

eral State authorities. The buildings of New York, New Jersey, Pennsylvania, Ohio, and Kansas were perhaps superior to any others of this class in elegance of design and structure. Of similar sort was the splendid Educational Hall of Pennsylvania, designed for the display, by models and model-work, of all the methods and products of education in the Keystone State.

Of private structures the grounds were full. There was a commodious and valuable edifice situated at the intersection of the Agricultural Avenue with that of the Republic, called the Department of Public Comfort—a name significant of its design. An elegant building, devoted to the displays of the Singer Sewing Machine Company, stood on the southern declivity of the Lansdowne Valley, north of the Art Gallery. Southward from Machinery Hall a Shoe and Leather Building had been erected, the design of which was to illustrate the various processes and products of that important branch of manufacture. The Building of the Centennial Photographic Association was located on the east side of Belmont Avenue, and was a spacious edifice where all the processes of photography were illustrated. Several of the leading newspapers of the country had buildings of limited size, where their respective publications were advertised and offered for sale. Then came the restaurants, cafés, and bazaars, varying in their sort from common-place and mediocrity to a high degree of elegance and luxury.—An extended description of structures of this grade and fashion would hardly be appropriate in an abridged history of the great Exhibition.

This account of the Exposition buildings can not be better concluded than by a brief reference to the unexpected and extraordinary part which the Empire of Japan had taken in the Centennial. The Japanese buildings—two in number—though neither elaborate in their style nor expensive in construction, were far more elegant, tasteful, and commodious than had been anticipated. The Japanese Dwelling stood on George's Hill, north of the Spanish Government Building; and the oriental edifice *was the better of the two!* Spain, whose immortal navigator of the fifteenth century "gave a New World to Castile and Leon," did obeisance at the American Centennial to the dusky Island Empire of the Far Pacific! The Bazaar of these progressive foreigners was located near the Building of Public Comfort, and extended around three sides of a court. The edifice was of carved wood, built without nails, low in elevation, covered with tiles. The grounds were laid off in the style of a Japanese garden, and were surrounded with a quaint fence of interwoven bamboo. These buildings, however,

creditable as they were, by no means did justice to the enterprise and wit of the men who had them in charge. The people of the Western Nations have felt a keen surprise at the intelligence, public spirit, and progress manifested by the Japanese at the Centennial Exhibition.

Such were the buildings erected for the great occasion. And the time drew near when they were to fulfill their purpose. On the 5th of January, 1876, the formal reception of articles for the Exposition was begun. From that time forth the work of setting in proper array the almost infinite variety of materials which came pouring in from all quarters of the world, was pressed with the utmost expedition by the Centennial Commissioners. A branch track of the Pennsylvania Railway was laid to the very portals of the great halls, and every measure was adopted by the managers which could facilitate the delivery and arrangement of the articles of display. Still, there were delays, foreseen and unforeseen; and it became apparent that a brief postponement of the formal opening of the Exhibition would be necessary. The anniversary of the battle of Lexington had been fixed upon as a suitable time for the inaugural ceremonies; but the work lagged, and the Commissioners reluctantly changed the date of opening to the 10th of May, and of closing to the 10th of November.

Meanwhile, on the 13th of October, 1875, A SYSTEM OF AWARDS had been adopted by the Centennial Commission. The members of that body—availing themselves of past experience, and improving upon the imperfect methods employed by the managers of the International Expositions of Paris and Vienna—presented the following General Scheme:

I. Awards shall be based upon Written Reports, attested by the signatures of their authors.

II. Two hundred Judges shall be appointed to make such reports, one-half of whom shall be foreigners, and one-half citizens of the United States. They shall be selected for their known qualifications and character, and shall be experts in the departments to which they shall be respectively assigned. The foreign members of this body shall be appointed by the commissioners of each country, and in conformity with the distribution and allotment to each, which will be hereafter announced. The judges from the United States shall be appointed by the Centennial Commission.

III. The sum of one thousand dollars will be paid to each commissioned judge, for personal expenses.

IV. Reports and awards shall be based upon Merit. The elements of merit shall be held to include considerations relating to

originality, invention, discovery, utility, quality, skill, workmanship, fitness for the purposes intended, adaptation to public wants, economy, and cost.

V. Each report shall be delivered to the Centennial Commission as soon as completed, for final award and publication.

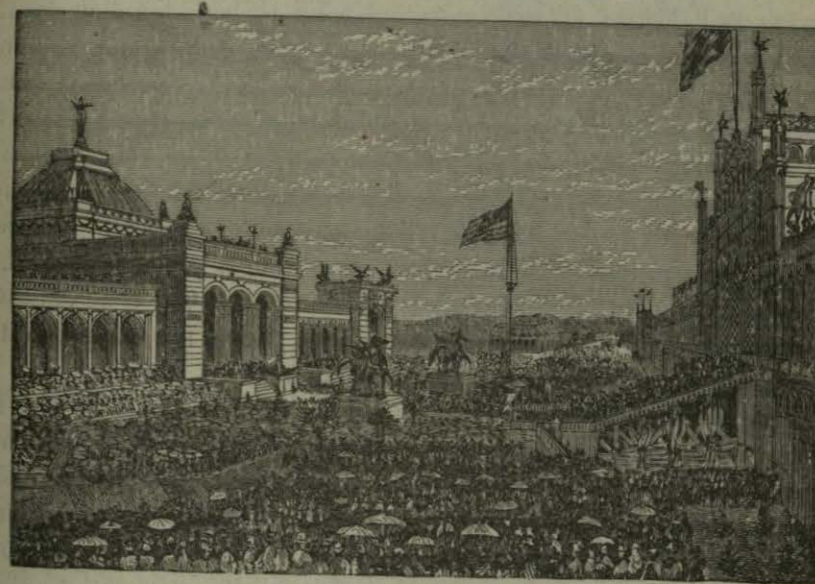
VI. Awards shall be finally decreed by the United States Centennial Commission, in compliance with the act of Congress, and shall consist of a Diploma, with a uniform bronze Medal, and a special Report of the judges on the subject of the award.

VII. Each exhibitor shall have the right to reproduce and publish the report awarded to him, but the United States Centennial Commission reserves the right to publish and dispose of all reports in the manner it thinks best for public information, and also to embody and distribute the reports as records of the Exhibition.

The day of opening came. Philadelphia was thronged with strangers from all parts of the world. Every line of travel contributed its multitude. The morning of the 10th of May broke heavily with clouds and rain. But patriotism made gloom impossible in the Quaker City, and enthusiasm supplied the place of sunshine. A thousand flags fluttered in every street, and more than ten times ten thousand people, cheering as they went, pressed their way towards Fairmount Park. A military escort, four thousand strong, conducted the President of the United States to the Centennial grounds. For it was he who should declare the formal opening of the Exposition. The notables of many nations had already preceded him to the scene of the ceremonies. The great open space—traversed by the Avenue of the Republic—between the Main Building and Memorial Hall, had been prepared for the inauguration. There had assembled the Supreme Court of the United States, members of the Cabinet and the American Congress, the governors of many of the States, distinguished officers of the army and navy, the ministers from foreign countries, Dom Pedro II. of Brazil and his queen, illustrious civilians, statesmen and diplomatists, noblemen with titles and greater men without them,—to witness the imposing pageant.

At the appointed hour the splendid orchestra, led by Theodore Thomas, burst forth with the national airs of the various countries participating in the Exhibition. Soon the President ascended the platform and was seated, with the Brazilian Emperor and Empress on his right. Then followed Wagner's celebrated *Centennial Inauguration March*, composed for the occasion. Matthew Simpson, bishop of the Methodist Episcopal Church, then offered an eloquent and fer-

vent prayer, which was followed by the singing of John G. Whittier's *Centennial Hymn*. When the strains had died away, the Honorable John Welsh, chairman of the Board of Finance, arose and made a formal presentation of the buildings and grounds to General Hawley, president of the Centennial Commission. The latter, in an appropriate manner, accepted the trust; and then followed the singing of Sidney Lanier's *Centennial Cantata*. General Hawley next delivered an address, recounting briefly the things accomplished by the Centennial Commission, and in the name thereof presenting to the President of the United States THE INTERNATIONAL EXHIBITION OF 1876. The President—most famous of all American chief-magistrates for *not de-*



INAUGURAL CEREMONIES OF THE CENTENNIAL EXHIBITION.

livering orations—replied to General Hawley in the following well-chosen address:—

“MY COUNTRYMEN: It has been thought appropriate, upon this Centennial occasion, to bring together in Philadelphia, for popular inspection, specimens of our attainments in the Industrial and Fine arts, and in literature, science, and philosophy, as well as in the great business of agriculture and commerce. That we may the more thoroughly appreciate the excellencies and deficiencies of our achievements, and also give emphatic expression to our earnest desire to cultivate the friendship of our fellow-members of this great family of nations, the enlightened agricultural, commercial, and manufacturing people of the world have been invited to send hither corresponding

specimens of their skill to exhibit on equal terms, in friendly competition with our own.—For so doing we render them our hearty thanks.

“The beauty and utility of the contributions will this day be submitted to your inspection. We are glad to know that a view of specimens of the skill of all nations will afford you unalloyed pleasure, as well as yield to you a valuable practical knowledge of so many of the remarkable results of the wonderful skill existing in enlightened communities.

“One hundred years ago our country was new, and but partially settled. Our necessities have compelled us chiefly to expend our means and time in felling forests, subduing prairies, building dwellings, factories, ships, docks, warehouses, roads, canals, and machinery. Most of our schools, churches, libraries, and asylums have been established within a hundred years. Burdened with these great primal works of necessity, which could not be delayed, we yet have done what this Exhibition will show in the direction of rivaling older and more advanced nations in law, medicine, and theology; in science, literature, philosophy, and the fine arts. Whilst proud of what we have done, we regret that we have not done more. Our achievements have been great enough, however, to make it easy for our people to acknowledge superior merit wherever found.

“And now, fellow-citizens, I hope a careful examination of what is about to be exhibited to you will not only inspire you with a profound respect for the skill and taste of our friends from other nations, but also satisfy you with the attainments made by our own people during the past one hundred years. I invoke your generous coöperation with the worthy Commissioners, to secure a brilliant success to this International Exhibition, and to make the stay of our foreign visitors—to whom we extend a hearty welcome—both profitable and pleasant to them.

“I DECLARE THE INTERNATIONAL EXHIBITION NOW OPEN.”

When the President's brief oration was concluded, the National ensign was flung out as a signal from the great flag-staff of the Main Building; the banners of foreign nations were immediately unfurled; cheers rent the air; a salute of a hundred guns from the battery on George's Hill answered to the shout. Memorial Hall, the Main Building, and Machinery Hall were now thrown open to receive the procession of invited guests—four thousand in number, and first to behold the handiwork of the nations. General Grant and Major Alfred T. Goshorn, the able and indefatigable Director-General of

the Exhibition, led the way from the Main Building, and down the great aisle of Machinery Hall to the center, where a special work had been reserved for the President and the Brazilian Emperor. This honorable duty was to open the valves of the mighty Corliss Engine, whose tremendous pistons were to start into life and motion the infinite machinery of the hall. At twenty minutes past one o'clock, the signal was given by George H. Corliss, the maker of the iron giant. The President and the Emperor, standing upon the raised platform, opened the valves; the ponderous fly-wheel started on its tireless rounds, and the multitudinous engines of the hall began their varied work.—The Centennial Exhibition was fairly inaugurated under the most auspicious omens.



ALFRED T. GOSHORN.

Such was the beginning. Into the spacious and beautiful park, into the great buildings provided by national wealth and patriotism, had come the products of all lands and the people of all climes. Never before in the history of the world had so many of the fruits of human genius been brought together—never before had so rich a display of the handiwork and skill of man been made. What, therefore, of the Exposition itself? How did it impress the imagination of the beholder? How enlarge his faculties and increase his fund of knowledge? In what way conduce to a higher standard of civilization? For that was the object aimed at.

The first effect of the great Exposition upon the mind of the beholder was a sense of alarm and bewilderment at the extent of the display. At the very beginning, he despaired of realizing the exhibition on account of its vast proportions. On ascending from the valley of the Schuylkill to the Lansdowne Plateau, a vision rose upon him possessing every element of intellectual interest, from the simple beauty of the green sward and flower-gardens at his feet, to the stately magnifi-

cence of the Main Building and the grandeur of Memorial Hall. Here wound the long asphaltum boulevards, thronged, but not crowded, with ten thousand strangers. Beyond lay a landscape of sloping hillsides, lakes, forest, and fountains. The entire space, though a most living picture, was noiseless, airy, and clean—a field of many colors, full of sunshine, foliage, and flags. For the banners of all nations waved everywhere.

Entering under the eastern arches of the Main Building, the visitor, rallying from his first surprises, began a work which he should never accomplish—that of examining in detail the exhibits of the great hall. From the gallery overhead floated down upon him the melodious and far-reaching harmonies of the mammoth Hastings organ with its twenty-seven hundred pipes and its twelve hundred and eighty square feet of front. Ascending to the gallery, the observer found himself face to face with the splendid educational display of the State of Massachusetts—best of its kind at the Exposition—embracing the finest of the plans, models, and methods employed in the schools of the Old Bay Commonwealth. Turning about and glancing to the west, down the long avenues, the full vision of the Exhibition burst upon him. There on the ground-floor lay the magnificent “courts,” or hollow squares, into which the space had been divided—each of these courts an exposition in itself. Afar to the right, where the main transept ended in the north projection of the building, the gallery was occupied with the great Roosevelt organ with its electric echo and hydraulic engine. In the corresponding gallery, at the south end of the transept, were the fine educational displays of Maine, New Hampshire, Rhode Island, Connecticut, New Jersey, Maryland, Tennessee, Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, and Iowa. In the gallery at the western end of the main avenue—dimly seen at the distance of thirty-five hundredths of a mile—was placed the exhibit of the American Society of Civil Engineers, the display consisting of models, drawings, and photographs peculiar to engineering art.

Descending to the main floor, the observer found himself in a world of wonders. Near the eastern entrance was the fine exhibit made by American stationers, and south of this the splendid book display, representing the superb work done by all the great publishing houses of the country. Further westward was the department allotted to the Yale Lock Manufacturers for the exhibition of their model post-offices. Next came the large section set apart for the display of American silks, woolens, and cotton goods—fabrics rivaling

the richest products of European and Oriental factories. And the carpet pavilion—also American—with its patterns, delicate, novel, luxurious, merited equal praise for the splendor of its treasures. Nor did the cutlery of the United States, which was exhibited above the sections allotted to textile fabrics, suffer by comparison with the finest corresponding products of British skill.

Among the southeastern squares was likewise set the display of American pottery and porcelain. Near by stood a collection of granite monuments, and in the same vicinity a splendid exhibit of iron and steel, chiefly from the furnaces and works of Pittsburgh. More attractive still was the great display of American watches, made by



VIEW IN THE MAIN EXHIBITION BUILDING.

the Waltham Company of Massachusetts and the Elgin of Illinois. Beyond the main aisle, to the north, bristled batteries of Gatling and Parrott guns, and farther on were placed exhibits of safes from several noted firms. The next sections were occupied with the beautiful and costly displays of furnishing goods, costumes, etc., from the principal merchants of New York and Philadelphia. Then came an exhibit of vases, pedestals, and fountains, in terra cotta; then the sections set apart for threads, cordage, and cables; and south of these, beyond the principal avenue, the massive display of the Centennial Safe Deposit Company and the beautiful department of American clocks.

On the line of the main aisle, between the eastern entrance and

the greater transept, were arranged the fine collections of cut and ground glass, the best being from the works of Wheeling and Pittsburgh. In the adjacent sections stood the glittering show-cases of the Meriden Britannia Company with their beautiful specimens of silver, plated wares, and bronzes. But more magnificent still was the jewelers' pavilion—Moorish in its style—standing at the southeast angle of the principal nave and transept. In this were displayed the almost priceless treasures of the leading American jewelers—Starr and Marcus, Caldwell of Philadelphia, and the Gorham Manufacturing Company of Providence. Among the articles exhibited by the latter was the celebrated CENTURY VASE, representing by its beautiful allegories and emblems in raised silver the progress of America from barbarism to renown. Here also were the matchless show-cases of Tiffany, starlit with diamonds, and blazing with all manner of precious stones. It was here, moreover, that the observer found the best view overhead; for at this point, by the bisection of the principal nave and transept, abundant room was afforded above for the display of art. Each of the four sides of the vaulted space was occupied with an immense allegorical painting. That on the east represented America, with Washington and Franklin for its central figures. The piece emblematical of Europe stood opposite, with Charlemagne and Shakespeare as its typical heroes. Asia was represented at the south curve of the transept by a group of figures and emblems, with Confucius and Mohammed in the midst; while in the north division was set the painting of Africa, Rameses II. and Sesostris occupying the center.

In the section south and east of the jewelers' pavilion were placed the exhibits of ores, paints, and chemicals. The display of printing-inks was made near by; and further to the east stood the perfume-fountains with their jets of cologne and halos of fragrant mist. Still eastward were set the cases containing the exhibit of philosophical and surgical instruments; and in the same vicinity, to the south, were the sections allotted to furniture, much of which was of the richest woods and most elaborate finish known to that branch of art. And before the observer had finished his examination of these superb apartments—for here the courts were fitted up after the manner of a suite of rooms—his ear was saluted with strains of music, and turning about, he found himself face to face with the finest display of piano-fortes ever made in the world. All of the great makers had here done their best, under the stimulus of the sharpest competition—Steinway, Chickering, Decker, Steck, Knabe, Weber,—each with his claims of peculiar excellence, and each anxious for the su-

preme award.—So ended a ramble through the *seven acres* of space apportioned on the ground-floor of the Main Building to the exhibits of the United States.

But the Saxon's Island Empire, mother of English liberty, was also there with her arts and industries. Over the northwest angle of the main aisle and transept hung the Red banner of Lancaster, bearing the words "GREAT BRITAIN AND IRELAND." There were the courts apportioned to the British commission. In the first of these was placed the celebrated exhibit of the Elkingtons, silver-smiths of Birmingham. Their collection embraced several pieces worthy to rank among the highest products of human skill and patience. The work was mostly in the new style of art called *Repoussé*—the process of developing figures in relief upon metallic surfaces by hammering. Here stood THE HELICON VASE with its infinite stories from the legends of Greece. Here hung THE MILTON SHIELD, bearing upon its ample disc the sublime visions of *Paradise Lost*.^{*} Here a great number of less valuable works in silver and bronze gave extent and variety to one of the richest collections in the whole Exhibition.

Nearer to the northern projection of the Main Building were placed the British porcelains and potteries, embracing some of the finest specimens of ceramic art. Farther northward was the display of ornamental iron-work, and to the west an extensive exhibit of tiles. Next came the department of British furniture, rivaling that of the United States in the elaborate and sumptuous character of its specimens. Near by, the pavilion of the Royal School of Art and Needlework attracted a constant throng of visitors. For the queen herself and the members of her family were the makers of those splendid embroideries. Farther to the west was the magnificent display of the British carpet-dealers. Then came the exhibit of fire-arms, cutlery, philosophical instruments, stained glass, jewelry—chiefly Scottish—and then the superb collection of cotton and woolen goods, Irish poplins, cloths, silks, and laces, with which the section was filled along the main avenue.

The British Colonies had emulated the zeal of the mother-country. The Canadian exhibit was of the highest order. The educational system of Ontario was fully and meritoriously displayed by

^{*} It was a matter of oft-repeated inquiry among the visitors at the Centennial, why these superb specimens of workmanship exhibited by the Elkingtons, as well as the Tiffany *Bryant Vase* and the Gorham *Century Vase*, were not transferred to Memorial Hall, along with other works of art in no respect superior.

models, plans, and drawings illustrative of the methods and work of the public schools. The geological department was enriched with a full collection of ores, especially plumbago, coal, and granite. The Canadian Indians had sent a large contribution of peltry, bead-work, and apparel; and this display was contrasted with the richer and more extensive exhibit of furs made by the Company of Hudson Bay. In another section specimens of furniture from the shops of Quebec and Toronto gave token of tastefully furnished homes in the Dominion. Models of Canadian vessels showed commercial enterprise; cotton and woolen goods told of extensive factories; sewing-machines and pianos repeated the music of the Northern household.

Far Australia had also remembered the jubilee of Independence. The flocks on her hill-sides had contributed their magnificent fleeces to surprise the Western nations. The Argonauts of the South Pacific were home again with the richest of treasures! Here stood an obelisk of phantom gold, showing in cubic inches the quantity of *real* gold taken from the mines of New South Wales since 1851. Here were bars of New Zealand tin and blocks of coal; sections of beautiful timber and cocoons of silk; ores of antimony and copper; native wines and heaps of precious stones. Excellent photographs of Australian cities and scenery added much to the interest of the exhibit.

British India had also contributed specimens of her arts and industries. Photographs of her dusky people—oldest of the Aryan races—whose ancestors and *our* ancestors, in the far hill-country of Bactria, abode together, watching the same flocks, gazing at the same stars, and dreaming the same dream of destiny in the ages ago,—and photographs of Hindu homes as well, made the display of special interest. India carpets, gems from Bombay, and Delhi embroidery added brilliancy to the exhibit. Here, too, were jeweled weapons, native pottery, and precious stones; shawls and laces; silks and woollens; cereals and cotton from the banks of the Indus.

The colony of New Zealand was chiefly represented by paintings and drawings. But an important display of copper ores, lead, and coal was also made. The section of the Cape of Good Hope was occupied with a collection of native wines and brandies; gems and weapons; costumes and ores; and specimens illustrating the natural history of the country. Gold-dust, skins of animals, idols, ornaments, and weapons composed the display from the Gold Coast. Jamaica sent her rums and sugars, native woods and hemp. Tasmania had also come with an exhibit of zoölogical and mineral specimens. The

Bahamas, Bermudas, Trinidad, and Guiana were represented by their various products, ranging from shells and corals to sugars, tobacco, and manufactures.

La Belle France—for the third time a republic! After a hundred years the land of LaFayette had come to do homage at the shrine which his blood had helped to consecrate. The space allotted to the French Commission was located between the main aisle and the north wall of the building, east of the central transept. The section of chief importance was that containing the exhibit of porcelains, rivaling in beauty and excellence the choicest work of the East. In glassware, too, the French display was of the highest order. The superb mirrors and chandeliers, exhibited by Brocard of Paris, were a delight to thousands who thronged around them. The section set apart for the display of bronzes and antiques was also crowded with admiring multitudes. Here stood an elegant mantel-piece of black marble, fifteen feet in height, exquisitely embellished with statues and reliefs; and here were grouped artistic cabinets, quaint figures, and articles in gilt.

Another department of great beauty was that in which were exhibited the treasures of French fashion—laces, gloves, silks, velvets, satins, and costumes. In this dazzling court Lyons and Paris were rivals. Near by was a second department of apparel, where courtly wax-figures, dressed to the excess of magnificence, did obeisance to other figures in splendid shawls and laces. Further on, stood the pavilion of the book publishers of France; and opposite to this was the court of engravings. The walls of the booksellers' pavilion were hung with the most elegant tapestries; and many of the publications displayed within were in the highest style of art. North of these sections, was the department of French vehicles—a unique collection, ranging from the quaint Cynofere, or dog-car, to carriages of state.

In the matter of personal ornaments and articles of household economy, the French exhibit was of great excellence. The display of the Paris jewelers was exceptional in its beauty and tastefulness. Of mantel ornaments there was an almost infinite variety, ranging from little ivory sprites and phantoms in ebony to elaborate clocks and bronzes. Of musical instruments—violins, flutes, cornets, music-boxes, and mimic birds—the exhibit was elegant after its kind. But the French pianos and organs were hardly comparable with the magnificent instruments displayed by the United States. In the department of cutlery a fine collection was presented, but the display was

inferior to the corresponding exhibit made by Great Britain. The comparison turned the other way, however, in the section of plate glass; for in that department the French specimens were peerless.*

West of the central transept and south of the principal aisle were the sections allotted to the German Empire. Across the avenue, directly opposite the American jewelers' pavilion, was placed the magnificent exhibit of the Royal Factory of Berlin. Here stood an imposing crescent-shaped case, with black columns at either end, bearing upon their summits the golden eagles of empire—the empire of Caesar and Charlemagne restored in Hohenzollern. In this case were displayed the German porcelains, next to the French in excellence and beauty. Here were plates, busts, and statuettes, elaborate in design and intensely national in every part. Here were the three superb emblematical pieces called THE GERMANIA, THE AURORA, and THE OTHO VASES—queenly rivals of the splendid works of the Elkingtons, Tiffany, and Gorham. Further to the west was the section of plate glass; then the exhibit of the German jewelers; and then the court of armory, where were displayed the uniforms, accouterments, and weapons of the German soldiery, from the Crusading times to the present. Next came a section filled with toys from Nürnberg, and next the displays of Elberfeld silks and Saxon hosiery. On the southern aisle the objects of chief interest were the ivories exhibited by Meyer of Hamburg, the woven wire goods of Dresden, the gold and silver leaf exhibit of Bavaria, and the perfumes of Cologne. Nearer to the southern wall was the display of the German chemists. Then came the Leipsic lamps and lanterns, and then the Linden pavilion of velvets.

The southwest section of the German department was occupied with what musical instruments soever are played upon in Fatherland. But here again, as in the department of France, the inadequacy of the pianos and organs to compete with the instruments of the United States was plainly apparent. Along the southern wall was placed an interesting collection of articles illustrating the appliances and

* The manufacture of American plate glass is yet in its incipiency, and is beset with special difficulties. Chief among the embarrassments which have attended the enterprise is the want of adequate protection, and the inveterate determination of foreign establishments to prevent the success of such manufacture in the United States. Nevertheless, it is known to the author that but for the serious misfortune of breaking the finest plate in packing, the Honorable W. C. De Pauw, president of the Star Glass Works of New Albany, Indiana, would have contributed to the Exposition specimens of his work fairly rivaling the best of the French exhibit. The largest of the De Pauw collection was a magnificent plate having a superficial area of 21,095 square inches.

methods of a German army hospital. Near by was the exhibit of the Schwartzwold clock-makers—a quaint and beautiful collection. Models of the Hamburg steamships were found in the southeastern sections, and, finally, the elegant pavilion of the German booksellers—best of the kind from Europe.

A description of the departments of the leading Western nations, and of the exhibits made thereby, is in some measure a description of the rest. True, the beholder as he wandered from court to court was ever impressed with the multifarious aspects of human life and the ever-varying phases of civilization. Still, so far as the displays made by the different branches of the Aryan race were concerned, there was unity in variety—a generic similarity with specific modifications. As to the Oriental nations, there was a wider departure from the common type, but a noticeable similarity of features among their own displays. The thoughtful observer rarely failed to find in the various courts an exhibit typical of a known civilization, but he also found more than that. Thus, for instance, the Austrian sections presented the expected treasures of Bohemian cut-glass; of amber-work and meerschaums; of pipes *ad infinitum*; of Viennese portemonnaies, diaries, and albums; and the unexpected treasures of the silk-weavers of the Danube. Also in the Italian court were found the anticipated reproductions of ancient art; trophies commemorative of the Italian Radicals from Columbus to Garibaldi; the religious halo over every thing; and the unanticipated display of Venetian pottery. The Belgian section presented the finest of Brussels linens, laces, and tapestries; and, as if in contrast with these, an elaborate display of fire-arms and an illuminated advertisement of the mineral waters of Spa. Holland made an exhibit of what things soever the Netherlander prizes—from dikes to pipe-stems, from magnificent bridges to humble roofs of thatch. Nor had the conquerors of the North Sea forgotten the refinements of letters; for the Dutch booksellers' pavilion was among the finest at the Exposition.

Here stood the cuckoo clocks of Switzerland. Geneva, city of political philosophy and quaint watches, was present with all her arts. The embroidered lace curtains of St. Gall hung tastefully over photographs of the Alpine glens, and the Swiss pavilion of education stood near by. Sweden contributed a court of exceptional elegance, well filled with the products of her arts and industries. The chief attractions of the display were the specimens of Bessemer steel and cutlery, Swedish arms and armor, woolens and silks, safety-matches and pottery. Norway presented her glassware from Christiania. An-