and was erected under the direction of Lieut. H. R. Lemly of the U. S. Army, who was U. S. Commissioner for the World's Fair in Colombia. The lower story was filled with an interesting collection of exhumed prehistoric antiquities.



A BRIDAL PROCESSION IN THE STREETS OF CAIRO was one of the daily observances on the Midway Plaisance. Awkward looking camels gaily caparisoned, loud beating of drums, and richly dressed Egyptians mounted and on foot, were the salient features of the function. The blushing bride learned to face the gazing crowds with equanimity — constant repetition having blunted the keenness of the embarrassment usually attendant on such a delicate situation.



THE TONQUIN BUILDING was designed and put together in China for use at the Paris Exposition. Later it was exhibited in several parts of France, and finally brought to Jackson Park. The windows are glazed with beautifully colored glass, and the roof is surmounted by a curiously carved coping illustrative of historic events. The interior is richly decorated with carvings. The building, which is rectangular in shape, is a reproduction of a palace located in Cochin China.



THE GUATEMALA BUILDING is appropriately Spanish in its style of architecture. In shape it is square, measuring 111 feet on each side. Within is a court 33 feet square, a reproduction of that existing in the old Palos Spanish House. The chief product of Guatemala—coffee—is well represented, and a small kiosk near the main building is dedicated entirely to the exhibit of that berry. The exterior of the building is colored in two peculiar tints, in imitation of stone and salmon-rose, the specialty of Mr. Moras, the architect. The cost of its construction was \$40,000.



THE BRITISH BUILDING—VICTORIA HOUSE—stands on the lake front a short way north of the Manufactures and Liberal Arts Building. It is characteristic of the best type of half-timber house of the time of Henry VIII., somewhat modified and modernized by the use of terra cotta on the lower story. It contained little in the way of exhibits, and was used almost entirely for office purposes by the British Commissioners. It was open for inspection during certain portions of the day.



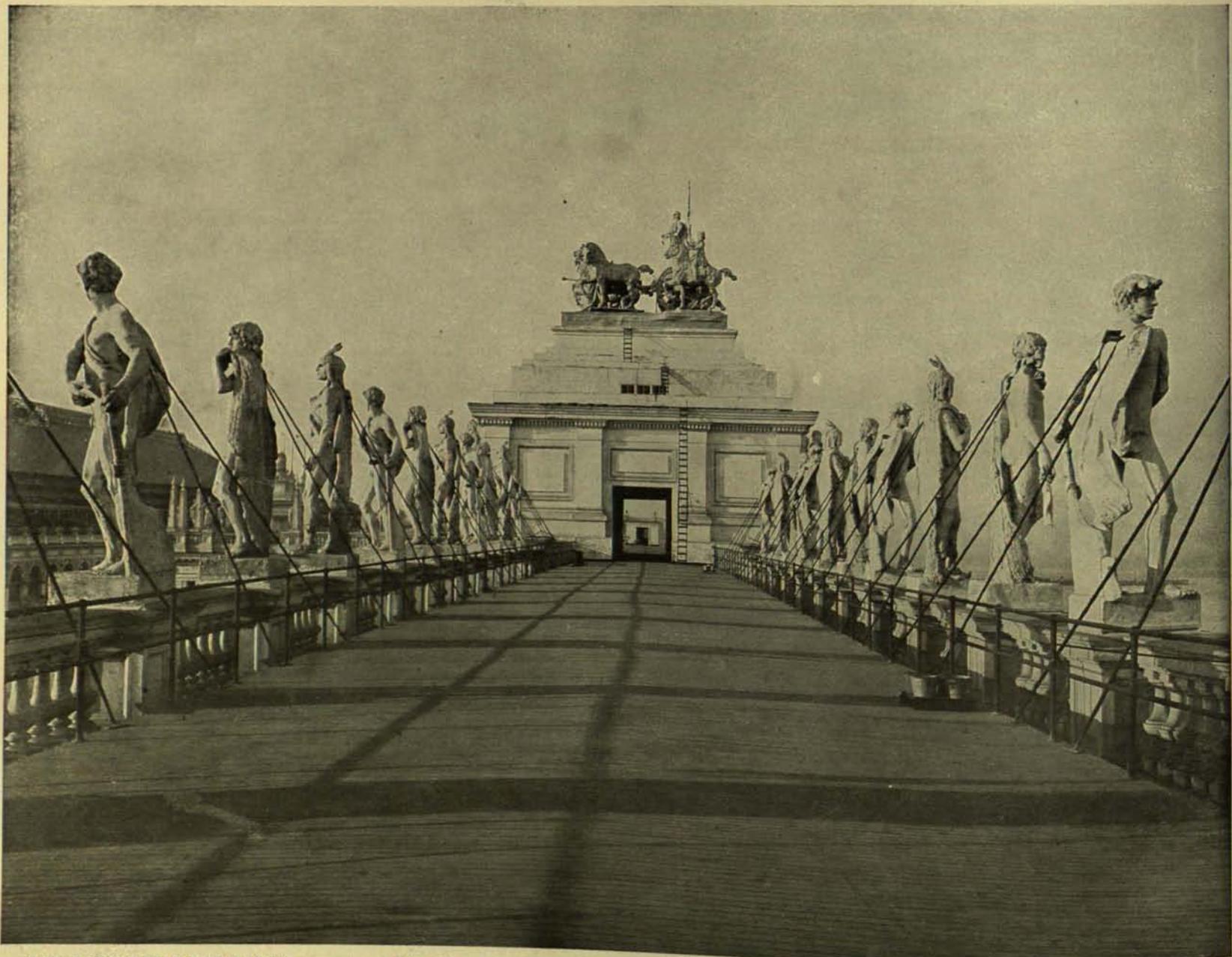
"BLINDMAN'S BUFF," the delightful product of the talent of Mr. Richards, was placed close to the Illinois State Building, and charmed the millions who passed that way. The group is full of vigor, the figures being not stiffly posed automatons, but living, active children engrossed in the interest of their play.



THE GALLERIES OF THE TERMINAL STATION are well worthy of attention because of the beauty of their arches and the richness of their detail. Modeled after the famous baths of Caracalla at Rome, the interior of this building is purely classic and richly satisfying to the esthetic sense. It is to be hoped that the building will be reproduced permanently elsewhere after the destruction of the White City.



THE TURKISH BUILDING is a reproduction of a fountain-house erected two hundred years ago by Selim the Great, of pious memory. On three sides of the building are marble basins into which water falls, and on the fourth side is the entrance. The exterior walls are composed of mucharabia, an oriental wood of great beauty and value. Exquisite mosaic floors of many colors and hangings of rich fabrics gave an air of true Eastern luxury to the interior. Many curios from the Stamboul museum were housed within and guarded by the brightly uniformed and turbaned soldiers of the Ottoman Empire.



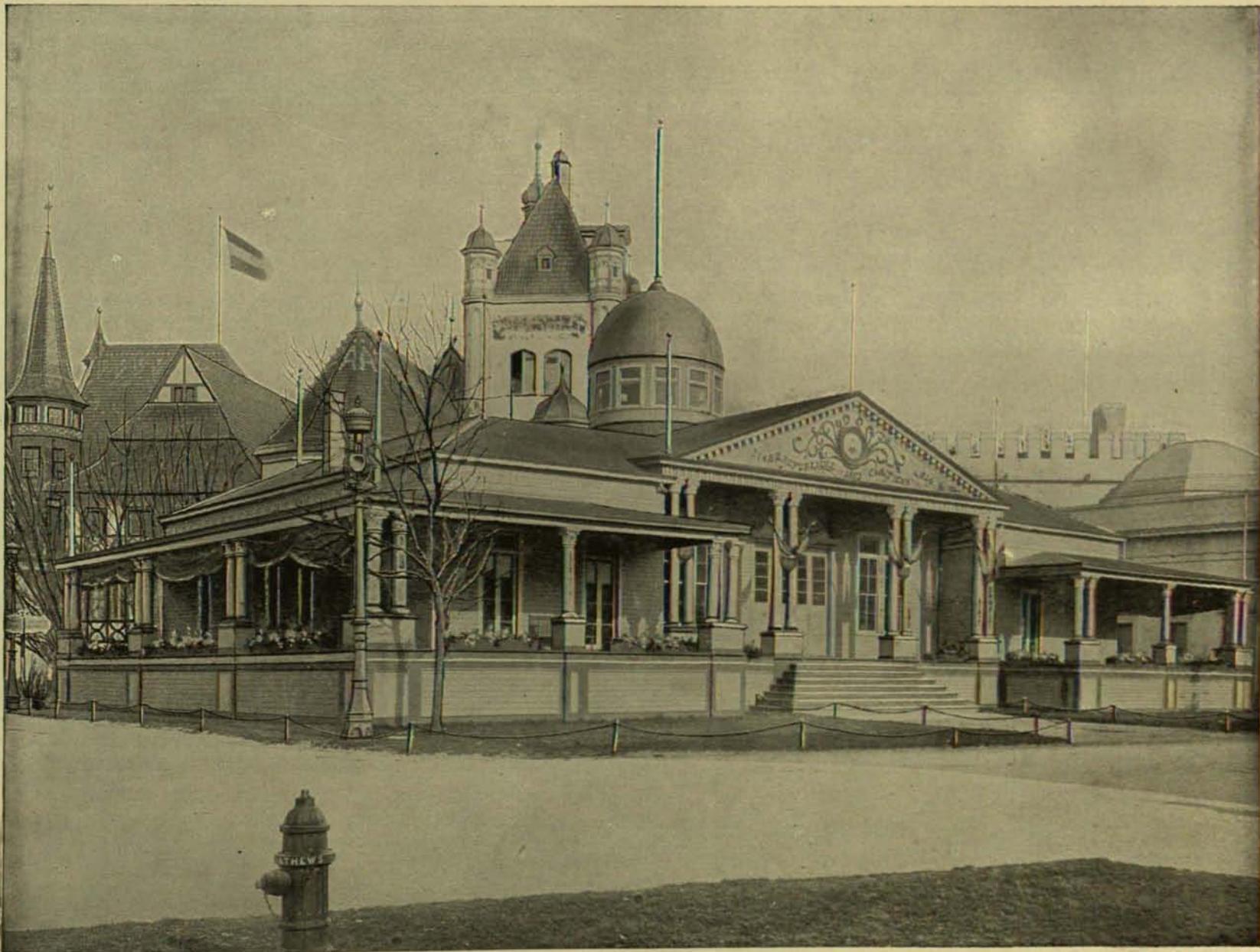
THE TOP OF THE PERISTYLE presents a striking view, unfortunately somewhat marred by the presence of the rods necessary to stay the statuary. The Quadriga is silhouetted nobly against the sky, while the lines of figures, the work of Mr. Theodore Baur, entitled Eloquence, Music, Fisher Boy, Navigation, and Indian Chief, many times repeated, are seen from a point of view unobtainable elsewhere. The roof of the mammoth Manufactures and Liberal Arts Building is seen to the left. Lake Michigan lies to the right, stretching away to the horizon.



PENOBSCOT INDIAN DWELLINGS, as above illustrated, formed a part of the Ethnographic Exhibit made by the Anthropological Department. This Indian tribe, numbering some five hundred souls, is native to Maine, and is a branch of the Algonquin nation. They elect a Governor and Lieutenant-Governor, and are in a measure self-governing. Roman Catholic missionaries long since gathered them into the fold of that church, of which they have proved docile members.



THE IROQUOIS INDIAN BIRCH-BARK HOUSES formed part of the Ethnographic Exhibit, which was a subdivision of the Department of Anthropology. This tribe, once one of the most powerful, is now scattered throughout many States. In 1796, by treaty, their title to lands in New York State was extinguished, and the United States became the possessor of their domains. They have been the object of much solicitude to many religious denominations, and the different divisions of the tribe have now all embraced Christianity in some form. The structure of their houses shows that their ideas of architecture and carpentry are still primitive.



THE HAITIAN BUILDING is of the Southern colonial style, adapted from the Grecian. The national coat-of-arms adorns the portico and forms the only exterior decoration of much importance. In the center of the main hall stood a statue—"Reverie"—by a native sculptor, which received the second medal at the Paris Salon. All the exhibits of the republic were concentrated in the building. The most interesting among many historical relics there was one of Columbus' anchors.



THE FRENCH COLONIES EXHIBIT formed a part of the French Government display. Buildings and productions from Tunis, Algiers, Tonquin, and other colonies were grouped together near the south end of the park, and proved a great attraction. To the left, afloat on the South Pond, is the Whaling-Bark Progress, which contained an interesting display of the paraphernalia of the chase of the mammoth animal.



SOUTH CANAL

THE EASTERN FAÇADE OF MACHINERY HALL is an architectural work entirely satisfying to one's sense of the beautiful. The dignity of the noble, classic portico, with its richly-molded pediment, and the severity of the long stretches of colonnade, are relieved and lightened by the animated treatment of the belfries from where bells chimed familiar airs during the day. One of Mr. Proctor's moose stands in the foreground, whilst in the distance, to the left, Cleopatra's Needle and the Colonnade fill the picture.



THE MUSIC HALL, situated at the north end of the Peristyle, is a three-storied structure of Roman renaissance style of architecture. The statues surmounting it are repetitions of those on the Peristyle, seen to the right in the distance, and described elsewhere. The building has a seating capacity of 2,000, with place for an orchestra of seventy-five pieces and a chorus of three hundred people. The object of the Music Hall was to furnish a home for the production of classic works, the larger Choral Hall being intended for the more popular class of music.



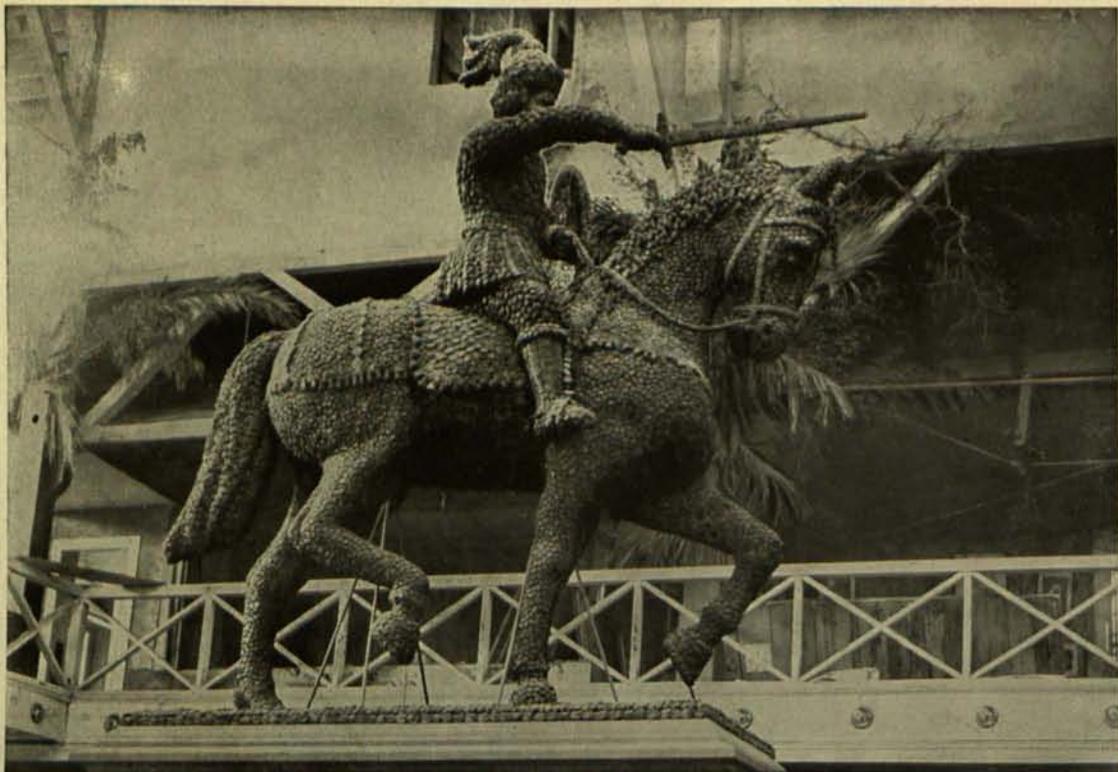
THE CHORAL HALL, also known as Festival Hall, situated between the Transportation and Horticultural buildings, is simple and severe in treatment, and of Doric style of architecture. The interior is in the form of a Greek theater, the part assigned to the chorus taking the place of a stage. There are no galleries to obstruct view or sound, the main floor having seating capacity for 6,500 people. A deep foyer extends round the building, giving ample room for promenade.



THE STATUE OF A FEMALE PANTHER, entitled by its author, Mr. Kemeys, "At Bay," is one of a series of American animals that beautify the Court of Honor and the bridges throughout the grounds. The switching tail, upraised head, and snarling expression of rage, characteristic of this feline when cornered, are reproduced with a realism, artistic strength, and truth to nature quite unusual.



A BIRD'S-EYE VIEW OF THE GREAT BASIN and the surrounding buildings, from the dome of the Administration Building, is a delightful experience that is well reflected in the above illustration. In the foreground is the charming MacMonnies Fountain, then the Lagoon and French's golden Statue of the Republic, backed by the Peristyle, beyond which, blue Lake Michigan sparkles to the horizon. To the right stands the Agricultural Building; opposite it, to the left, the Manufactures and Liberal Arts Building, their whiteness, warmed up by the touches of color, lent by the many banners.



THE KNIGHT ON HORSEBACK made of prunes, the subject of the above illustration, was distinctly a unique departure in statuary. It was exhibited in the California Building, and metaphorically impressed the fact that the prunes of that State are being introduced victoriously into all lands, to the discomfiture of the products of other countries.



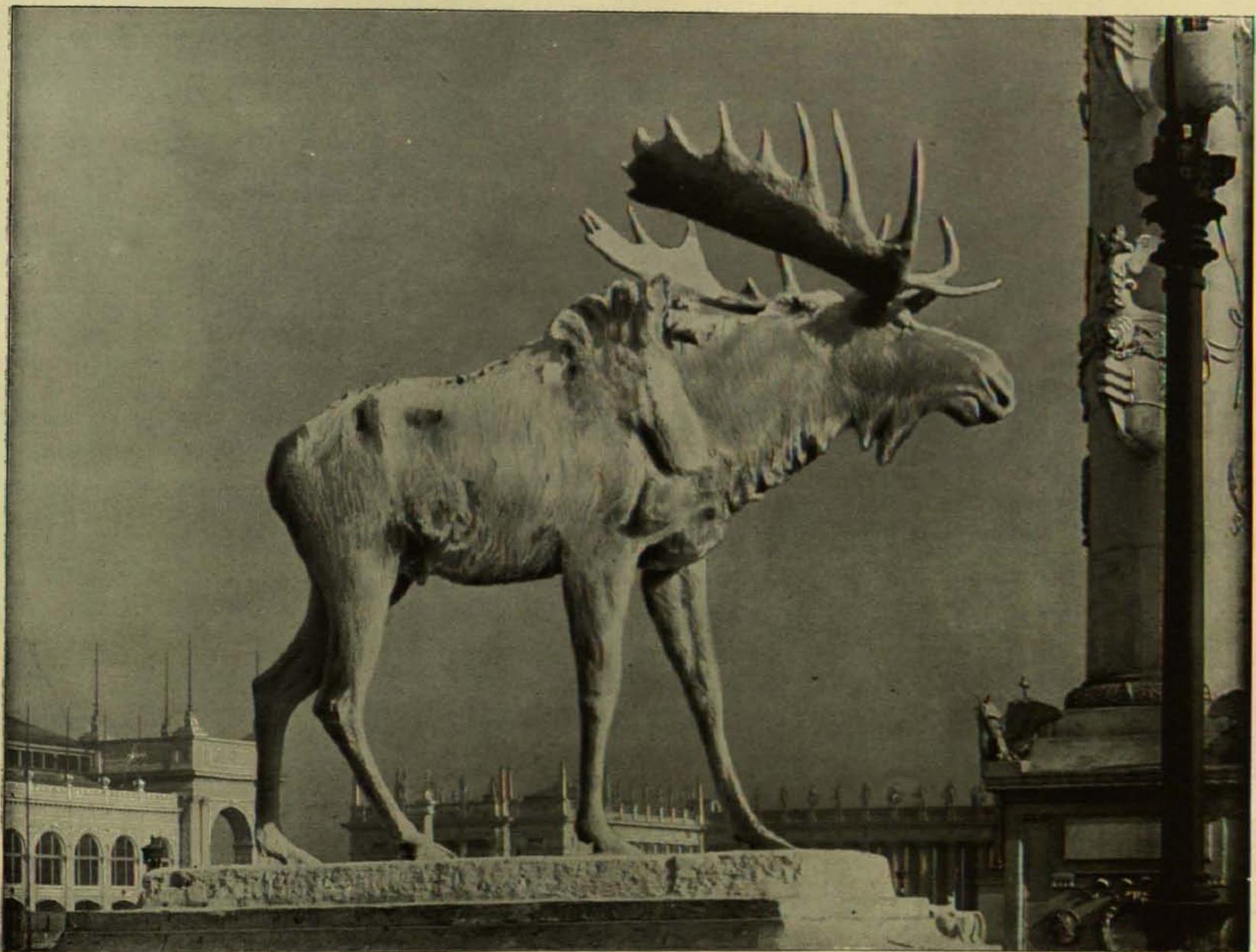
THE MOOR was invested by the great bard with a poetic individuality that has remained with him to the present time. The representative of this race here shown is a merchant who vended his native wares on the Midway Plaisance and at the same time satisfied popular curiosity in regard to the appearance of that historic people.



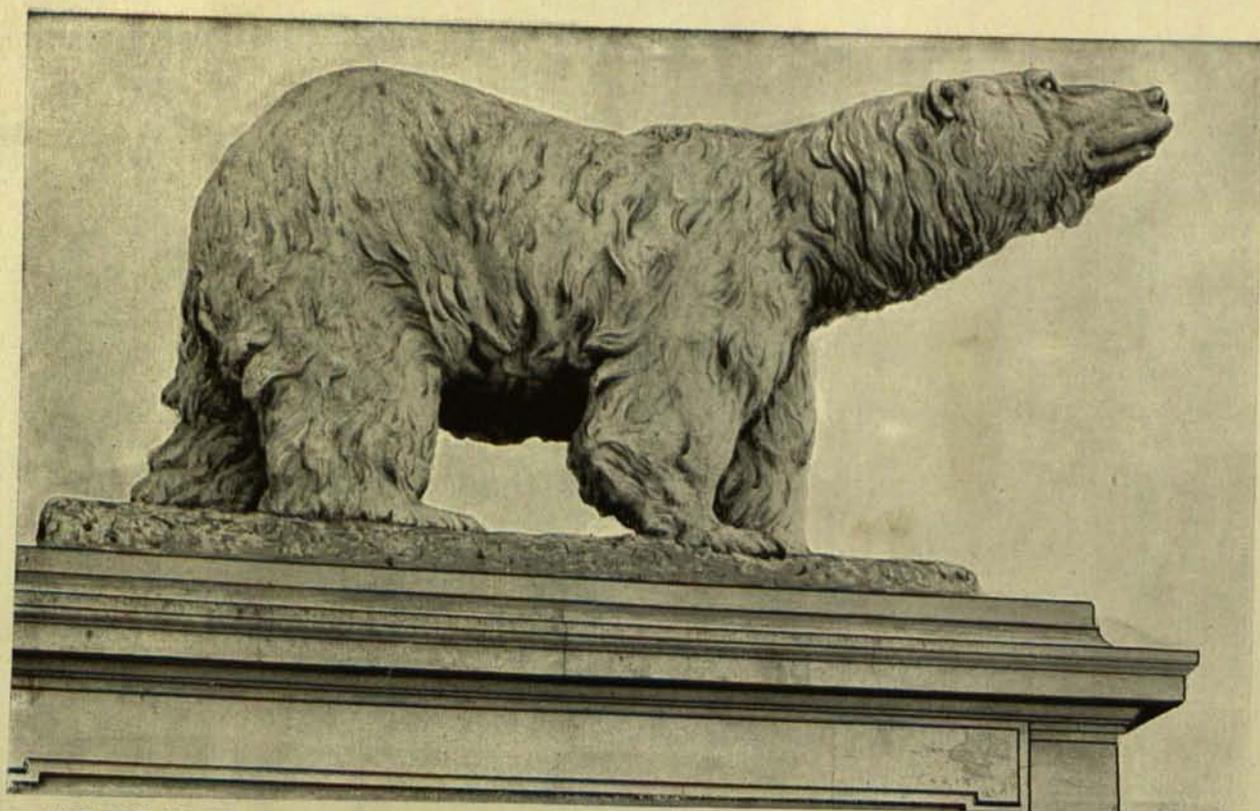
OLD VIENNA was a reproduction of "Der Graben," a part of Austria's capital as it existed 150 years ago. The concession covered an area of 195 x 590 feet, and within its central court the wants of hungry multitudes were supplied, and an Austrian orchestra discoursed the sweetest of music during certain hours of the day. The combination consisting of good things for the inner man, architecture that enchanted the eye, and sounds that pleased the ear made it one of the most popular resorts on the Midway.



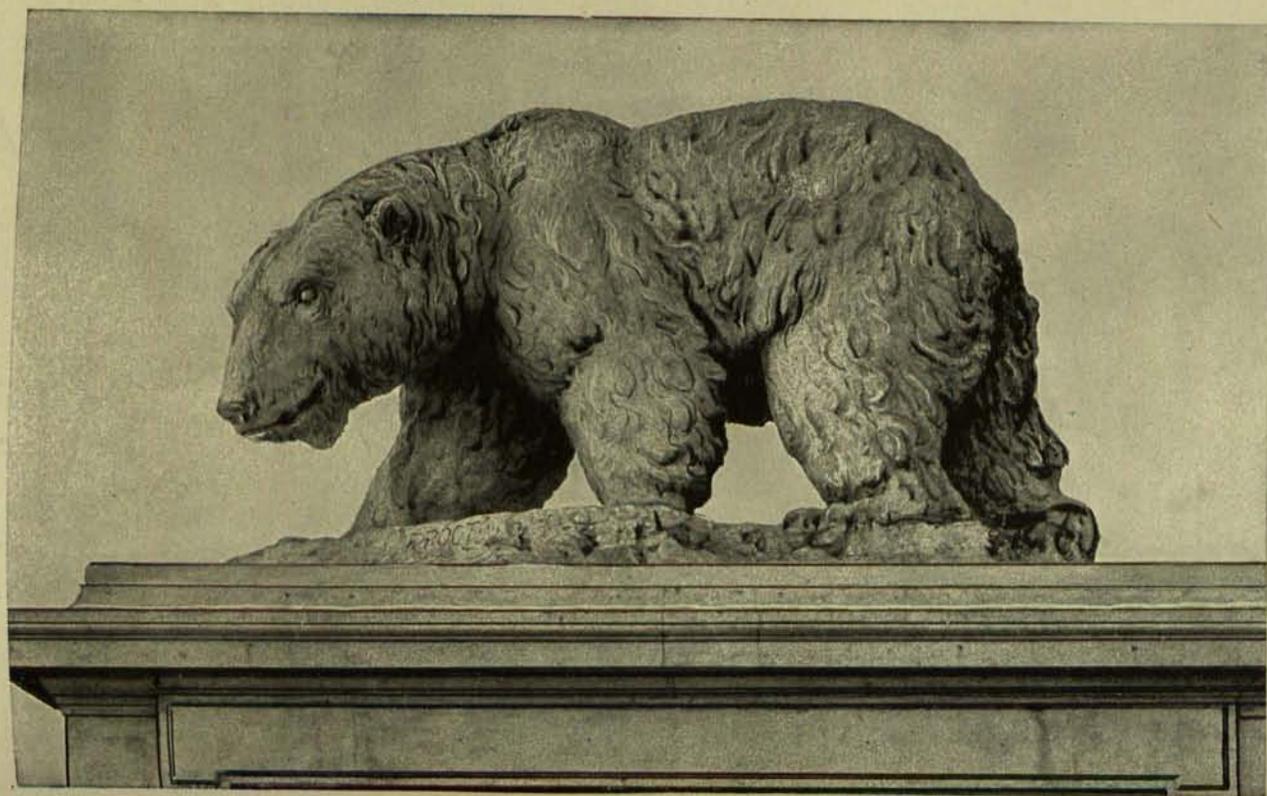
THE MAIN EASTERN ENTRANCE OF THE TERMINAL STATION is in architectural harmony with the Peristyle and its flanking buildings—the Music Hall and Casino—the statues surmounting the balustrade being a repetition of those which grace the eastern end of the Grand Court, the Roman-Corinthian style of the station is fully described on other pages.



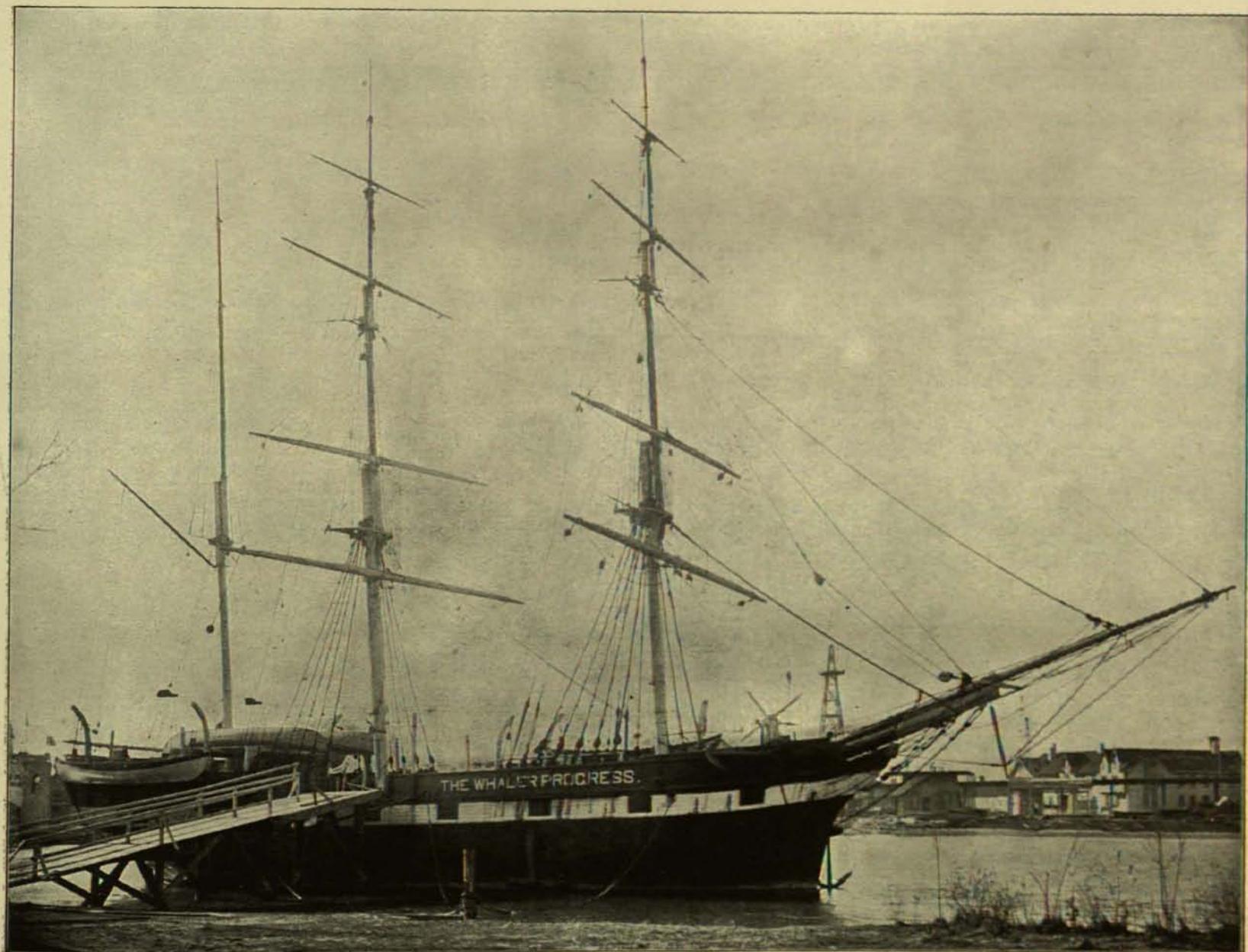
THE MOOSE above represented is one of two, the creations of Mr. A. P. Proctor, which stand on the bridge near the Agricultural Building. The ungainly beast, with his disproportionately long legs, short, thick neck, and ponderous antlers, is reproduced to the life in all his native awkwardness. To the right, a detail of one of Mr. Gelerts' rostral columns is seen.



THE POLAR BEAR represented above stands on the west end of the middle bridge fronting the Administration Building. It is the work of Mr. A. P. Proctor. It appears to be gazing across some imaginary field of ice, sniffing the air for scent of seals or unfortunate Arctic explorers.



THE POLAR BEAR illustrated above is the companion of the one also pictured on this page, and the creation of the same artist. He seems to await the decision of his brother whether or not the scent of dinner hangs in the breeze, and is in a passive attitude as his fellow is actively attentive. They are an ideal pair.



THE WHALING BARK "PROGRESS" and her kind in a few years will be looked upon as relics of a past age. Steam propellers are rapidly taking the place of sails, cannon-hurled darts of harpoons, and swift motor-driven launches glide silently up to the mammoth inhabitant of the arctic seas, the bending backs and straining muscles of rowers becoming picturesque memories. The "Progress" was built in New England in the year 1841, and was exhibited by the citizens of Bedford, Mass.



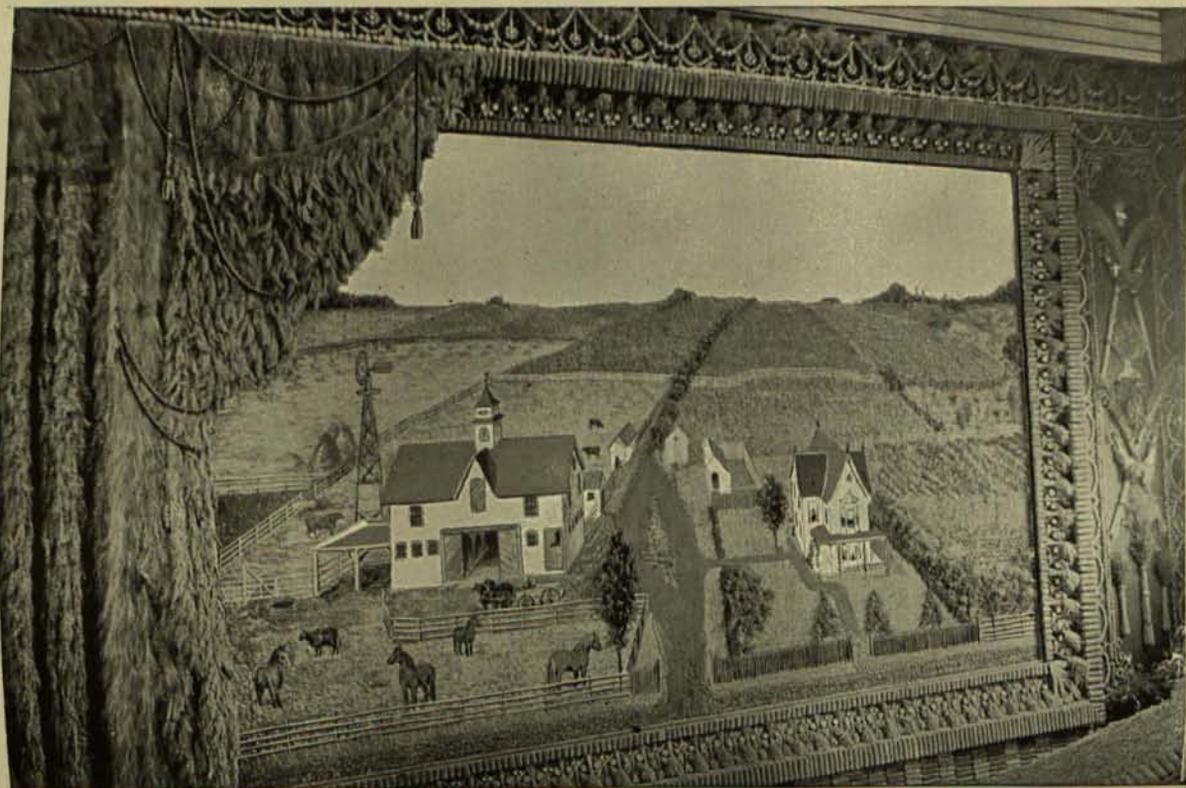
A BIRD'S-EYE VIEW OF THE JAVANESE VILLAGE is reproduced above, and gives a complete view of that most interesting and picturesque though somewhat unsubstantial village. The cool airiness of construction which characterizes the houses speaks well of the climatic conditions of Java, and proves the absence of such North American institutions as blizzards in that favored locality. There seems also to be little provision made against the inroads of the class of men who break through and steal, which may be accounted for as much from the small value of their household goods as from the honesty of the islanders.



THE MOORISH PALACE, situated on the Midway Plaisance, afforded a characteristic piece of Moorish architecture. The interior, with its ingenious arrangement of mirrors, suggested the marvels of Aladdin's Palace. Grottoes and fountains illuminated by colored electric lights, native attendants in picturesque costumes, artistic bronzes, rich rugs and hangings charmed the visitor, who for a consideration could view this home of North African luxury



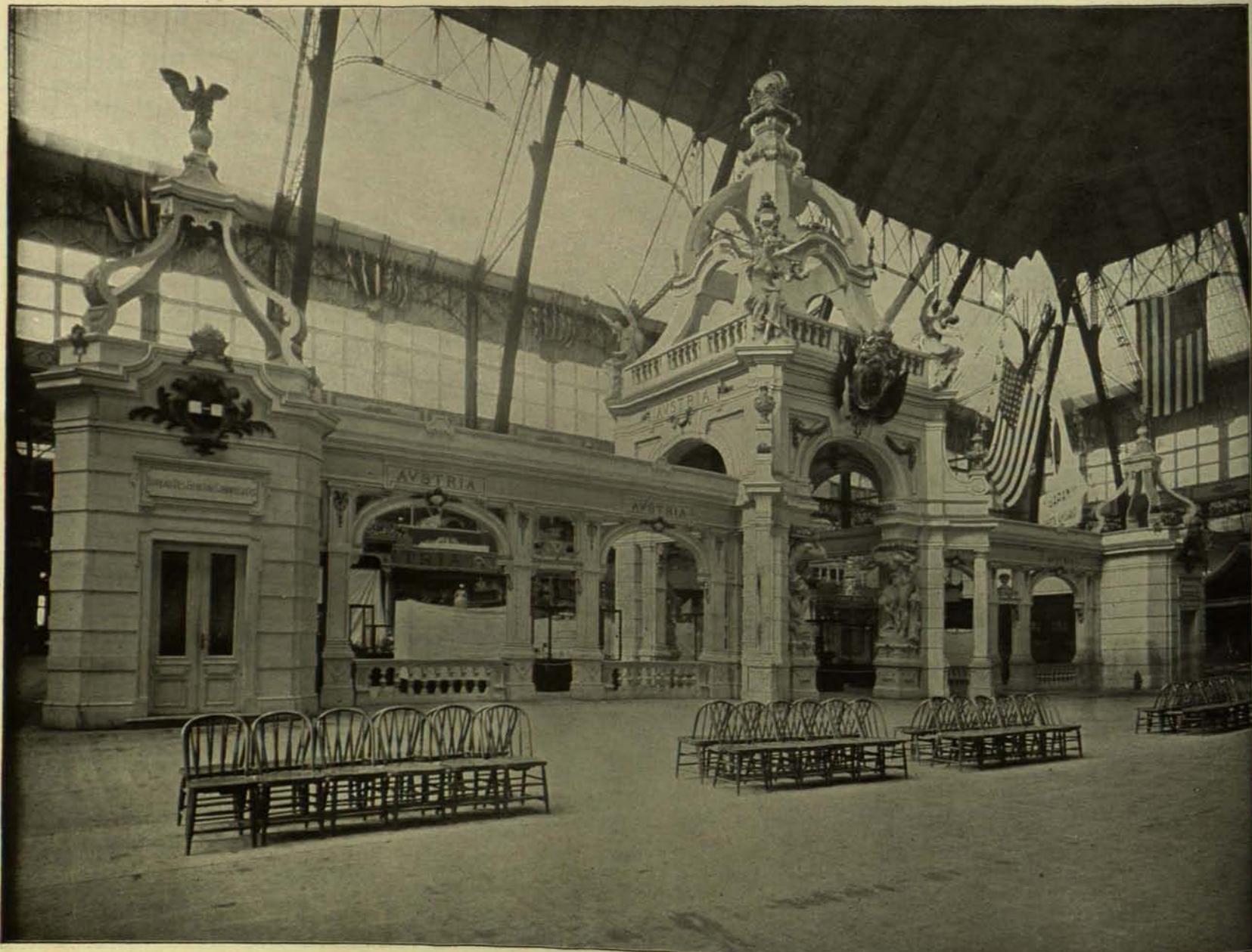
THE CLAM BAKE was one of the largest of the numerous restaurants scattered through the grounds. It had a seating capacity of 22,000 persons, and as well as supplying the wants of hungry multitudes was an addition to the architectural features of the grounds. It occupied a commanding position near the Fisheries Building, and from its upper stories afforded a lovely view of the lake and park.



THE PICTURE OF A FARM, reproduced above, is an unusual departure in the field of art. The effects are produced entirely by working in different colored grasses and other raw vegetable material. The result attained is very striking. It was exhibited in the Illinois State Building.



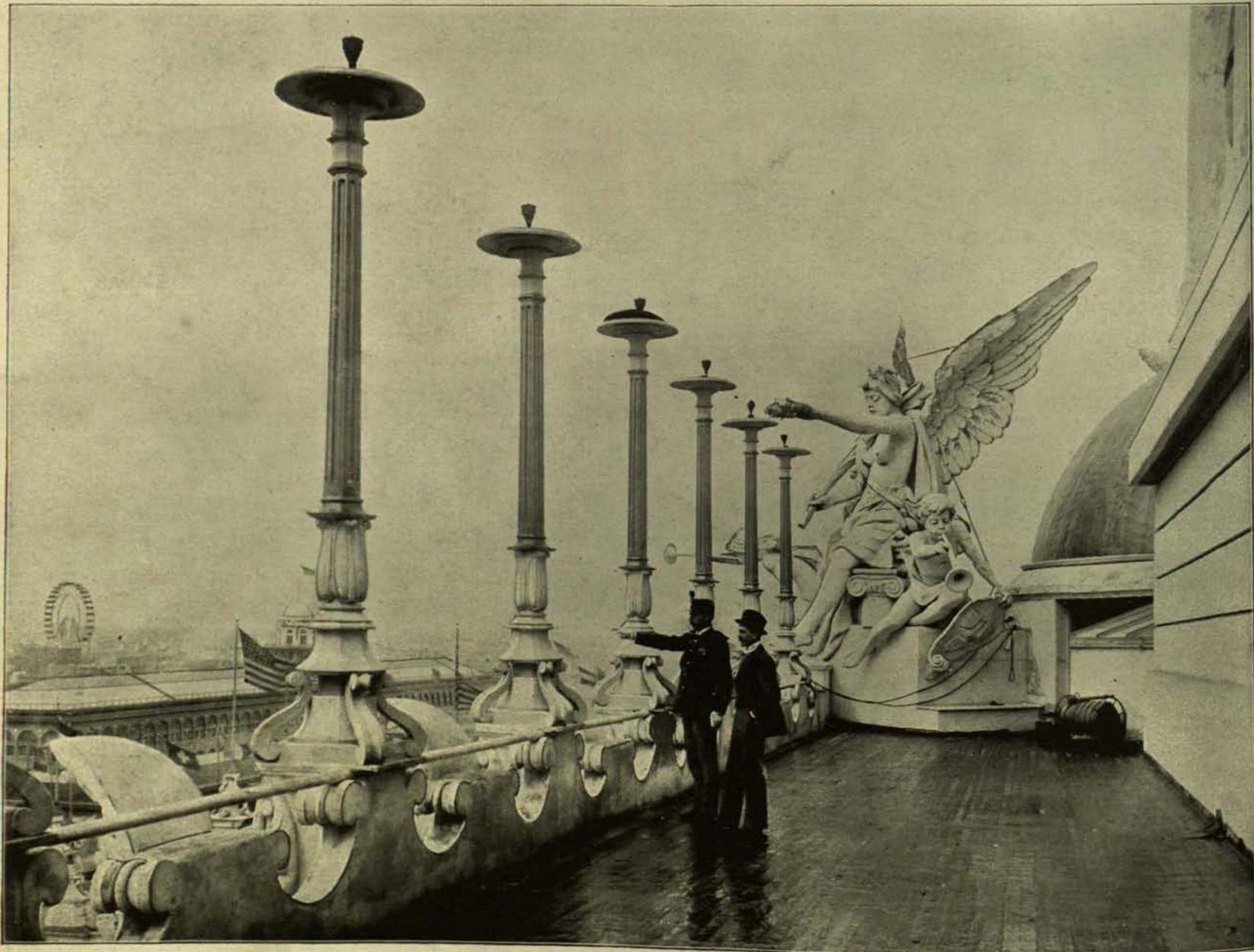
THE FLORIDA BUILDING possesses strong individuality and differs widely from any other in the grounds. It emulates the California Building in recalling the romantic period of America's conquest, being a reproduction of the ancient Spanish fortress at St. Augustine which figured in the warfare of three centuries. Its present name — Fort Marion — was given to it lately, its builders having originally christened it San Juan de Piños. Instead of munitions of war the fortress is filled with the peaceful productions of Florida, the exhibit of semi-tropical fruits being especially noticeable. On the building and display \$100,000 was expended.



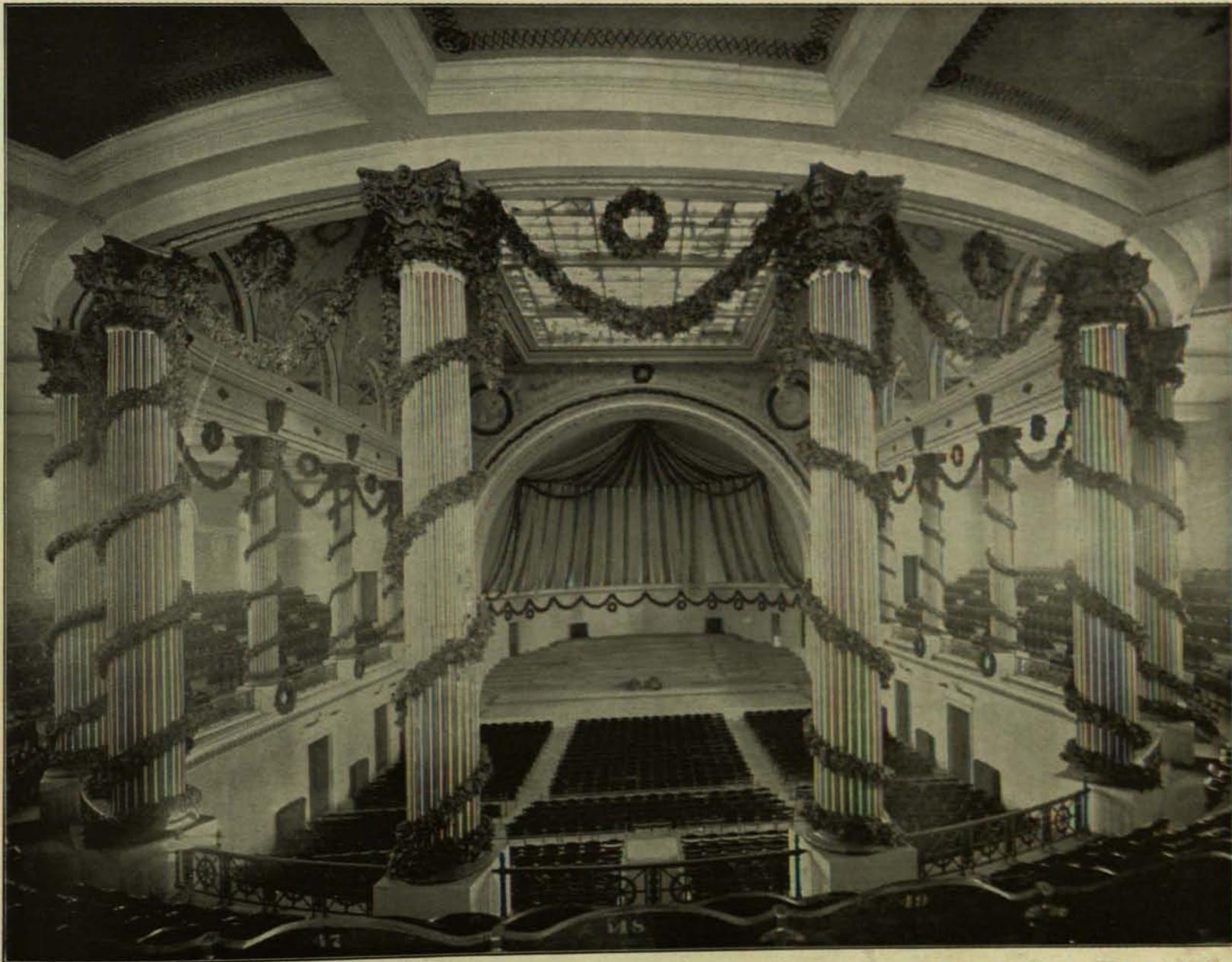
THE FAÇADE OF THE AUSTRIAN SECTION IN THE MANUFACTURES AND LIBERAL ARTS BUILDING was one of the interesting objects on "Columbia Avenue"—as the main roadway from north to south was called. It measured 120 feet in length, and the top of the main entrance rose to a height of sixty-five feet. It was in itself an exhibit of the highest order. The Austrian collection was chiefly remarkable for the great display made by Vienna wood-carvers, the exquisite gold, silver, and porcelain wares, textile fabrics, statuettes, etc.



A GENERAL VIEW OF THE WHITE CITY from the vantage-point afforded by Lake Michigan was beyond all power of description. To the left a monotone of blue water spread away to the horizon, where it met the sky it reflected. On the other hand, snow-white palaces, glistening golden domes, warm red roofs, banners noting the entire gamut of colors, the green of trees and grass obtruding here and there, together formed a scene the like of which never before charmed the eye of man.



THE VIEW FROM THE DOME OF THE ADMINISTRATION BUILDING is vast and entrancing. The illustration above shows what is to be seen from there when looking toward the northwest. The gaudy coloring of the Transportation Building first catches the eye, near at hand; beyond, towering high, the Ferris Wheel is a striking landmark, the interval being filled with a variety of buildings representing the architecture of nearly every country under the sun. The sculptured group represents "Fine Arts," and is one of the many beautiful products of Mr. Karl Bitter's skill that beautify the Administration Building.



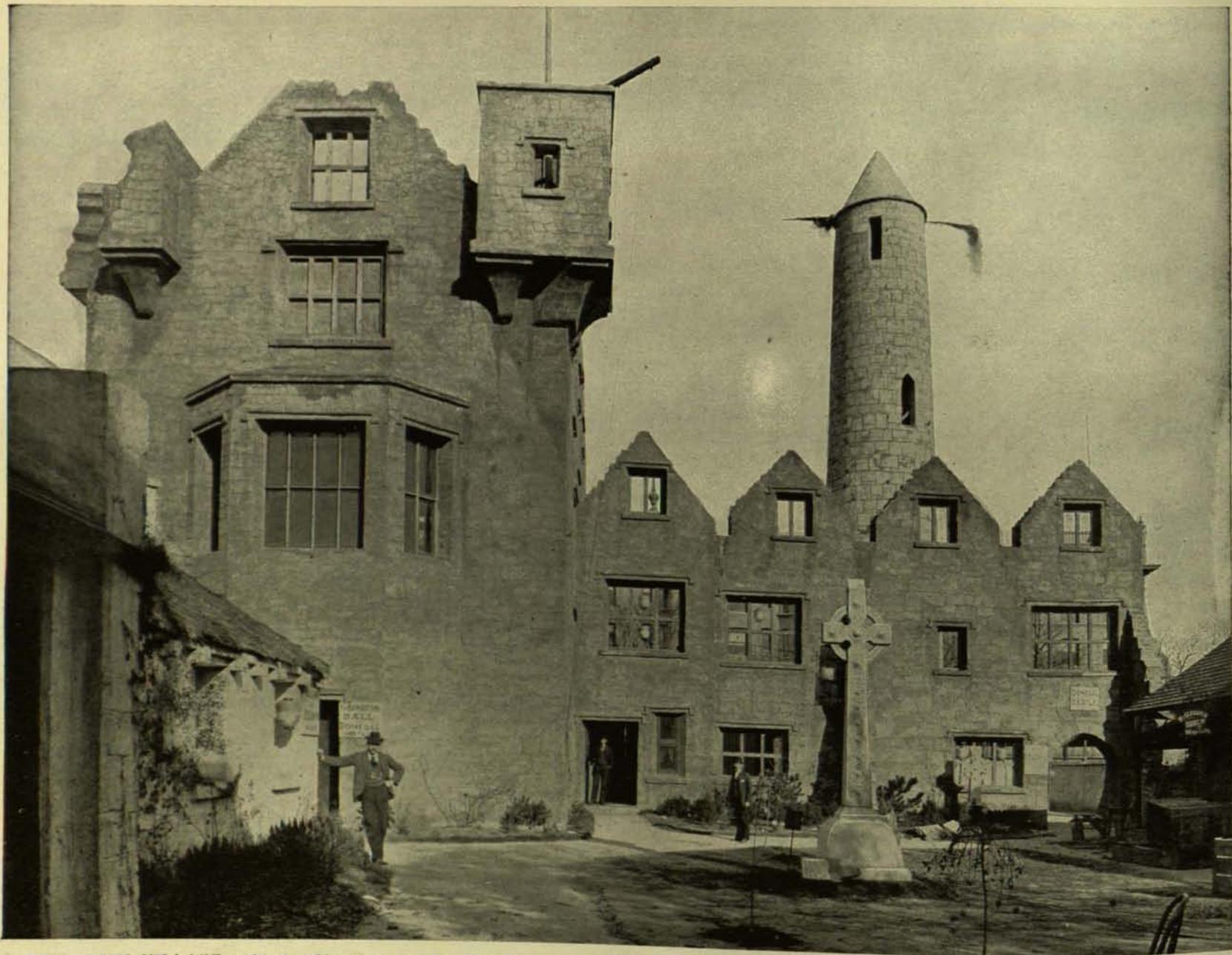
THE INTERIOR OF THE MUSIC HALL—especially when decorated for some gala performance, as in the above representation—was fully up to the high standard of beauty set by the artists responsible for the erection of the World's Fair buildings. The acoustic properties, also, were admirable. The faintest whisper could be heard from end to end of the auditorium, and the fortissimo of the entire orchestra caused no echo. There was seating room for 2,000 people besides accommodations for an orchestra of seventy-five pieces and a chorus of 300.



EARTH. The upper figure represents the imposing form of rock and bulk of mountain. The man below rests on a mammoth-tooth, and looks at his wife, who is wrestling for fruit with an ape. Thus the earth, at an age when man competed with brutes for possession, is exemplified. Mr. Karl Bitter, in this group, produced one of his greatest works. It graces the western entrance of the Administration Building.



THE WOODED ISLAND, with its colored flowers and green grass and trees, made a charming foreground for the southward view, which had for a background the nobly proportioned Administration Building, flanked by the Electricity Building to the left and the Mines and Mining Building to the right. As will be seen by the notice depicted at the right-hand corner of the illustration, the island was used as an exhibition ground for floricultural displays—home and foreign. At night, when lighted by thousands of colored bulbs, the place was a veritable fairyland.



THE IRISH VILLAGE under the able management of Mrs. Hart must not be confused with the other mentioned elsewhere. The entrance to this exhibit is through a reproduction of the famous St. Lawrence Gate of Dragheda. Within, Donegal Castle and one of the remarkable round towers built a thousand years ago are also reproduced, besides many other objects dear to the heart and eye of the Irishman. Spinning, weaving, lace-making, working in metals, and other industries as taught to the Donegal peasants by Mrs. Hart were carried on and the products sold. The many buildings were rich in treasures of Irish art and historic relics.



THE VILLAGE STORE, as represented in the Irish Industries Association's exhibit, is what is met with many times during a day's journey through the country parts of the Emerald Isle. The white, gravel-filled plaster on the walls, the straw-thatched roof, the windows glazed with small panes of glass, are all true to life; the pig of fiction being absent as it is in reality. Within, Irish wares were exposed for sale and found ready buyers.



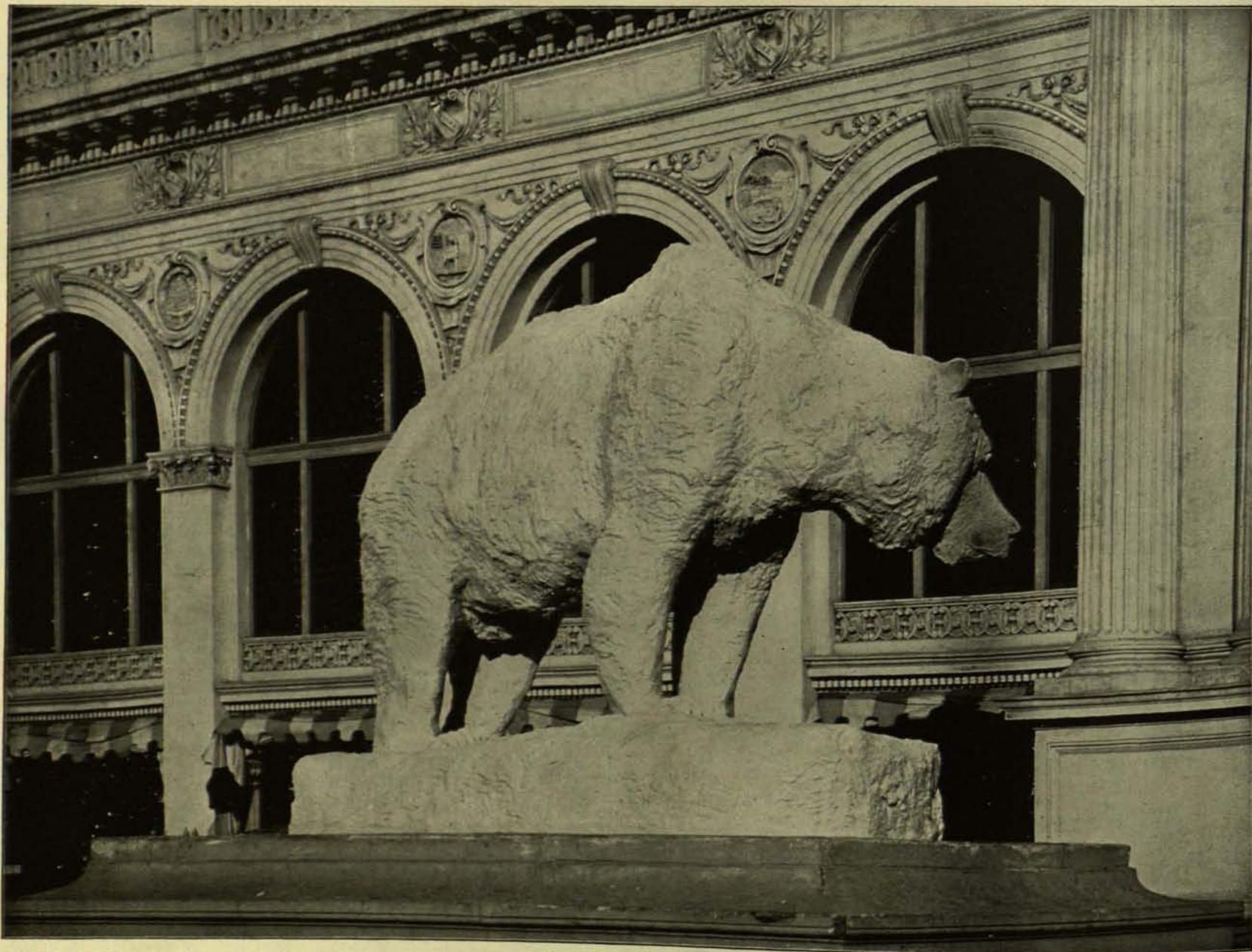
THE IRISH VILLAGE OF THE IRISH INDUSTRIES ASSOCIATION, under the presidency of the Countess of Aberdeen, proved to be a most interesting exhibit. Blarney Castle was reproduced, and the famous kissing-stone duplicated and laid in its almost inaccessible position, where it could be osculated for a consideration and after much muscular contortion. The famous Irish greeting, "Cead mile failte!" meaning "A hundred thousand welcomes!" graced the entrance, which represented the doorway of a medieval Irish castle. A grand display was made of the products of Irish brains and hands.



THE STATUE OF JUSTICE, made of solid silver, six feet in height and weighing 5,000 pounds, was the chief attraction of the exhibit made by Montana in the Mines and Mining Building. The selection of a model for this statue became almost a national question, the honor finally resting on the favorite actress, Miss Ada Rehan.



THE FOUNTAIN "INNOCENCE," exhibited by Mexico in the Horticultural Building, is a delightful piece of sculpture, the graceful pose and true proportions of the figure being exquisite. The purity of thought depicted in the face speaks charmingly of the innocence represented.



OLD EPHRAIM—by which title is known Mr. Kemeys' life-like representation of a grizzly bear—guards the bridge opposite the southwest corner of the Manufactures and Liberal Arts Building. He is depicted just as his quick ear catches some suspicious sound, and he stops to reconnoiter, prepared to fight or fly—probably the former—as circumstances may dictate. Beyond the statue a detail of the molding that ornaments the western façade of the Manufactures and Liberal Arts Building is well shown.



"A PRAIRIE KING," by which name Mr. Kemeys' statue of a buffalo is known, stands on the northwest corner of the bridge between Machinery Hall and Agricultural Building. He is an imposing figure, his shaggy, grim frontlet, short, thick horns, and ponderous head lowered menacingly as he paces round, keeping guard at the outskirts of the herd. The sculptor has here nobly perpetuated the form of an animal practically extinct.



THE FAÇADE OF THE GERMAN SECTION in the Manufactures and Liberal Arts Building was a noble work of art. The part above represented filled one of the angles formed by the crossing of the main road-ways running through the building from north to south and east to west. The commanding position thus afforded was fully taken advantage of by the German Government, which intrusted the work to Gabriel Sidel of Munich, who composed the façade there and re-erected it in position in Jackson Park.



THE TEXAS STATE BUILDING was erected through the munificence of the women of that State, who provided \$40,000 for the purpose and left the planning of it in the able hands of Mr. J. R. Gordon of San Antonio, who followed the traditions of the Lone Star State and constructed a building Spanish in character. The interior provided many large and handsome assembly rooms, besides many offices and a museum containing interesting historic relics. The surrounding lawn was tastefully planted with Texas vegetation, including the banana, palm, magnolia, orange, and other rare semi-tropical plants.



THE BUILDING OF INDIA is not directly a government undertaking, it having been erected by the private contributions of merchants in Hindoostan, whose efforts, however, were recognized by the rulers of that country in such a manner as to give the enterprise a semi-official character. The building is an exquisite specimen of eastern workmanship, the delicate tracery and graceful outlines being characteristic of the æsthetic tendencies of the oriental mind. It contained a rare collection of Indian productions.



THE SPANISH GOVERNMENT BUILDING has a favorable location facing Lake Michigan. It is a reproduction—somewhat smaller—of a section of the Silk Exchange at Valencia, the original building dating back to the year 1492—a time previous to the sailing of Columbus. Many relics of the great navigator were exhibited within its walls. where, also, the offices of the Spanish Commissioners had place, besides reception rooms for the entertainment of visitors.



THE MOORISH PALACE, FERRIS WHEEL, AND PERSIAN THEATER formed an interesting group, illustrating characteristics of three continents, Africa, America, and Asia. The Moorish Palace was the home of luxurious ease; the American wheel a marvel of mechanical construction and engineering skill—mental and muscular activity crystallized—while at the Persian Theater dimmed lights, soft music, and sensuous dancing held sway.



THE BIRD'S-EYE VIEW from the promenade on the north end of the roof of the Manufactures and Liberal Arts Building embraces a vast variety of architecture. Underfoot the great United States Government Building is spread out; beyond, the Fisheries Building partly hides the Brazilian Building and the Marine Café; to the left the Illinois Building edges the waters of the Lagoon which flow on to the classic Art Building that stands out against the misty background of Chicago. Dim in its pall of settling smoke.



THE LIBBEY GLASS WORKS was one of the few purely American exhibits on the Midway Plaisance. The many processes of glass-making, from the first, when oxide of lead, lime, and sand are mixed, to the last, when the polishing of the finished article takes place, were performed in public. An attractive feature was the glass-blowing, also the glass-spinning, where threads of the material are drawn out so fine that they can be woven into fabrics of strength and beauty fitted for making dresses, napkins, etc.



THE CHINESE THEATER, JOSS HOUSE, AND RESTAURANT was an exhibit largely patronized by sight-seers. The theatrical performances were remarkable for the rich and exquisitely colored clothing of the actors and the clever impersonation of female characters by young men. The orchestra was pronounced by Celestials to be of the first excellence, but to the differently trained ear of the American musician it was not pleasingly harmonious. The Joss House contained an assorted collection of gods of unquestionable omnipotence, if their ferocity of expression was any indication of their power.



"VENUS OF THE OCEAN RISING" is the title of the above beautiful group, which was a German exhibit situated beside the German Government Building on the Lake Front. The hammered metal work which decorates the pedestal shows the highest artistic skill, and is a worthy specimen of that branch of art which has reached such perfection in the hands of the Germans.



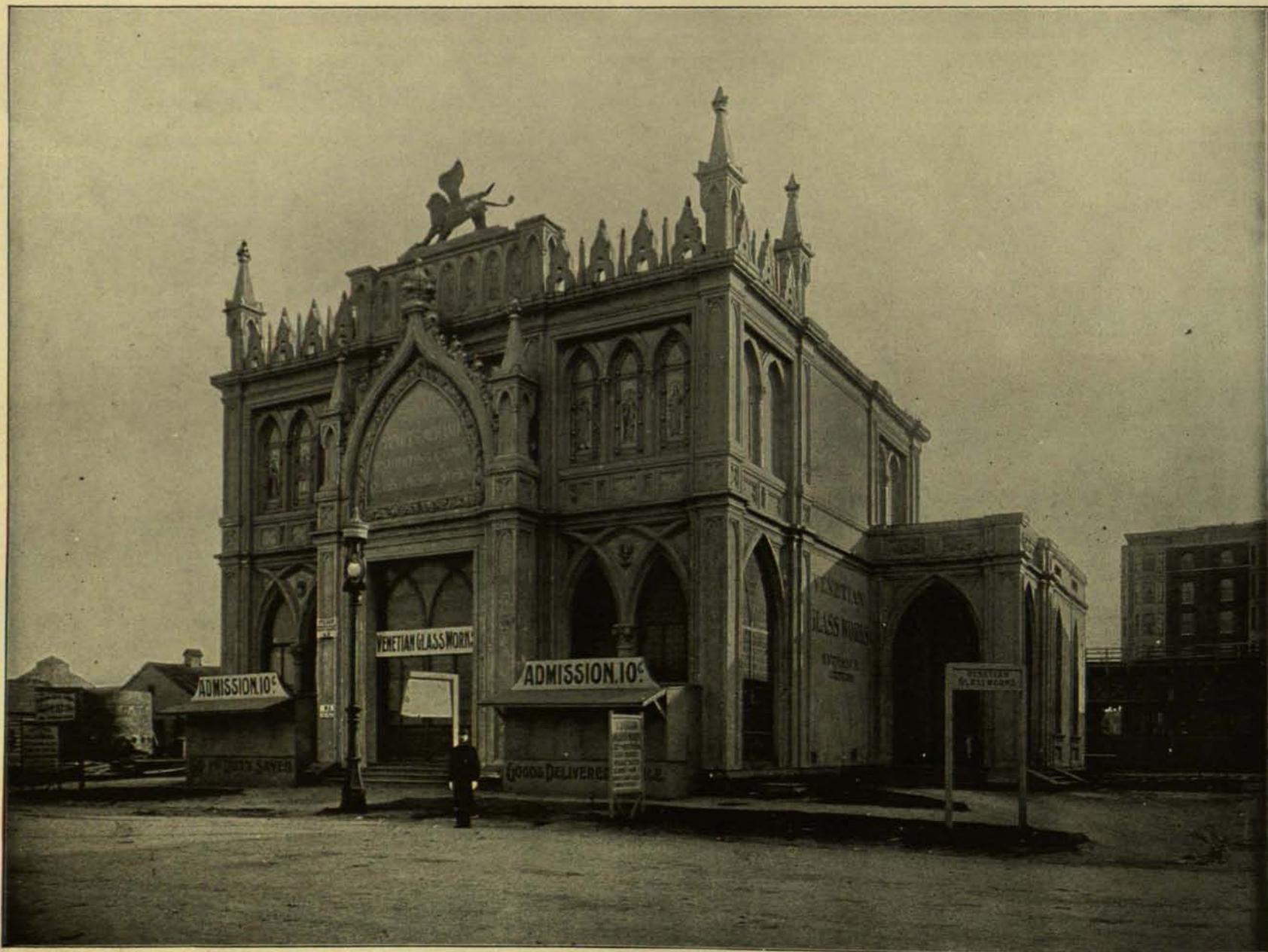
THE VIEW FROM THE ROOF OF THE MANUFACTURES AND LIBERAL ARTS BUILDING toward the northeast included the U. S. Naval Exhibit, the British Building, the Clam Bake, the Government buildings of Canada, Spain, and Germany, and underfoot the tents of a military encampment. Lake Michigan, glittering in sunlight or tossed by storm, formed a fitting background to the striking scene.



THE EGYPTIAN TEMPLE OF LUXOR, situated at the western end of the Cairo Street, was not only of interest to the casual visitor, but was pronounced by the learned in archæology to be of great scientific worth, because of it being so truthful a reproduction of one of the most important of the buildings of prehistoric erection as well as for the value of the antiquities exhibited within its walls. The historical paintings on its outer walls are well shown in the above illustration.



THE WORLD'S CONGRESS OF BEAUTIES, as conspicuously stated on the building, was composed of forty ladies from forty lands. The houri of Arabia vied with the blue-eyed blonde of Saxony, the dreamy languor of the daughters of the Orient contrasted with the bright vigor of Western maidens, the vivacity of the French demoiselle with the serene calmness of her German neighbor. It goes without saying it was an exhibition largely patronized by the sterner sex, and at the same time one of deep interest to ladies, from the fact that the national representatives were clothed in habiliments from the establishment of the immortal Worth.



THE VENETIAN GLASS WORKS surmounted by the winged lion of St. Mark—the emblem of Venice—was one of the striking buildings on the Midway Plaisance. Thirty artists produced the blown-glass wares for which Venice is famous. Vases, reproductions of art treasures contained in European museums, etchings, mosaics, etc., were made in view of visitors, and proved an exceptionally attractive exhibit.



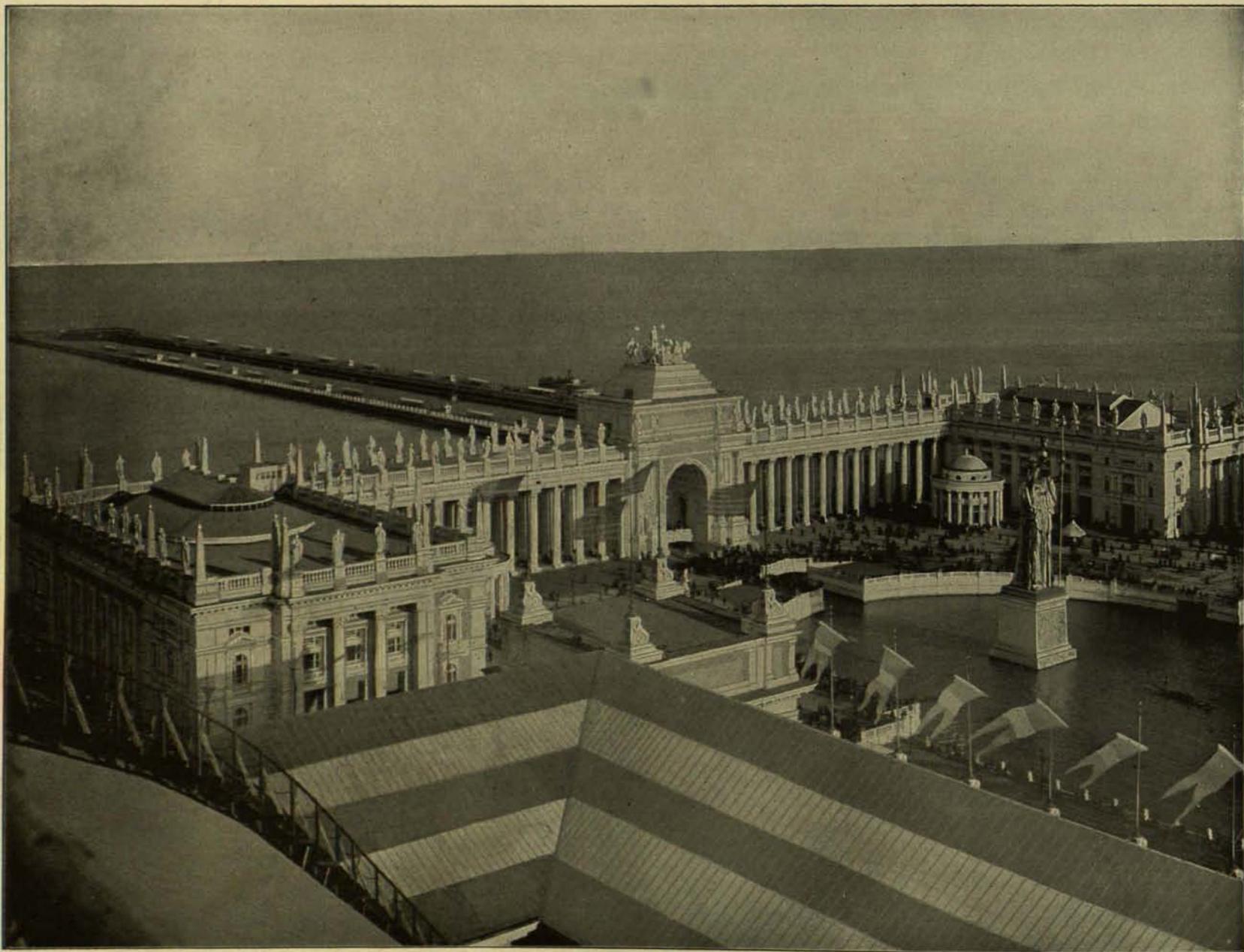
THE INTERIOR OF THE CASINO and the stairway leading from the ground floor upward is represented in the above illustration. The ground floor contained baggage-rooms, lavatories, parlors, etc., in charge of the Public Comfort Bureau. On the first floor above was a restaurant with a seating capacity for 1,500 persons. The kitchen and a café was on the third floor. The Casino was situated at the south end of the Peristyle, and its exterior is described elsewhere in this volume.



FETOAI AND LOLOA, the two Samoan girls depicted in the above illustration, were well-known inhabitants of the Midway Plaisance. Fetoai, the young lady seated on the chair, was chosen as best representing her countrywomen, and from her a cast was made for the Columbian Art Museum, and also for the Smithsonian Institution. Her charms will thus be perpetuated in this country, and the sorrow felt at the loss of two such charming representatives of Samoan society somewhat mitigated.



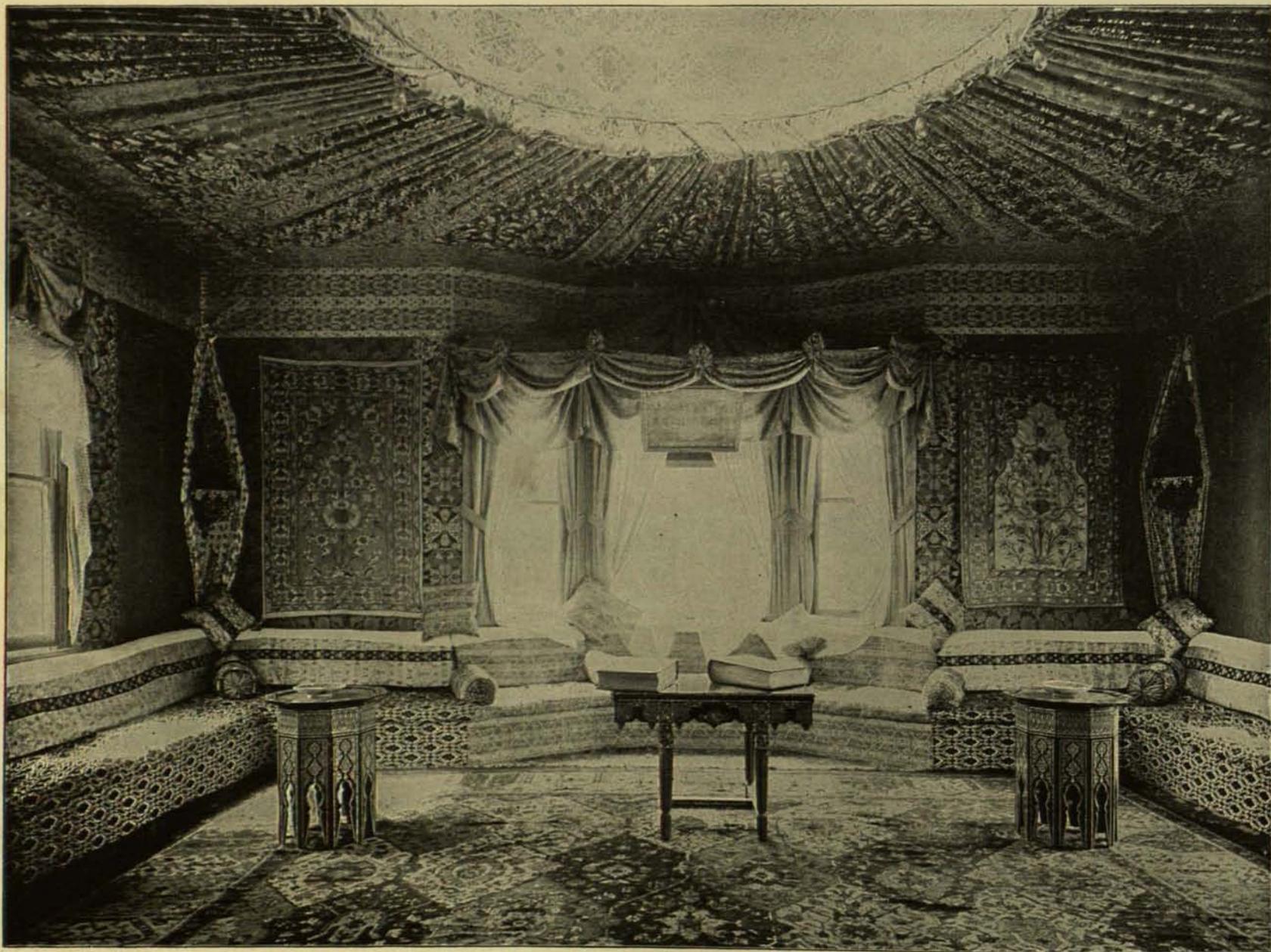
THE KING OF THE FOREST—the noble elk—is reproduced with a life-like truth to nature by Mr. A. P. Proctor in his four statues that stand in front of the Administration Building. The artistic force with which the graceful form and nervous alertness of the animal are depicted is beyond all criticism. To the left one of Mr. Gelert's powerful rostral columns is seen. The *rostra*—or prows of ships—are clearly silhouetted, and Neptune, clear-cut against the sky, stands proudly surveying the grand scene surrounding him—the result of discoveries made by his votaries four centuries ago.



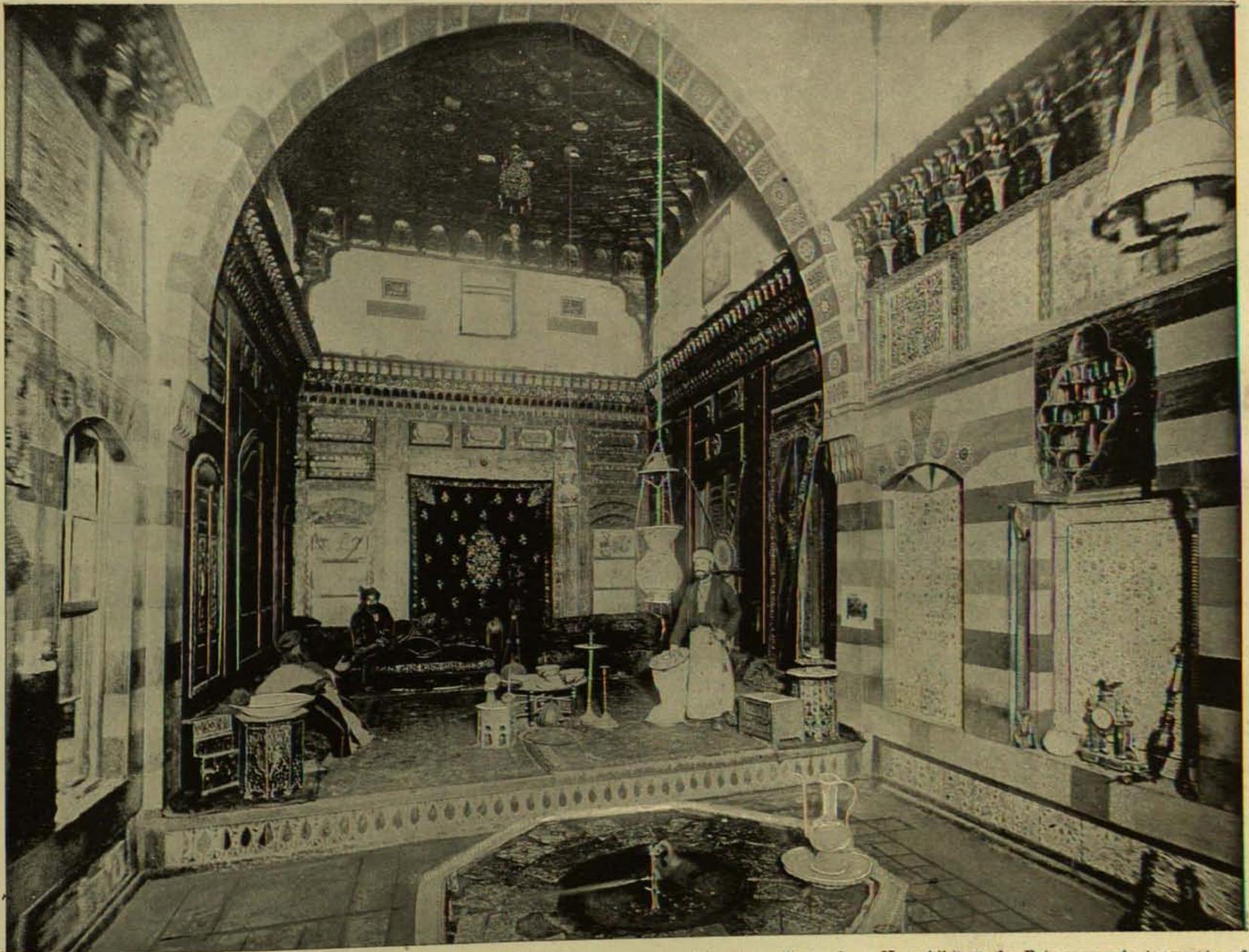
THE EASTERN END OF THE COURT OF HONOR, French's colossal Statue of the Republic, the Peristyle, surmounted by the Quadriga and flanked by the Casino and Music Hall, and the Pier, bearing the Movable Sidewalk, stretching out into the blue of Lake Michigan, together compose the view that charms the observer looking southeast from the roof of the Manufactures and Liberal Arts Building. The above illustration strikingly reproduces the ensemble.



THE ENTRANCE TO THE IRISH VILLAGE, the exhibit of the Irish Industries Association—a society that has done so much toward helping the Irish peasantry to help themselves—is well worthy of special illustration. It is an exact reproduction of the doorway of King Cormac's chapel at the Rock of Cashel, of historic fame. The chapel was built in those days when Ireland was divided among a number of petty kings who were continually at war with each other, and, as is shown by the architecture, the pious Cormac did not forget the question of defensive strength when building his place of worship. The words over the doorway, as explained elsewhere, are Celtic for "A hundred thousand welcomes!"



THE RECEPTION ROOM IN THE TURKISH GOVERNMENT BUILDING was characteristic of the nation which provided it. A fine appreciation of harmony of coloring was one of the most striking features. Almost every note in the gamut of colors was struck, and yet no discord was produced, the result being a richness altogether satisfying. The perfection of detail was no less remarkable than the attention to general effect. Every stitch in the intricate embroideries seemed to be the result of thought, and placed with distinct purpose.



A ROOM IN A DAMASCUS PALACE reproduced in Jackson Park is the subject of the above illustration. No exhibit at the Fair conveyed a better idea of oriental luxury than this apartment. The odor of rose-water filled the air, soft carpets deadened sound, cushioned divans suggested repose, everything bespoke thought for the comfort of the body, if starvation for the mind. The sudden transition from the bustle and glare of the Fair Grounds to the scented dusk of this room was one of the most startling experiences afforded by the White City.



THE JAVANESE TEA HOUSE, situated in the Javanese Village, on the Midway Plaisance, was a favorite resting-place where light refreshments were to be had. The natives understand the making of tea, coffee, and cocoa as few other people do, and they served these products of their island in their cool, darkened house with a neatness and quietness that were very refreshing after the glare and bustle of the Fair Grounds.



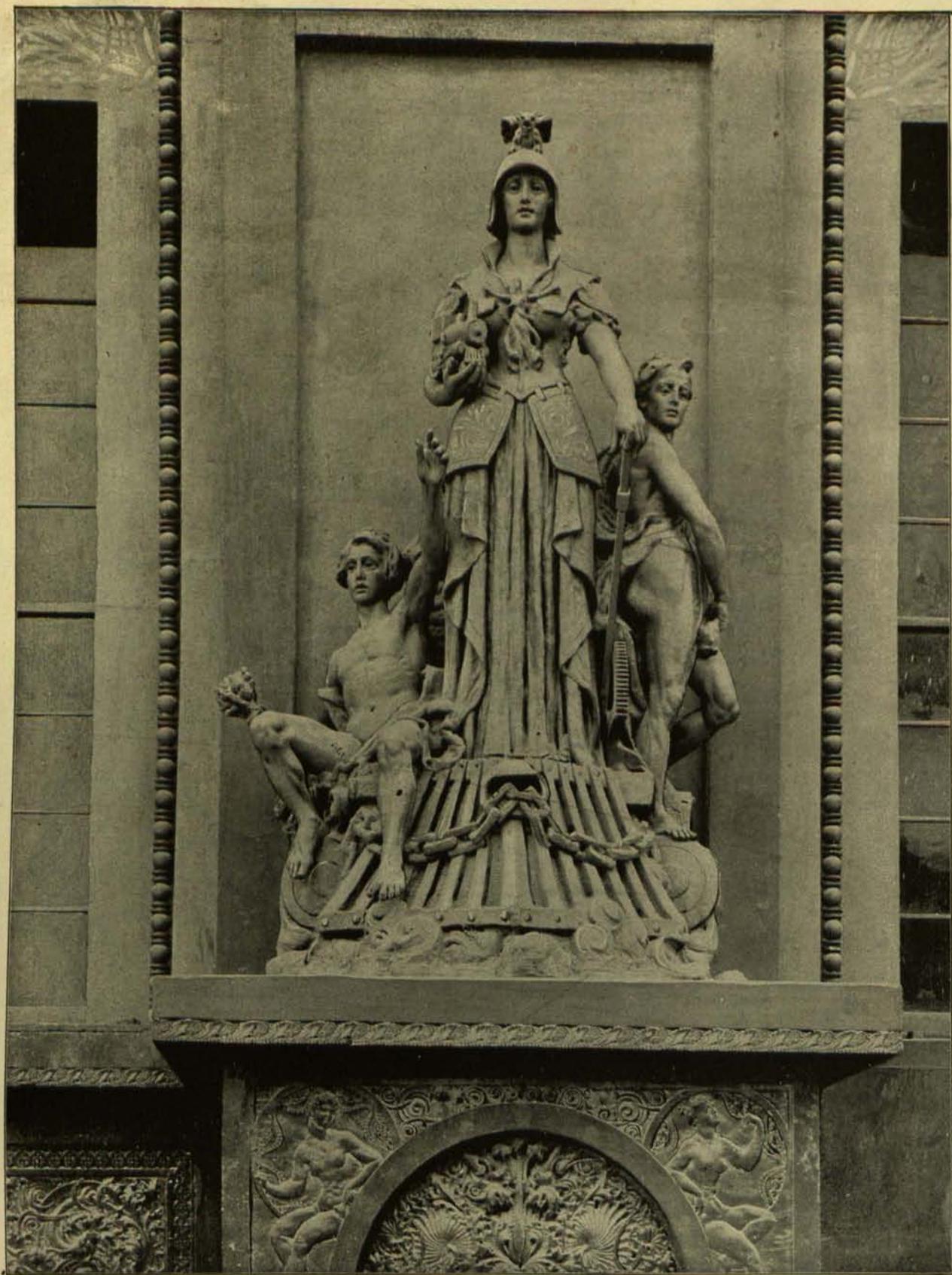
THE ENTRANCE TO THE IRISH VILLAGE (Mrs. Hart's) is a reproduction of the historic St. Lawrence gate of Drogheda, Ireland, which was built in the year 1400, and has since been the scene of many a hard-fought battle. The interior of the village afforded a variety of interesting exhibits, which have been treated of elsewhere in this volume.



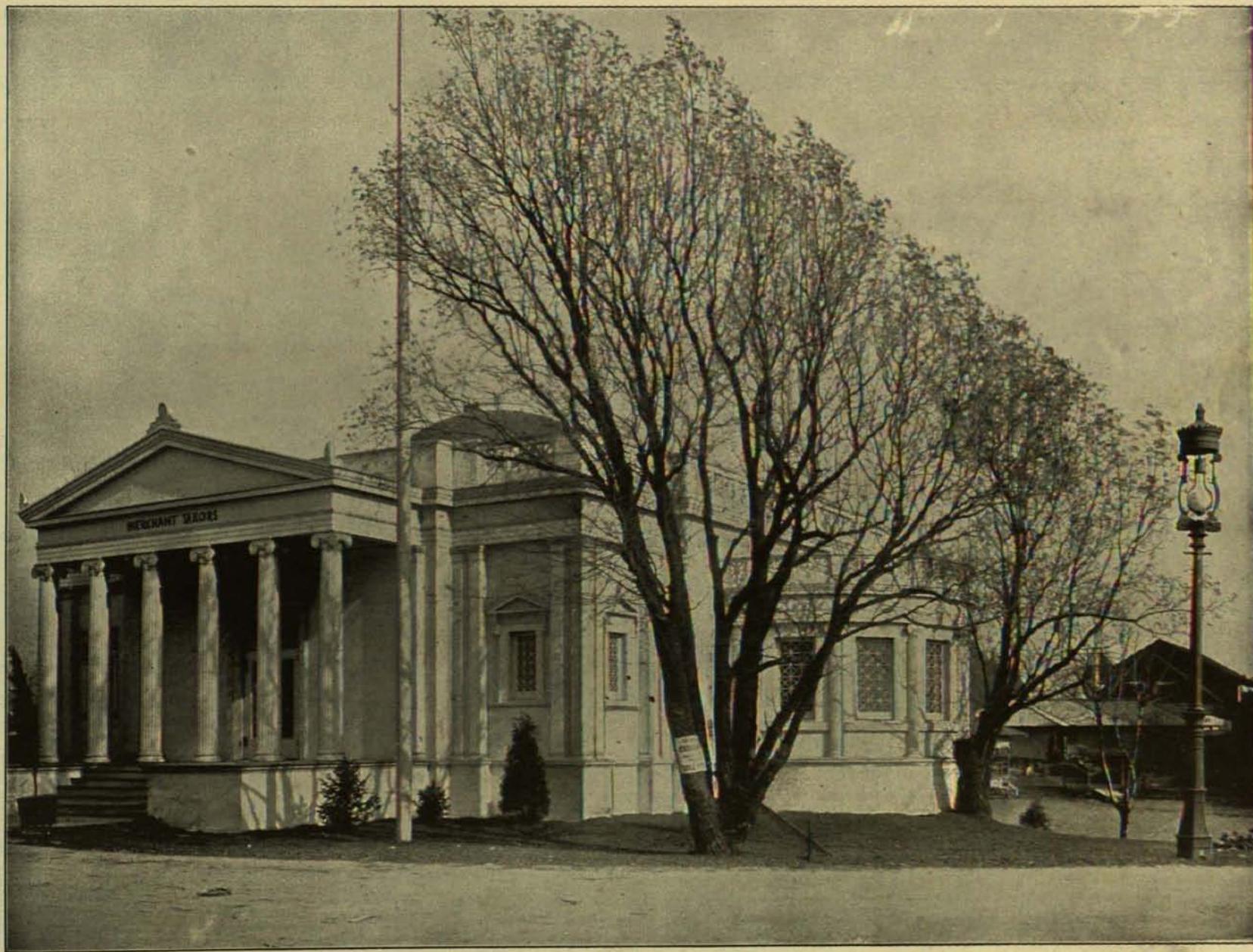
"NAVIGATION," or "Transportation by Water," is one of the charming groups, the work of Mr. J. J. Boyle, gracing the Transportation Building. "Navigation," the central figure, stands on the prow of a ship, her left hand on the steering wheel. To her left, "Conquest," sword in hand, is ready to seize what "Navigation" leads to; while on the other hand, "Commerce" — in other words, Civilization — bearing the sign of Mercury, stands prepared to assert her sway in newly discovered lands.



THE EASTERN COLONNADE OF THE FISHERIES BUILDING, which joined the outlying aquarium to the main building, is reproduced above. The details of ornamentation are clearly seen, and show the artistic faithfulness with which Mr. Cobb—the architect of the building—clung to the idea of grouping marine forms to produce effect. The colonnade provided a delightfully cool resting-place during the hot days of summer.



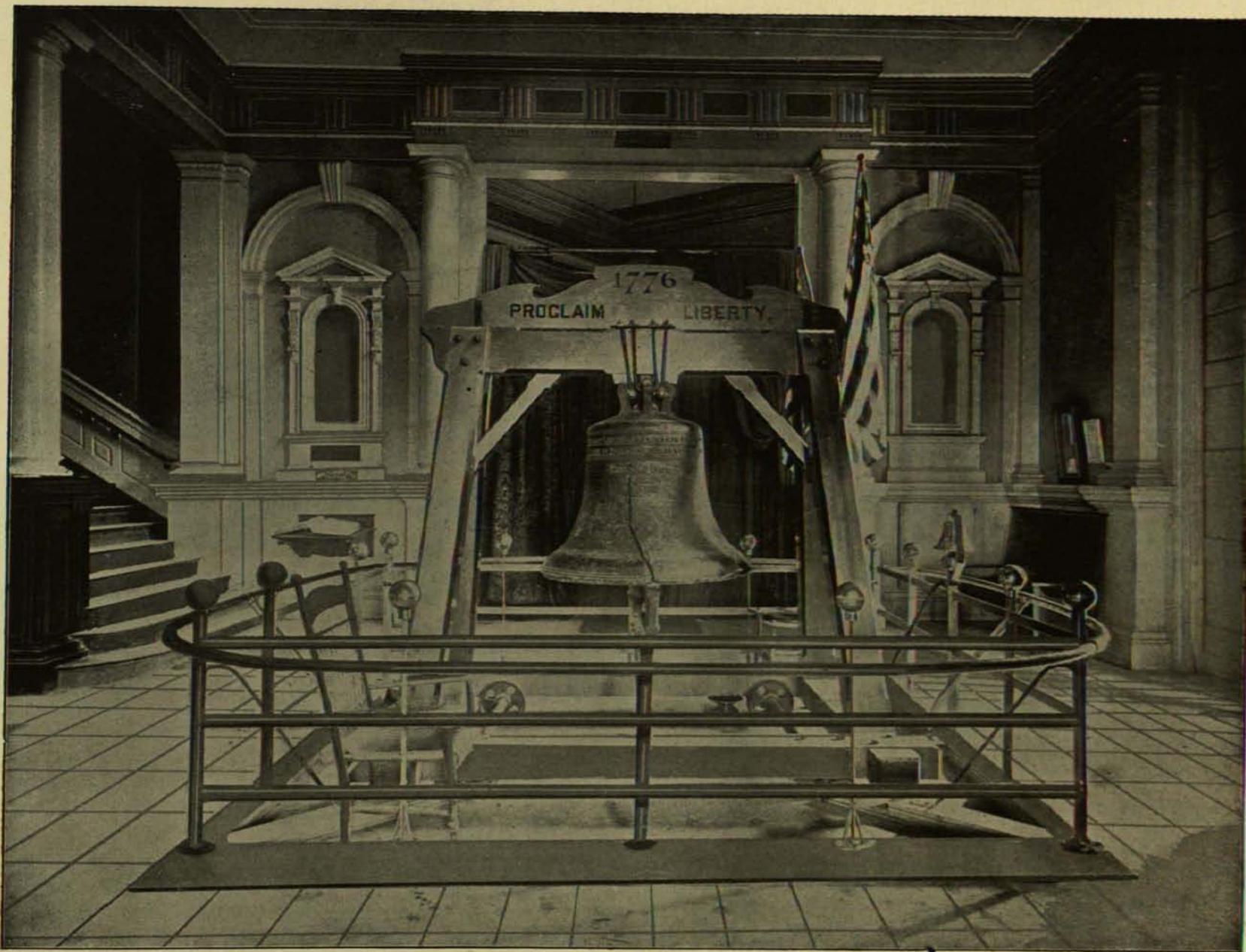
"LAND TRANSPORTATION" is represented by Mr. J. J. Boyle, in the above-depicted group, as an armor-clad female figure, standing on the pilot of a locomotive, grasping the lever. To emphasize the symbolism, she carries in her hand a small locomotive and wears on her head a metal helmet, topped by a winged dragon, emblematic of fire. On her left stands "Mechanical Industry" and on her right "Agriculture," both of which are made prosperous by her aid.



MERCHANT TAILORS' BUILDING is beautifully located on the west edge of the northern extension of the Lagoon. It is a reproduction of one of the Greek temples of the Erectheum at Athens, which was built about the year 410 B. C., planned by Pericles and erected under the supervision of the great sculptor Phidias. It covers a space 94 feet square, and the interior is exquisitely finished in cream and gold, decorated with painted panels representing the eight great historical epochs, beginning with Adam and ending at the present day.



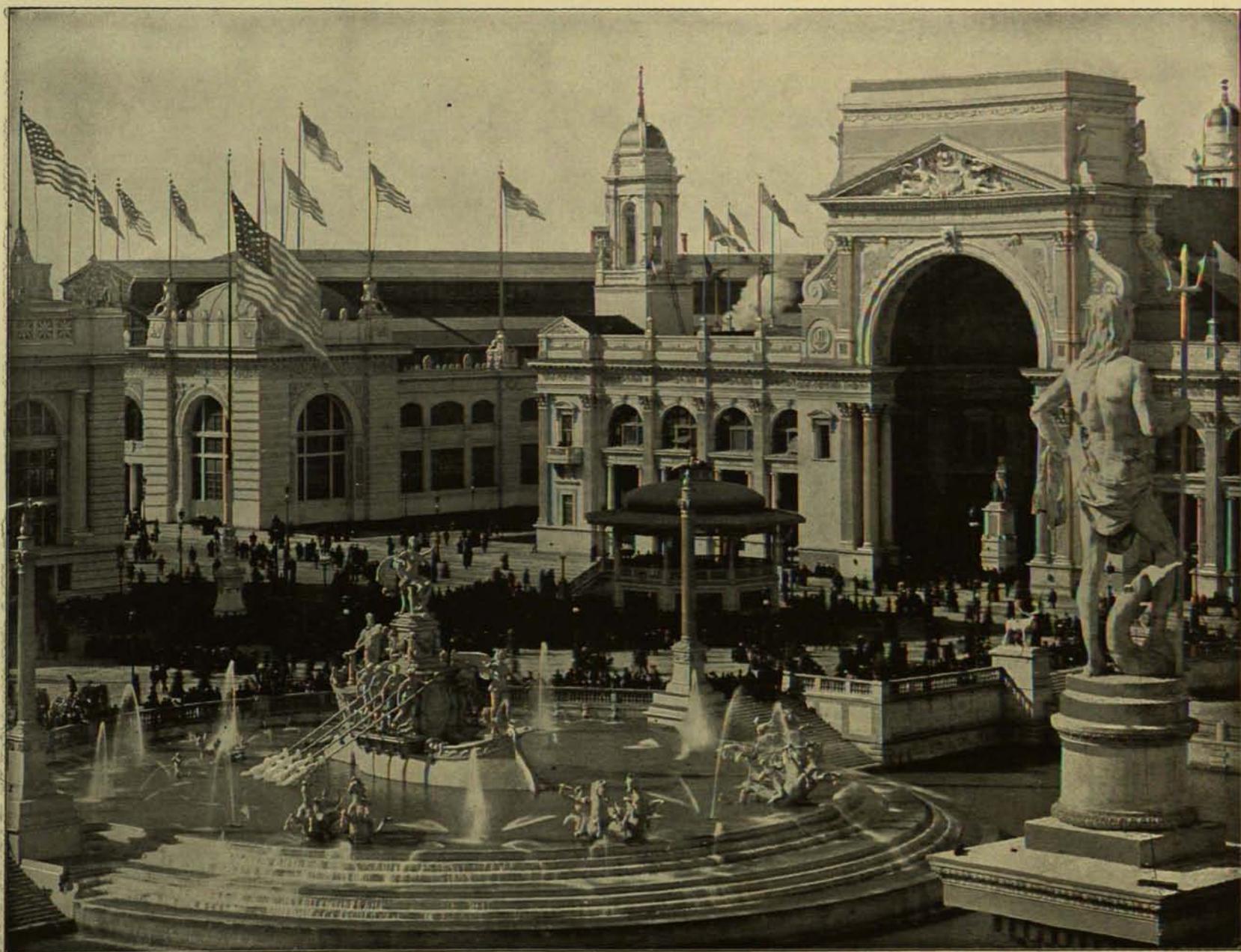
EARTH. A woman proudly holding aloft a crown of pearls and precious stones tells how man forces from the earth all that is exquisite and valuable. Beneath her a strong man is breaking the rock to procure the raw material. At her right is a youth who smilingly carries a basketful of fruit, flowers, and grain. It is one of the delightful groups, the work of Karl Bitter, adorning the Administration Building, and representing the four elements.



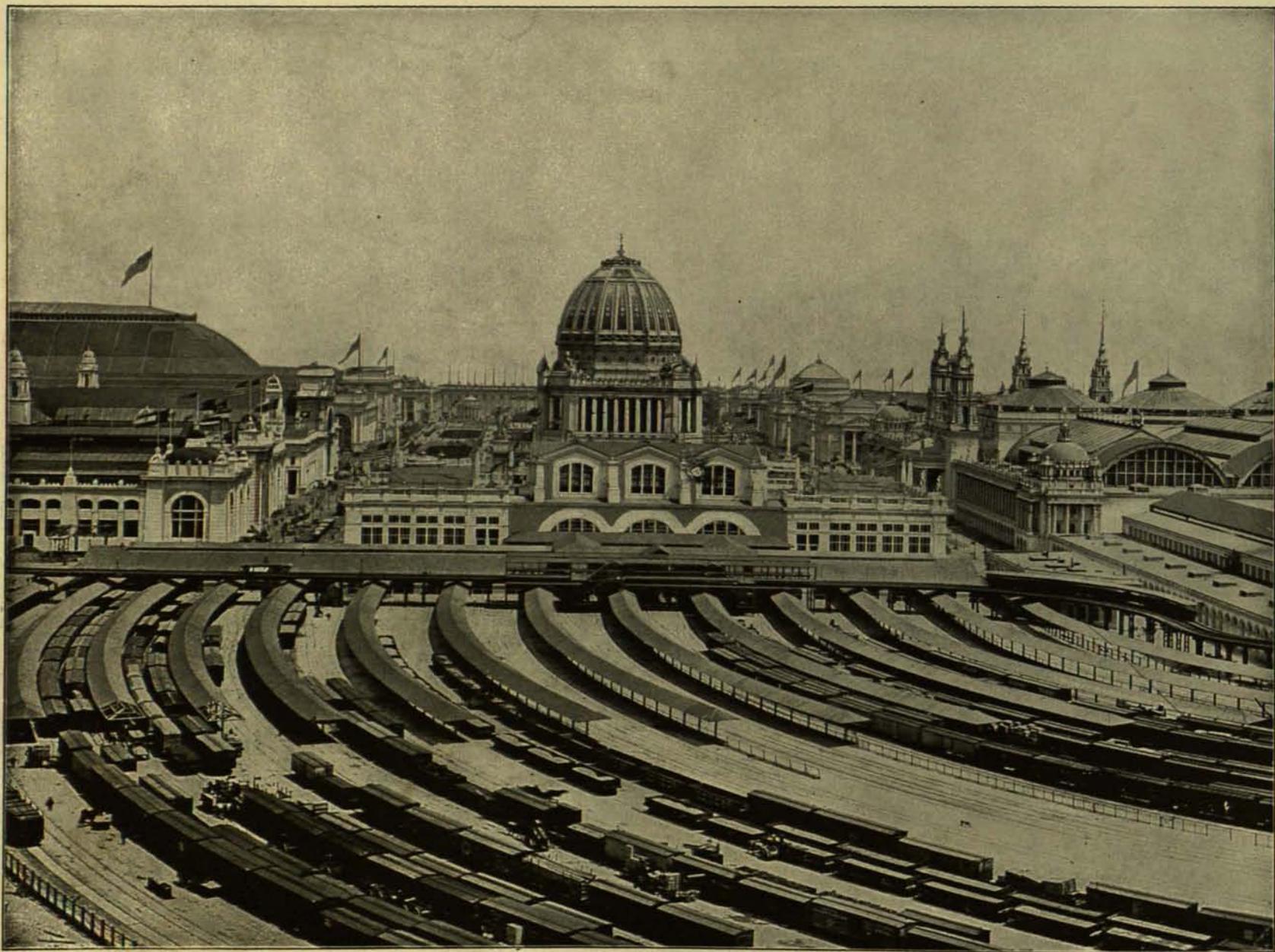
LIBERTY BELL, to Americans, was one of the great attractions at the Fair. Its tongue proclaimed to the world the birth of a new liberty more than a century ago, and, though time has not dealt kindly with it, its age-broken tones are dearer to the people of this land than the clearest note chimed by newer bells. It was housed in the Pennsylvania State Building, and guarded day and night by watchmen from that State.



THE ART PALACE in all the charm of its serene beauty is well depicted in the above illustration. It would seem almost impossible to convey in words the enchantment that is produced by this delightful creation of Mr. C. B. Atwood's. Its Ionic chasteness and simplicity, its true proportions and tasteful decoration, speak for themselves more strongly by far than anything that can be said in its praise. Its detail is treated of elsewhere in this volume.



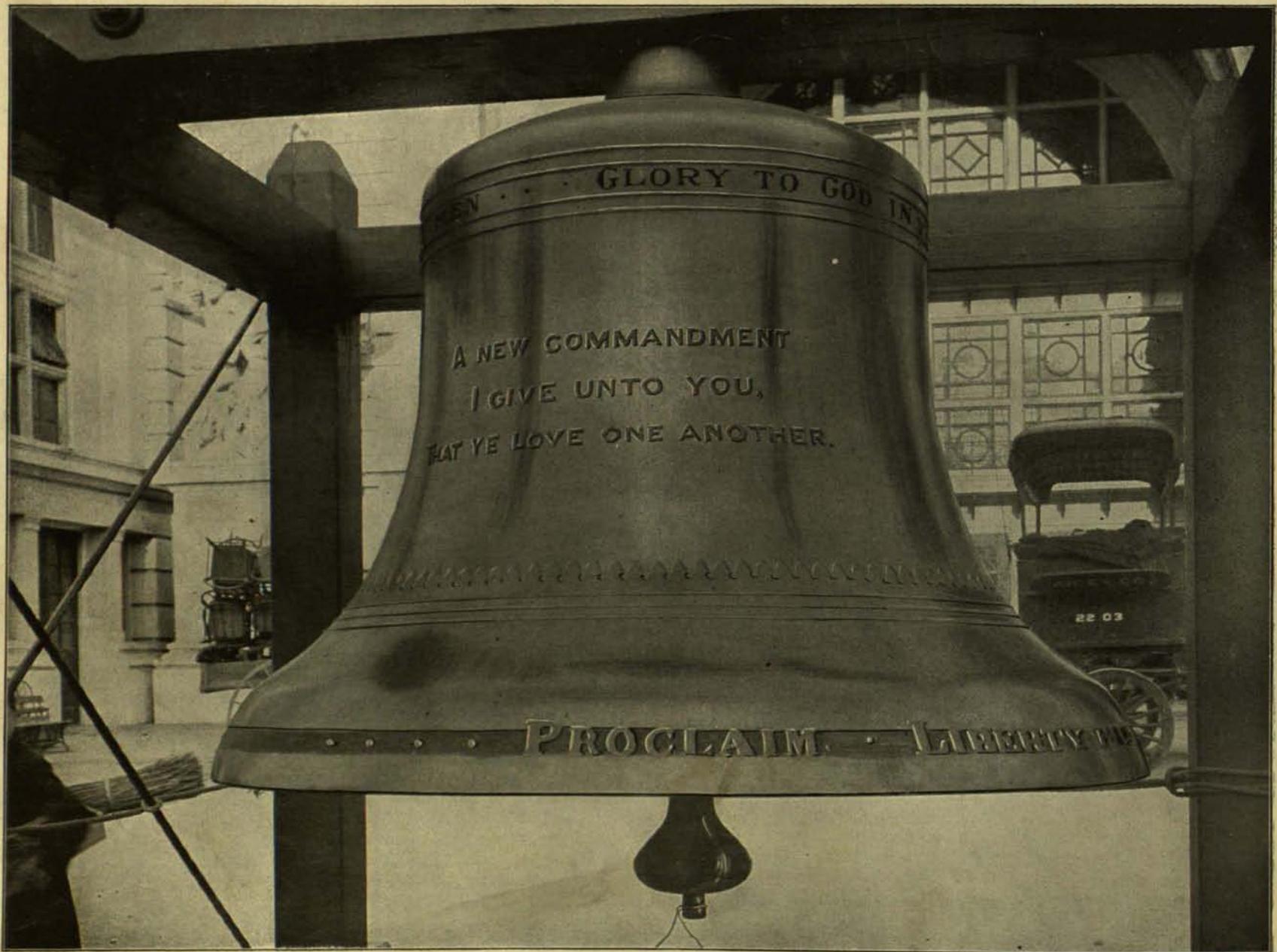
A BIRD'S-EYE VIEW OF THE COLUMBIAN FOUNTAIN—known popularly as the MacMonnies Fountain—shows the general scope of the work with a completeness unattainable on the level. The above illustration reproduces the view from the balcony at the northwest corner of the Agricultural Building. To the right, level with the eye, Neptune, trident in hand, stands on the apex of the Rostral Column; beyond, the southern façade of the Electricity and a part of the Mines and Mining Building are seen, while to the extreme left is shown a corner of the Administration Building.



THE TERMINAL DEPOT AT THE EXPOSITION, as well as being noted for the beauty of its architecture — which is illustrated elsewhere in this volume — is a model of utility. The vast accommodations afforded trains bringing visitors to the Fair is well seen in the above illustration. The view beyond is one of the most magnificent afforded by Jackson Park, including as it does a panorama of the Court of Honor with the blue waters of Lake Michigan for a background.



A BIRD'S-EYE VIEW OF THE FAIR GROUNDS from the roof of the McKay Spectatorium, as shown above, included practically all the buildings in Jackson Park. The varied architecture and tinting, the domes silhouetted against the sky, the green grass and trees, and the blue waters of Lake Michigan together formed a combination of form and color with certainty surpassing anything else the world can show to-day.



NEW LIBERTY BELL. This illustration fittingly closes this series of World's Fair Views. Relics of past wars, weapons made for the slaughter of man by his brother man, bullets molded for his death, have been fashioned into this full-toned bell whose tongue proclaims liberty and commands men to love one another. The metal does not now vibrate to the sound of battle and shock of shot and shell, but sweetly chimes a song of peace and good will to the nations gathered in harmonious concord among the snowy palaces of the White City. May its hymn long guide men, and Chicago prove to have been the birthplace of a new Liberty leading to eternal peace.

