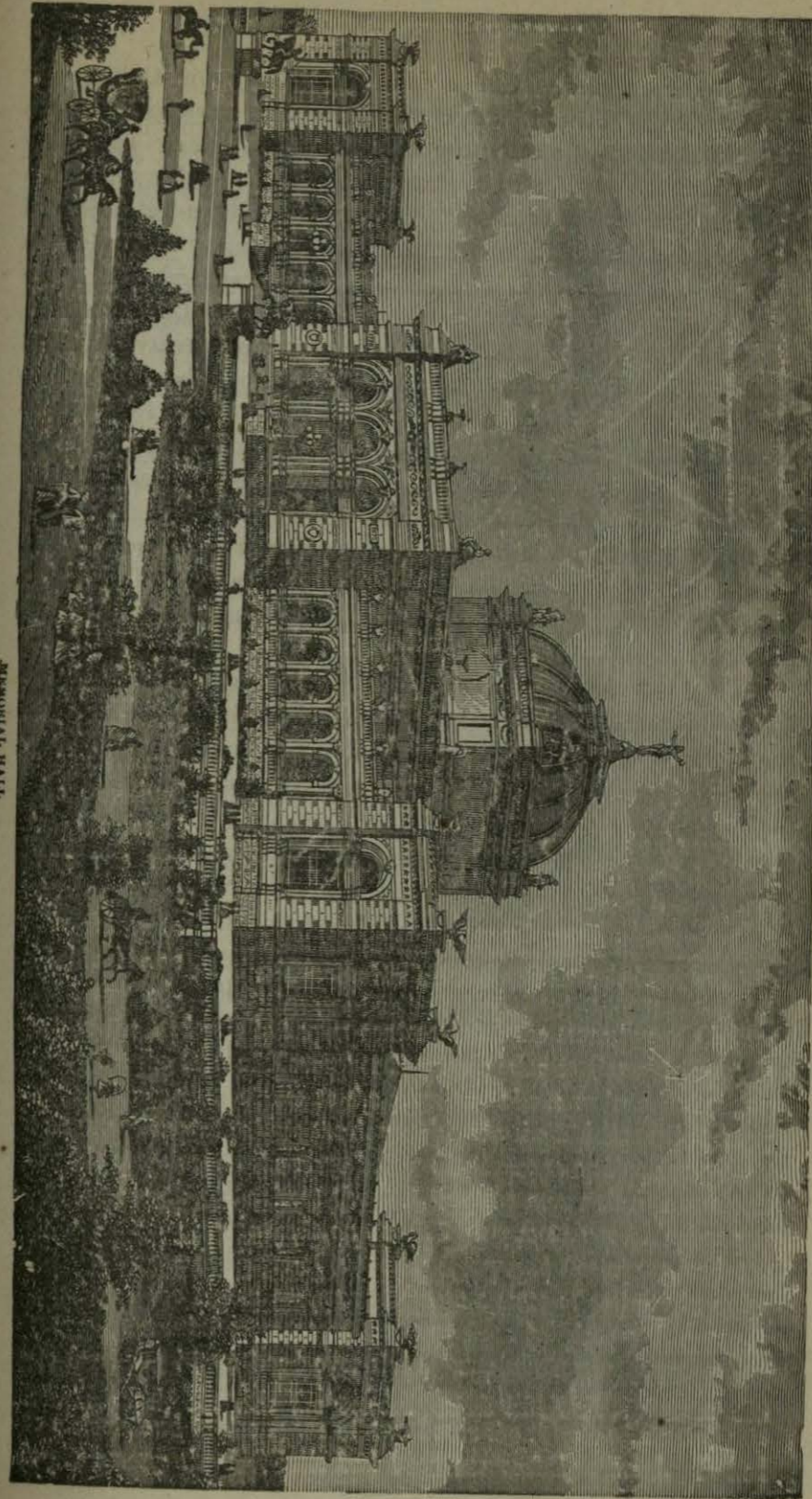


The water and drainage pipes—aid for the most part underneath the floor—were four miles in length. Light—whether streaming through acres of stained and fretted glass by day, or blazing from thousands of gas-jets and burnished reflectors by night—was equally and abundantly distributed. Hydrants—everywhere and ever full—promised security against the destroyer.

Such were the principal features of the largest, if not the most imposing, edifice in the world. The general effect, notwithstanding the immense size of the building, was especially airy and pleasing. Happy proportions and the regularity of irregularity reduced the apparent dimensions of the mammoth pavilion till the vision was nowhere oppressed with a sense of cumbrous outlines or heaviness of structure. In practical adaptation to the purposes for which it was designed, the building was all that could be desired; and in its effect upon that sense—call it by what name you will—which takes cognizance of the sublime and beautiful, there was small room for caviling and criticism. From the great towers and observatories, rising grandly above the roof, the eye of the beholder, sweeping around the horizon, drank in without fatigue the historic outline of the surrounding country and the midsummer glories of Fairmount Park. Here wound the Schuylkill. Yonder was Laurel Hill, where Elisha Kent Kane sleeps in an uninscribed grave on the rocky hillside. No need of epitaphs for such as him! Farther on there came a glimpse of Germantown, where through the fogs and desolations of that forbidding October day-dawn a hundred years ago the greatest man of all history, at the head of his ragged and half-starved army, struggled against the foe. Here to the east, spreading away from the very feet of the beholder to the distant rolling Delaware, and right and left to the skirts of the horizon, slumbered under the summer sun the old City of Penn, where in those same heroic days, now gliding dreamily into the shadows of the past, Adams and Jefferson and Franklin did the bravest deed in the civil history of the human race. Such were the thrilling associations which clustered around the great Centennial Building. Only one melancholy reflection arose to trouble the soul of the beholder: the grand edifice was designed only as a *temporary* structure—meant to subserve the fleeting purposes of the International Exhibition.

The building second in importance, though not in size, among the Centennial structures, was the Memorial Hall, or Art Gallery. It stands upon a broad terrace in the Lansdowne Plateau, at the distance of two hundred and fifty feet from the north projection of the



MEMORIAL HALL



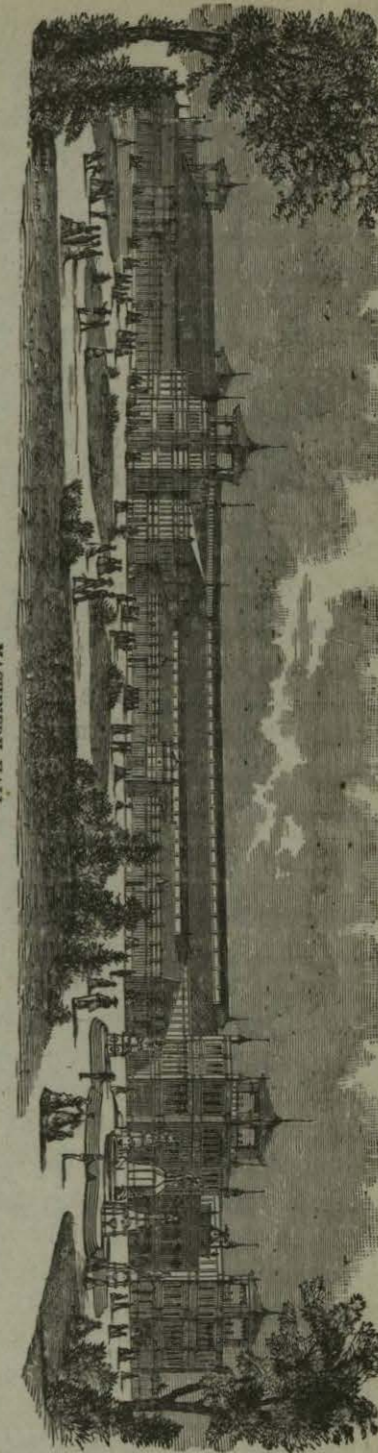
Main Building, and a hundred and sixteen feet above the level of the Schuylkill. The structure is of iron, granite, and glass, and is in that modern style of architecture called the *Renaissance*. The building is in the form of a rectangular parallelogram, and is three hundred and sixty-five feet in length, two hundred and ten feet wide, and fifty-nine feet in height above a twelve-foot basement of stone. The dome, also rectangular in form, rises a hundred and fifty feet above the terrace, and is surmounted with a colossal bell bearing a magnificent statue of the goddess America, cast in zinc, twenty-three and a half feet in height, and weighing six thousand pounds. At the four corners of the base of the dome are seated other statues representing the four quarters of the globe. The floor of the main hall below has an area of more than a half acre, and is capable of accommodating eight thousand spectators at one time. In its architectural elements the building embraces hints derived from many styles, some of which—as, for instance, the arcades—date back as far as the villas of Ancient Rome; but the general effect is that of unity, elegance, and grandeur.

The Centennial surroundings of Memorial Hall were appropriate and striking. Before the main entrance and on either hand were stationed two colossal bronze pegasi curbed by the Muses. On the southwest angle of the terrace a group of statuary, also in bronze, represented the firing of a mortar and the flight of the shell, watched by the men of the battery; while on the southeast angle a corresponding group depicted a dying lioness, surrounded by her whelps and guarded by her lord. Opposite the main entrances of the edifice the terrace was ascended by flights of stone steps, spacious and grand; and the beholder, when for the first time he reached the plateau, found himself face to face with an edifice among the most novel and beautiful in the New World. As he stood midway between the site of the Main Building and Memorial Hall, he saw, on the one hand, a mammoth structure designed for the exhibition of all things practical, utilitarian, and profitable among the products of thought and application; and, on the other, a temple fit for the repose and revelation of all things ideal, beautiful, and sublime among the trophies of human genius.

The Art Gallery was built at a cost of a million five hundred thousand dollars. The funds for this purpose were the joint contribution of Philadelphia and the State of Pennsylvania. The building was designed as a *permanent* structure, affording for present time a suitable gallery for the Fine Art display of the International Exhibition, and, in its final purpose, becoming a national memorial of the

Centennial year. After the close of the Exposition, the edifice was converted, according to the purpose of its founders, into a receptacle for the Pennsylvania Museum of Industrial Art,—an institution similar to that of South Kensington, in London. When the other structures, many in purpose and fashion, which the Centennial celebration had caused to spring up in Fairmount Park, were struck from their foundations—disappearing even as they came, like an exhalation of the night,—Memorial Hall, with its higher purpose and destiny, was happily preserved for after ages as an enduring monument of the artistic taste and patriotism of the American people.

In its general plan and outline Machinery Hall was similar to the Main Exposition Building, and only second thereto in dimensions. The ground-plan was a rectangular parallelogram fourteen hundred and two feet in length, and three hundred and sixty feet in width. On the south side the central transept of the main hall projected into an Annex, two hundred and eight feet in depth by two hundred and ten feet in breadth. On the north the front of the principal structure was on a right line with the corresponding front of the Main Building, and the two edifices were separated by an intervening space or promenade of only five hundred and forty-two feet; so that, glancing from the east end

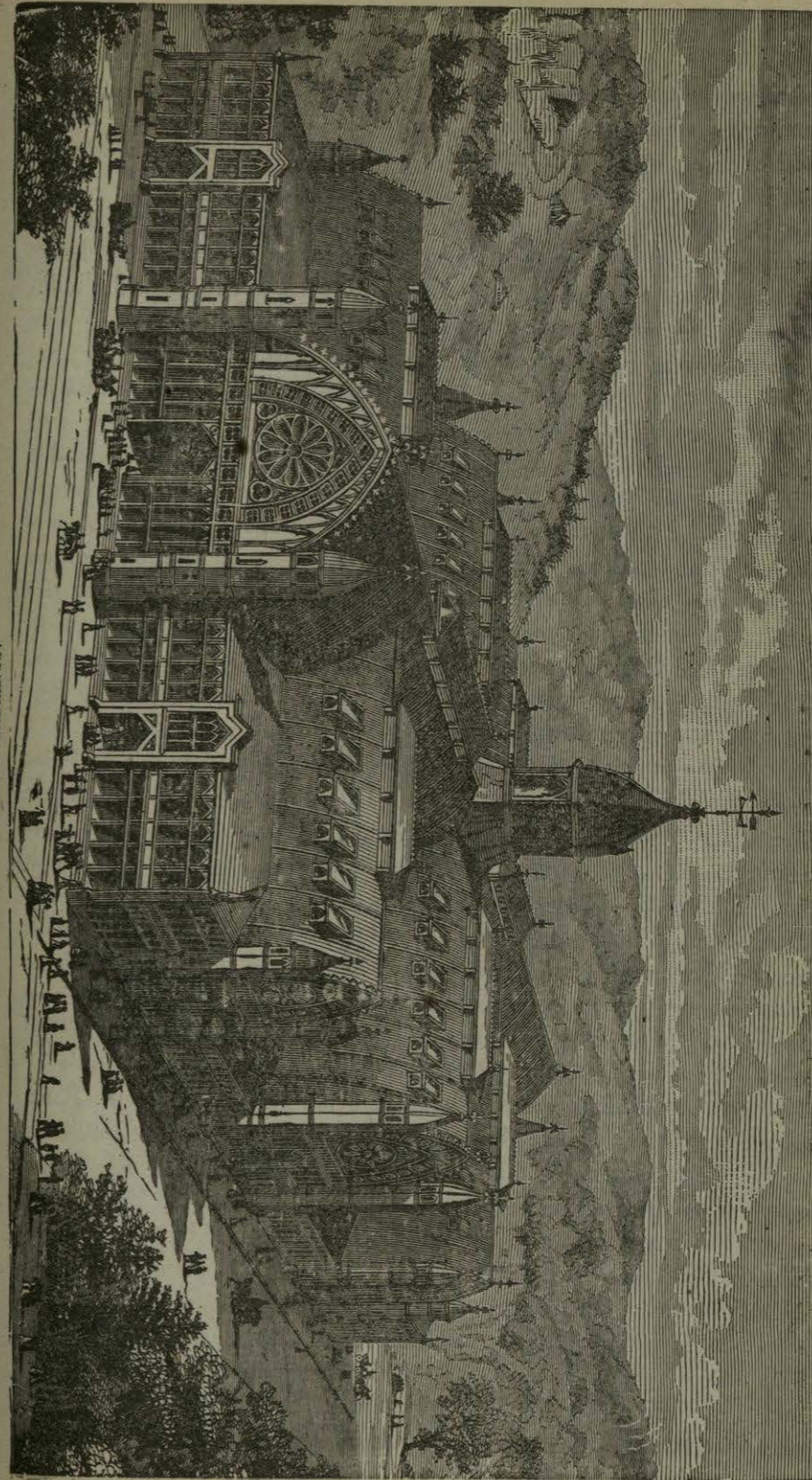




of the Main Building to the western extreme of Machinery Hall, the eye swept along an almost unbroken front line *more than seventy-two hundredths of a mile in length!* The principal materials used in the construction of Machinery Hall were iron and glass. The piers of the foundation were of stone, and the supporting columns, for the most part, of wood. The main cornice without was forty feet from the ground, and the general height within was seventy feet. The building was painted in a pleasing tint of purplish blue, relieved by various hues of contrasted colors. At the four corners and over the main side-entrances stood the towers, a hundred feet in height, breaking up in some measure the otherwise monotonous outline of the building. In the north-east tower was hung the famous chime of bells, thirteen in number, weighing twenty-one thousand pounds,—many-tongued and clamorous with the silver music which they flung out upon the air in honor of the Old Thirteen States. Over the central gallery a royal bald-eagle looked down upon the great clock which calmly marked the hours of the Centennial summer.

Machinery Hall could hardly be called a thing of beauty: it was too long and low for that;—but if adaptability to the purposes for which it was designed be a criterion, the structure was by no means wanting in taste. American civilization is the civilization of utility, invention, and mechanism. The engine is the emblem, and *Quæ Prosunt Omnibus* the motto, over the doorway of our temple. On the porches and architrave of what great structure might the emblem and the motto be more appropriately set than on the arches of Machinery Hall? For here Invention was queen, and Utility her minister of state. Here was the realm where Thought had the mastery over Matter—the empire of wheels and pistons, where Steam was the Mother of Motion.—All this and more was foreshadowed and provided for in the grand structure designed by the Centennial Commission for the display of machinery.

The fourth principal building of the Exposition grounds was Agricultural Hall, situated on the eastern side of Belmont Avenue, and beyond the valley of the same name. The ground-plan of the edifice presented a central nave eight hundred and twenty feet in length, and one hundred and twenty-five feet wide. This principal aisle was crossed at right angles by a main and two subordinate transepts—the former one hundred feet, and the latter eighty feet, in width. The projections of these transepts formed two courts on either side of the main structure, which, together with the four spaces similarly formed at the corners of the building, were enclosed with fronts and roofs,—



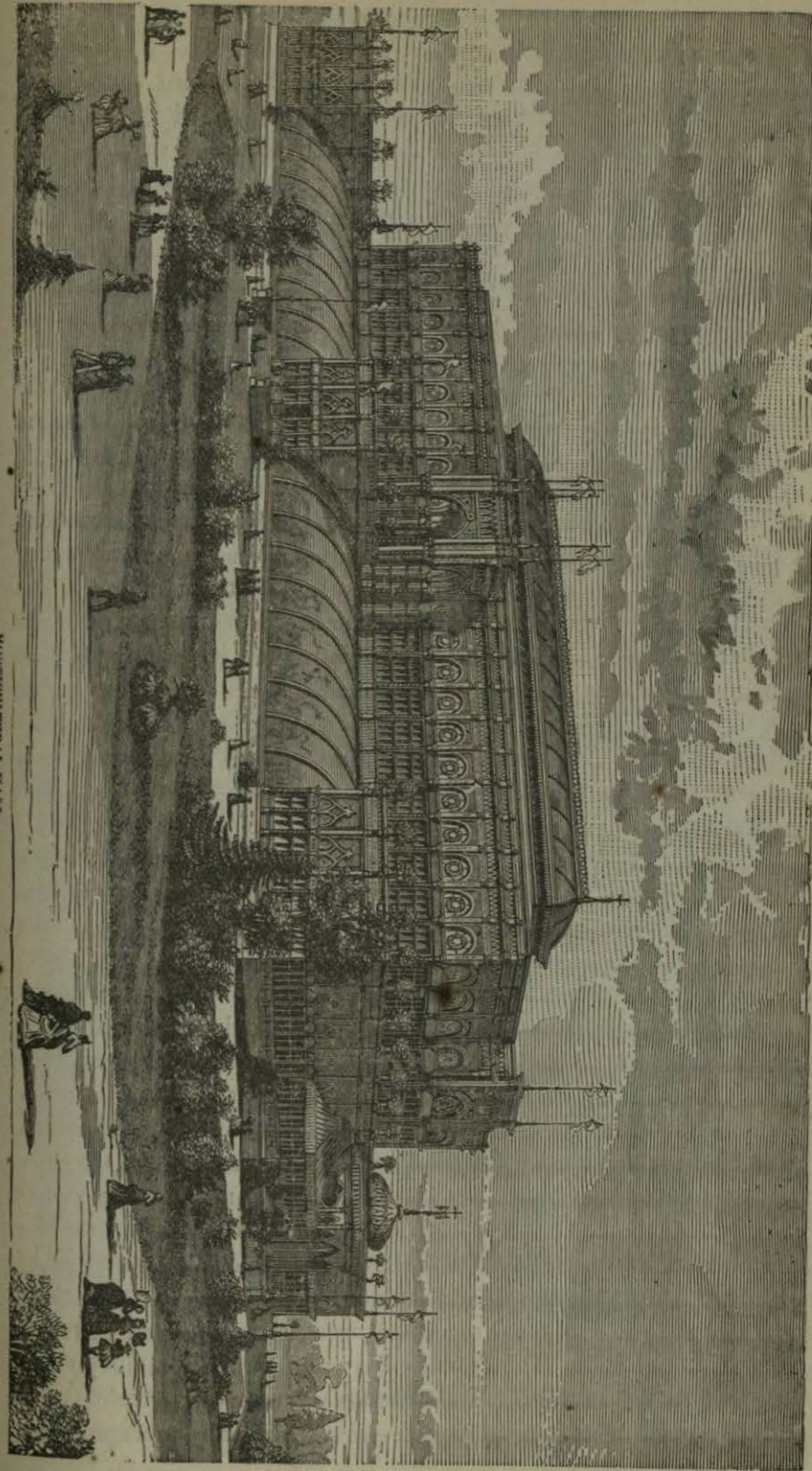


whereby the edifice was extended into an immense parallelogram eight hundred and twenty feet long, and five hundred and forty feet in width. The entire area thus embraced in the ground-floor was *ten and three-tenths acres*.

As to its style, Agricultural Hall had a touch of Gothicism—suggested by the Howe truss-arches of the nave and transepts—in its construction. Over the bisection of the central avenue and the main transept, rose an elegant cupola surmounted by a weather-vane. The entrances were ornamental, and at each side were handsome turrets. The roofs were pointed, stained a greenish tint, and flecked with skylights. The body of the building was composed of wood, iron, and glass, and was painted brown. The general effect was pleasing, and a bird's-eye view revealed in the edifice and its surroundings a picturesqueness hardly discoverable in any other of the Exposition structures. This building, being devoted to the general purposes of an agricultural display, had the necessary concomitant of yards for the exhibition of all the domestic fowls and animals. The entire cost of Agricultural Hall was nearly two hundred and sixty thousand dollars. The building was a temporary structure, and at the close of the Exposition was taken down and removed from the Park.

In the erection of Horticultural Hall—fifth and smallest of the main Exhibition edifices—the Centennial committees displayed their liking for the Moors. For the building is Arabesque in its architecture. The twelfth century furnishes the model, and the nineteenth does the work. As to situation, Horticultural Hall stands on the Lansdowne Terrace, north of the valley, overlooking the Schuylkill. As to materials,—iron, glass, and wood. As to dimensions,—three hundred and eighty-three feet long, one hundred and ninety-three feet broad, and sixty-nine feet to the top of the lantern. As to cost,—three hundred thousand dollars. As to purpose,—a temple of flowers. As to destiny,—a permanent ornament of Fairmount Park. For the city of Philadelphia contributed the funds for the building, and decided that it should stand in spite of the general demolition and temple-crushing which prevailed at the close of the Exposition.

Next among the notable structures of the Exhibition grounds was that building provided for by the Congressional act of March 3d, 1875, and called the United States Government Building. It stood on Belmont Avenue, northward from Machinery Hall. The ground-plan was a cross, with the main stem four hundred and eighty feet, and the transept three hundred and forty feet, in length. In the central part, the building was two stories in height. Over the bisection



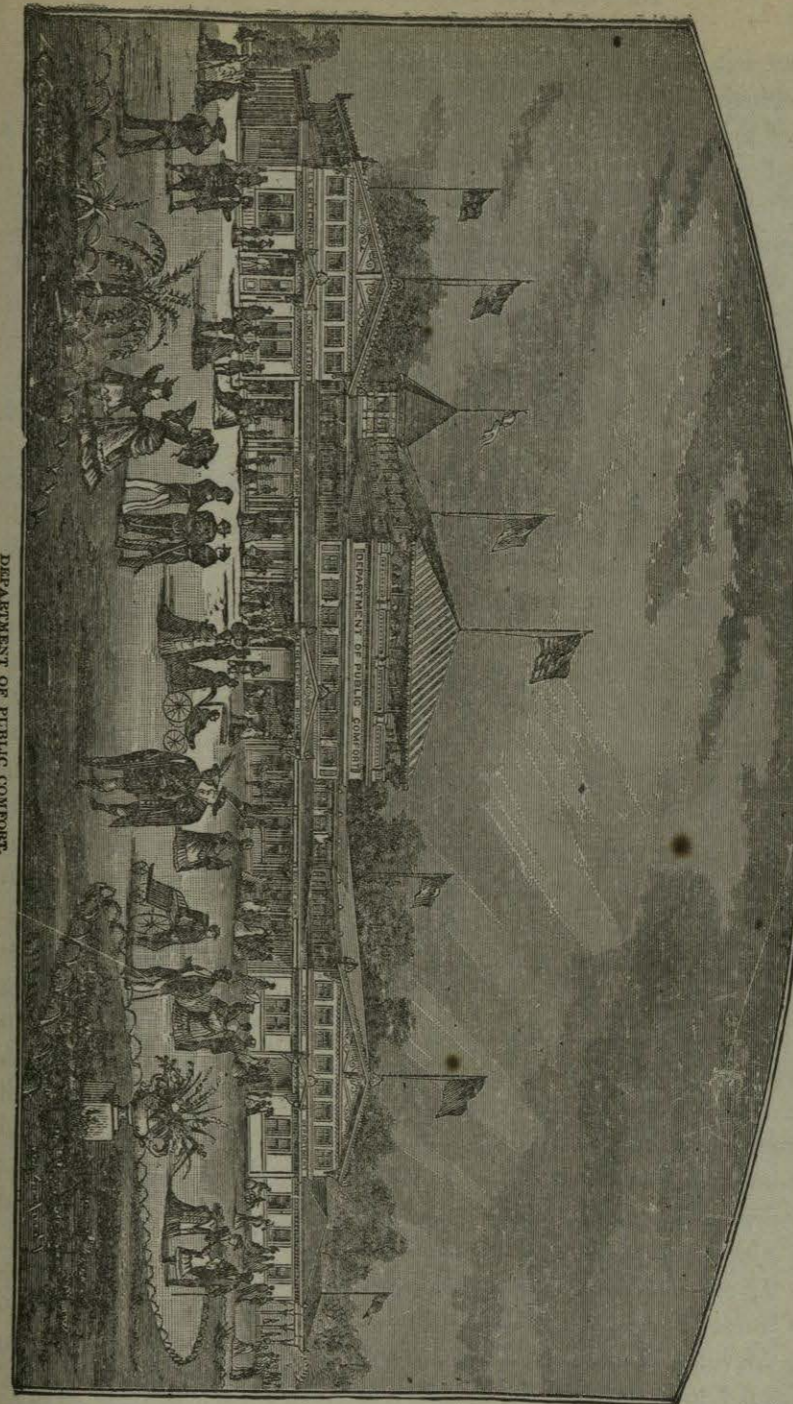


of the nave and transept rose an octagonal dome, surmounted by a flag-staff. The edifice was elegantly painted, the prevailing color being brown. The roof was black, the dome in imitation of wood, and all the ceilings blue. The walls within were divided into panels, in each of which was laid off a diamond-shaped space containing in its center an emblem representing some department or function of the Government. The general effect of the building was that of airiness and ease—hardly to have been expected in an edifice so strongly and heavily built.

The Woman's Pavilion, already mentioned, was located at the western end of the Horticultural section of the grounds, and was one of the most beautiful of the Centennial buildings. The structure was of wood and glass. Here again the ground-plan was a cross, each of the arms being a hundred and ninety-two feet long, and sixty-four feet in width. The end of each transept was adorned with an elegant porch; and the spaces in the corners—formed by the four projections of the building—were converted into four minor pavilions, and made an integral part of the main hall. Within, there were in all only four columns of support, the roof resting mainly upon the outside walls. The whole interior was painted in delicate tints of blue, the color without being gray. The central part of the building, surmounted by a lantern bearing a cupola, rose to the height of ninety feet. The ground-floor embraced an area of nearly seven-tenths of an acre.

The British Government Building, generally called "St. George's House," stood on George's Hill, and was the head-quarters of the British commissioners. The edifice, embracing in the ground-plan an area of twenty-two hundred and fifty square feet, was in the style of architecture prevalent in the times of Queen Elizabeth. The roof was composed of red tiles; and the fixtures, furniture, and decorations were all after models which were fashionable at the close of the sixteenth century. The building, which was two stories high, was very handsome—even elegant—in its general appearance, recalling forcibly to mind the most brilliant and romantic period in English history. St. George's House was designed for the accommodation not only of the commissioners from the home empire of Great Britain, but also for the use and comfort of the agents from the British colonial possessions in different parts of the world.

The Building of the French Government was located eastward from Memorial Hall. The ground-plan was a parallelogram sixty feet long by forty feet in width. The structure was composed of brick, iron, and glass, and in its general aspect was not unworthy to express the



DEPARTMENT OF PUBLIC COMFORT.



interest felt by the authorities of the Third Republic in the American Centennial. The building was designed to subserve the double purpose of a home for the French Commission and of a hall for the display of models representing the public works of France.

The Building of the German Empire was an edifice still more spacious and imposing. It was located east of Belmont Avenue, near the head of the Lansdowne Valley. The structure was an imitation of stone, in the style of the *Renaissance*. The area of the ground-plan was thirty-four hundred and forty-four square feet, being a parallelogram. The main portion and principal hall were very beautiful, and the walls and ceilings were ornamented with frescos in the best style of art. Here were the head-quarters of the Imperial German Commission, and here also was a suite of reception-rooms for the accommodation of strangers and visitors from the different parts of Father-Land.

The single word "ESPAÑA" over the portal of an elegant frame structure standing on George's Hill, told the beholder that he was at the entrance to the Government Building of Spain. The edifice was of wood, was two stories in height, and eighty by one hundred feet in dimensions. As in the case of the other structures erected by foreign governments, the Spanish Building was intended primarily for the accommodation of the Centennial Commissioners from Spain, and as a place of assembly for Spaniards and their friends who may be present at the Exposition. The secondary design was that of a suitable hall for the display of models and drawings representing the more important public works, fortifications, historical buildings, etc., of Spain.

The Kingdom of Sweden made a unique contribution to the Centennial grounds in the way of a Model School-house. The building was constructed and furnished in Sweden according to the pattern commonly employed in the better class of the national High Schools. The structure was of native wood, unpainted, but brought to a high degree of luster by skillful polishing. The furniture, apparatus, and text-books displayed within, were excellent in their respective kinds; and the building in its entirety was fully worthy of the ten thousand encomiums which were pronounced upon it.

As already mentioned the different States of the Union—excepting Maine, Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Louisiana, Texas, Kentucky, Minnesota, and Oregon—erected buildings on the Centennial grounds, commemorative of the history, public spirit, and resources of the respective commonwealths. These structures varied greatly in their style, expensiveness, and proportions—according to the liberality or parsimony of the sev-

