

splendid exhibit of starches, chief of which was the fine perfumed starch manufactured by Erkenbrecher of Cincinnati. Here, moreover, the appetite of whatsoever creatures live by bread was provoked by the bountiful display of that article. Close by, in the middle of the avenue, stood a huge windmill, purposely old-fashioned, thirty feet in height, dated 1776. Next came the zoölogical exhibit, composed of stuffed animals and birds, but more especially of a magnificent museum of plaster casts prepared by Professor Henry A. Ward of Rochester University. Along the western wall of the building all



INTERIOR VIEW OF AGRICULTURAL HALL.

varieties of edible fishes, out of the fresh and salt waters of the United States, were exhibited alive in a series of aquaria.

The northwestern courts of the building were occupied with the tobaccoists' pavilions. The display was very extensive, embracing every variety and caprice of manufacture. North of the tobacco section the Delta Moss Company of New Orleans exhibited a tree bearing a rich array of Southern moss; and the prepared product was shown in bales near by. A huge evaporator for drying fruits, and a massive road-roller driven by steam, next caught the attention; and then came the sections set apart for the general display of the woods, grains, vegetables, and fruits of the various States—perhaps the largest and most imposing collection of such articles ever brought together. In the court of New Hampshire were exhibited, along with

other wonders, two enormous swine, stuffed, stupid, and prodigious as nature and taxidermy could make them. Farther on was the fish and fishery exhibit of Massachusetts, and farther still, the silk-worm display of California. South of the central transept the rich soils of Iowa were exhibited in large glass cylinders; and beyond was placed a fine collection of the minerals of Nevada.—Such were the objects of chief interest in the departments allotted to the United States.

The exhibit of Great Britain occupied the southeast division of the hall. First of all, the display of condiments was equal to the expectancy of the most accomplished epicure. Equally commendable were the exhibits of preserved meats, patent coffees and teas, preparations of milk, sugar, and the like, presented by the Colonial Produce Company of London. An adjoining section contained a full assortment of the famous English ales; and farther south was placed the department of British agricultural machinery, embracing some fine road-wagons, portable engines, and the smaller implements peculiar to field, orchard, and garden. Last of all came a display of mill-stones, tiles, and ornaments in terra cotta.

The Canadian section, in the southwest quarter of the hall, was well filled with interesting products. And the exhibit was specially well arranged. The front line of cases was occupied with an extensive display of root vegetables, pulse, and cereals. In the next line, secondary products, such as wool, feathers, and pelts, were shown; and in the third tier of cases, prepared animal and vegetable materials—cured fish, flour, salt, pickles, and cheese—were displayed. Of agricultural implements the list was varied and extensive. Plows, rivaling the best of the American collection, were exhibited by Spangle of Stratford, Ontario, and by Ross of Chatham. Fine threshing-machines, adjustable platform reapers, and turnip-drills of superior pattern, were the other objects of chief interest in the collection.—British Columbia, also, made a creditable display of her products, consisting chiefly of wheat and oats, woods, barks, and woolen goods of Indian manufacture.

France displayed her vintage. The exhibit was complete, embracing the whole list of vinous liquors from claret to brandy. In the same section were shown the unrivaled chocolates manufactured by Menier and Company of Paris. Vilmorin and Andrieux of the same city exhibited the products of their famous flower-gardens; and Strasbourg displayed her preserved fruits, sardines, and condiments. The process of manufacturing mineral waters was illustrated by Gazon of Paris, and near by was shown the method of bottling wine.

Millstones, crucibles, cements, and artificial stone, were displayed in another department; and last of all, the fine cocoons and raw silks for which Southern France is so justly celebrated.

Along the south wall of the building was arranged the exhibit of the German Empire. Here, again, the display of wines was pre-eminent. The vintage of the Rhine elicited most praise. Nor did Gambrinus the king look down displeased from the florid labels of the Bavarian and Prussian beer-mugs. The exhibit of smoking- and chewing-tobacco was next in extent and importance; after that, the display of confections. Then came a palm-tree with the mowing scythes of Wurtemberg for its branches; then specimens of curled hair out of the shops of Frankfort, and then some beautiful tufts of wool from the sheepcotes of Silesia.

The products of Austria and Hungary were displayed together. The cereals of the different parts of the empire were well exhibited. Vienna sent a fine collection of canned fruits, Pesth her boxes of nuts, and Prague her offering of wine and raisins. Flax, and wool, and hemp, were the staples of the Hungarian section, and leather of the exhibit of Bohemia.

On the south side of the central transept lay the court of Russia. And the display was unexpectedly complete and well arranged. The strictly agricultural element predominated throughout the whole exhibit, only a small space being devoted to wines and liquors. Wheat, oats, rye, and barley—all of the finest quality—constituted the major part of the display, and gave token of abundant wealth in the almost sunless fields of the Muscovite. The fiber-producing plants, of many and superior kinds, were shown; and excellent candied fruits and confections—the contribution of Poland—completed one of the most interesting divisions of the hall.

Among the best of the exhibits made by the Southern nations, was that of Spain, located on the south side of the central transept, adjoining the Russian court. Here, again, the true agricultural idea was maintained, and the wine and liquor exhibit given a secondary rank. The display of Spanish cereals, fruits, pulse, and nuts, was set in glass-encased panels, around the sides of the court, presenting a fair summary of the field and garden products of the kingdom. The exhibit of wools was among the finest of the Exposition, and the collection of wines admirable after its kind. Specimens of the gum- and resin-bearing trees of the Philippine Islands were exhibited in an adjoining section; and near by, Havana displayed her cigars and chocolates. The space allotted to Portugal was well filled with her

products, the exhibit being similar to that of Spain, and equally meritorious.

The Italian court occupied the southeast division of the hall. The collection embraced specimens of all those products for which the peninsula has been immemorably famous. Here were grains, and fruits, and nuts; olive-oil and raisins; oranges, figs, and lemons; citrons, pomegranates, and liquorice; and wine—such as the Latin wits and poets quaffed when Britain belonged to the Druids.

The court of the Netherlands joined that of Austria on the south. The Dutch display was arranged with much skill and tastefulness; and neither Gambrinus nor the grape was the be-all and the end-all of the exhibit. But the collection was as intensely national as those of Germany. The products were mostly shown under the auspices of the *Gülderland* and *Zealand* agricultural societies. The various sections presented a full array of grains, plants, and pulse, as well as the more valuable woods, especially those used in the manufacture of dyes. Fine specimens of the famous Holland cheese and flour were shown, and in the sections to the west an assortment of chocolates and cod-liver oil. The Dutch fishing interests were also well illustrated with tackles, seines, and boats. The beet-sugar makers of Arnhem made a fine display of their product, as did also the manufacturers of those peculiar pungent beers, gins, and heavy liquors, which are so popular in Holland.

In the court of Norway the section of greatest interest was that containing the exhibit of her fisheries. The collection of fishing vessels and apparatus was extensive and complete. Cured specimens of nearly all the fishes known in the Norwegian marts were included in the display. The space devoted to agricultural implements contained some rude but characteristic machines and tools from the fields and shops of the North. But the display of leather was excellent, and that of the waterfowl of Norway especially interesting.—Similar in sort were the exhibits made by Sweden and Denmark.

In the Japanese court the principal product displayed was tea—a large and varied collection. Here, again, the fishing interest was well represented, nets and tackle being a specialty. Then came illustrations of the silk culture, by the actual processes, from the worm to the web. The woods of Japan were displayed to good advantage as were also the grains and vegetables of the empire.—No exhibit of their agricultural resources was made by the other nations of the East.

Among the South American States, Brazil here—as elsewhere—was preëminent. Before the Brazilian court stood a much admired

rustic pavilion so flecked on post and rafter with tufts of fleecy cotton as to look like the greatcoat of St. Nicholas. Within was the coffee exhibit—a full and complete display of the leading industry of the empire. Leaf-tobacco was also shown, and near by was an unsurpassed collection of the tropical woods for which Brazil is famous. In a section farther on were exhibited fine Brazilian sugars, rivaling those of Cuba and the United States. Last of all came the display of the silk interest of Brazil, beginning with the mild-mannered worm peculiar to that country, and ending with the finished fabric.—Venezuela and the Argentine Republic also made small but interesting exhibits of their resources, ranging from feathers, waxes, and native gums to leather-work, silk, and liquors. Here, too, Liberia made a display of her resources and industries.

Entering the Mauresque doorways of the Horticultural Building, the rambler stopped to admire the Foley Fountain in the center of the hall. Around him was the luxuriance of the tropics. Fragrance bathed the air, and silence sat like a plumed but songless bird on all the motionless leaves of this green world of wonders. Here was the great central conservatory, filled with the choicest plants and richest flowers culled out of every clime where sunshine and air are woven into leaf and petal. Here were the date-tree and the palm, fern, and cactus, lemon shrub and banana—a wilderness of blossoms and fruits, cool and silent as the bowers visited in dreams.

Along the sides of the main conservatory were the green-houses for the propagation of plants. The floors were sunk ten feet below the level of the main hall, and the aisle in each was a hundred feet in length. Passing up and down these avenues, the observer found on either side an indescribable array of whatever the hand of nature has done of quaint or beautiful in moss, or fern, or flower. No extended account will here be attempted of the variety and beauty of this, the kingdom of the plants.—The collections of Horticultural Hall were the floral offering of the United States—a wreath for the altar of Independence. But the leaves of the garland were gathered from all climes.

No structure of Fairmount Park was more characteristic of the epoch than the Woman's Pavilion. The building and its contents illustrated one of the grandest tendencies of American civilization—the complete emancipation of woman. In ancient times her chains were forged; the Middle Age re-riveted them upon her; the Modern Era—even the Reformatian—has mocked her with the *semblance* and the *show* of liberty. America sets her free and lifts her to the seat of honor.

The collections of the Pavilion were rich and varied. The southeast division was set apart for the display of woman's inventions. The contrivances were mostly of such sort as appertain to domestic economy and the improvement of home. Now and then, however, some capricious apparatus of fashion, invented in the realm of whim, attracted the gaze of the curious. Photographs of such benevolent institutions as are under the conduct of women formed an interesting exhibit, as did also the worsted and silk embroideries which were displayed in an adjoining court. The art collection embraced some creditable—even excellent—specimens of drawing, a fair



INTERIOR VIEW OF HORTICULTURAL HALL.

display of paintings, and several commendable pieces of statuary. In the center of the hall was an elegant printing office, where *The New Century for Women* was published and distributed during the Exposition.

The southwestern quarter was occupied by foreign exhibitors. Here, too, the display of woman's work was varied and of a high order of merit. The royal ladies of the Old World had contributed much to the excellence and interest of the exhibit. Queen Victoria's School of Art and Needlework made some splendid offerings of embroidery. Many contributions of similar sort were presented by the women of France, Sweden, and Canada. Egypt had its section of artistic designs in gold and silver thread-work; even the queen of Tunis had heard of Independence and sent some superb gold-embroidered velvets as a token of her good will. The Japanese exhibit

was composed for the most part of silken screens, writing desks, and cabinets, delicately ornamented after the style of the country. The Brazilian women, also, had honored the pavilion with some beautiful specimens of gold lace, shell work, and silk and worsted embroideries.

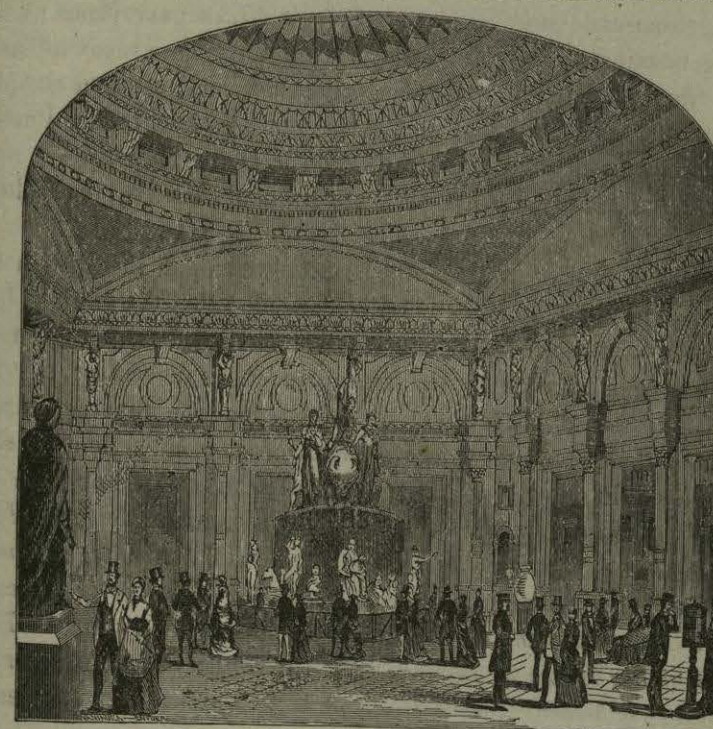
But it was among the art treasures of Memorial Hall that the stranger in Fairmount Park tarried longest; and then came again and again. For the variety was wellnigh infinite—the pageant ever new. Here were the bright ideals which flit for a moment across the vision of genius, and in that moment are made immortal. Here was a scene where the human imagination had transfused itself into the radiant imagery of the canvas and the imperishable forms of marble. Here, for a season, the scales fell from the sordid eyes of Utility, and the gaze was lifted up in the serener air of the True and the Beautiful.

In the arrangement of the exhibits in the Art Gallery, Italy was given the preference. The main hall, before the southern entrance, was set apart for her treasures. Here the best of the Italian sculptors were represented by their works. Caroni of Florence exhibited his *Africaine* and several other fine pieces of statuary. *The Boy Franklin* from the studio of Zocchi and *Washington and his Hatchet* from that of Romanetti attested how much American legends are loved in Italy; and a colossal bust by Gaurnerio of Milan showed the heroic estimate placed upon the Father of his Country in that land. The humorous in art was well represented in *The Forced Prayer* by the same noted artist. The Milanese sculptor, Baroaglio, was represented by several fine pieces, chief of which was a colossal statue called *Flying Time*. Hardly less attractive were the *Berenice* by Peduzzi, and *Sunshine and Storm* by Popatti. The Florentine Torelli presented *Eva St. Clair* as a specimen of his work; and Ropi of Milan contributed a bust of Garibaldi. *The Night of October 11th* was the name of a piece by D'Amore, illustrating the discovery of Guanahani; while a number of child-statues were shown as the work of the Milanese sculptor Pereda. A Miltonic *Lucifer* from the studio of Corti was a work of the highest order of merit, as was also the beautiful *Madonna* by Romanelli. A *Psyche* by Pagani attracted much attention; and a *Bacchus* by Braga was greatly praised.

Of Italian paintings—mostly copies from the famous productions of the old masters—the collection was large and attractive. One of the finest of the exhibit was *Galileo before the Inquisition*, after Raphael. The original pictures, mostly of the *Renaissance*, were of various degrees of merit, the *Columbus in Chains* by Fumigalli deserving

special praise.—Nor must mention be omitted of the famous Castellani Museum of Antiquities, which was exhibited in the northeastern quarter of the hall—a display unsurpassed in interest by any other of the whole Exposition. The exhibit embraced one of the rarest, most valuable, and best classified collections of ancient and mediæval gems, classic busts, and personal ornaments, now in existence. The museum was under the care of Professor Castellani himself, and the section was the especial haunt of scholars and antiquaries.

The American exhibit in Memorial Hall was divided between the



ROTUNDA OF MEMORIAL HALL.

main edifice and the annex. The collection was very extensive, embracing several thousand works in painting and statuary. The chief display of paintings was made in the great north corridor of the main hall. Here were exhibited a vast number of pieces, ranging from second-class and mediocrity to the highest productions of genius. The eastern end of the corridor was wholly occupied with Rothermel's immense painting of *The Battle of Gettysburg*. Page's *Farragut in Mobile Bay* was also exhibited as a historic sketch; and as an allegorical work, Thorpe's *Westward the Star of Empire takes its Way* was shown. Here, also, were exhibited six of Bierstadt's famous landscapes—splendid scenes from the Pacific coast. Then came a num-

berless array of portraits, landscapes, sketches, and ideal works, by well-known American artists and new aspirants for fame, among whose productions, though furnishing abundant room for comment and criticism, it would be invidious, within this narrow limit, to discriminate.

Of American statuary, also, a large exhibit was made—chiefly in the central hall. Under the dome was set a fine group in terra cotta, being the allegory of *America* from the Albert Memorial in Hyde Park, London. Not far off stood Connelly's *Thetis with the Infant Achilles*, much and justly admired. Story's *Medea* gave proof of that artist's genius; and Margaret Foley's *Cleopatra* was a work of great beauty. Several busts of Americans by Americans, attested the skill of the artists, especially that of Charles Sumner by Preston Powers. In the northwest corridor was exhibited *The Dying Cleopatra*—a work of remarkable beauty and power—by Edmonia Lewis, the colored sculptress.

Too much praise could hardly be bestowed upon the British collection of paintings. It was generally conceded that the exhibit, both in the merit of the works themselves and in the admirable grouping which had been effected by the managers, was the best of the Exposition. If any doubt existed as to whether the first artists had contributed their choicest works to the American collection, no such doubt existed in respect to the genius of England. For here was *The Battle of Naseby* by Sir John Gilbert; a *Summer Moon* by Frederick Leighton; *The Railway Station* by Powell; Armitage's *Julian the Apostate*; Sir Edwin Landseer's *Lions* and *Marriage of Griselda*; Maclise's *Banquet Scene in Macbeth*; Sir Thomas Lawrence's *Three Partners of the House of Baring*; William Powell Frith's *Marriage of the Prince of Wales*; West's *Death of Wolfe*; and a vast number of landscapes, sketches, portraits, drawings, water-colors, pencilings and crayon-work—making a collection so complete and meritorious as to awaken the pride of every Briton.

The art department of France was hardly representative of the genius of that country. Still, the collection embraced many pieces deserving of high praise. Among the best was *Rizpah protecting the Bodies of her Sons*, by George Becker; *The Conspiracy of the Medici*, by Louis Adan; and *The Death of Cæsar*, by Clement. Hillemacher's *Napoleon I. with Goethe and Wieland*, and Viger's *Josephine in 1814*, were notable pieces of portraiture. *Leda and the Swan*, by Jules Saintin, and *The First Step in Crime*, by Pierre Antigua, received

many commendations, and Duran's exquisite portrait of Mademoiselle Croixette of the Theatre Français was universally praised.

In the German collection the most striking picture was Steffeck's *Crown Prince in the Front of Battle*. Louis Braun and Count Harras each contributed a *Surrender of Sedan*—striking sketches of that historic event. *The Arrest of Luther*, likewise by Harras, was a picture of great merit, as was also *Elizabeth signing the Death Warrant of Mary Stuart*, by Julius Schrader. In the way of humorous pictures, *After the Church Festival* was exhibited by Ferdinand Meyer, and the *Village Gossips* by Meyer of Bremen. Nor should mention be omitted of *The Flight of Frederick V. from Prague*, by Faber du Tour—one of the best historic pieces in Memorial Hall. Another work of the same sort, and almost equally meritorious, was Brücke's *Discovery of America*. Last of all—exhibited in a separate corridor—was Wagner's great painting, *A Scene in the Circus Maximus at Rome*. In the way of portraits, that of Pauline Lucca by Begas, and of George Bancroft by Gustave Richter, were worthy of special praise.

In the eastern gallery was placed the collection of Austria. Here was John Makart's magnificent picture, entitled *Venice Paying Homage to Catharine Cornaro*—a historic study of great interest. As specimens of figure-painting Ernest Lafitte contributed a *Girl of Upper Austria*, and Aloysius Schön a *Siesta of an Oriental Woman*. Of similar sort were the two fine pictures, *A Page* and *A Girl with Fruit*, by Canon of Vienna—works in imitation of Rembrandt. Friedlander was represented in the collection by *Tasting the Wine*, and Müller by an *English Garden at Palermo*.—Several fine pieces of statuary were shown as a part of the Austrian exhibit. The principal of these were the busts of Francis Joseph, Maximilian I., and Charles V. To this collection also belonged *The Freedman*, by Pezzicar—a bronze statue emblematical of the emancipation of the slaves by Lincoln.

In the Spanish department *The Landing of Columbus* was the subject of two paintings—the first by Gisbert, and the second by Puebla. Here also was shown a *Christ on the Cross* by Murillo. *Columbus before the Monks of La Rabida* was the title of a large and striking work by Gano. But the painting most esteemed in the Spanish exhibit was a superb production called *The Burial of St. Lorenzo*, by Alejo Vera of Rome.—The Portuguese painters and sculptors were not represented in the collections of the hall.

The Northern nations—Sweden, Norway, Denmark—made a creditable showing of their art. The Swedish collection was ar-

ranged along the eastern wall of the western gallery, and was composed of several fine and some commonplace productions. One of the best was *The Burning of the Royal Palace at Stockholm*—a painting by Hockert. Then came *The Winter Day*, *The First Snow*, and *The Poor People's Burying Ground*, by Baron Hermelin, the Swedish art commissioner at the Exposition. A fine work called *Dark Moments* was exhibited by Baron Cederström, and *Sigurd Ring* by Severin Nilsson. Several other legends of the Vikings were represented in the works of Winge, exhibited near by; while a *Market Day in Düsseldorf* illustrated the genius of August Jernberg.—The Norwegian collection was made up of two fine pieces by Professor Gude; one excellent picture entitled *A Scene in Romsdalsfjord*, by Norman; *The Hardengerfjord*, from the studio of Thurman; and several productions of less conspicuous merit.—The Danish group embraced *The Discovery of Greenland in A. D. 1000*, by Rasmussen; *Two Greenland Pilots*, by the same artist; and *A Midsummer Night under Iceland's Rough Weather*, by Wilhelm Melby.

The Belgian pictures constituted a notable collection. Here, first of all, was *Autumn on the Meuse*, by Asselberg—a work of great excellence; as was, also, *Rome from the Tiber*, by Bossuet. De Keyser's *Dante and the Young Girls of Florence* attracted much admiration. Then came *The Sentinel at the Gate of the Harem*, by St. Cyr; *Sunday at the Convent*, by Meerts; Xavier Mellery's *Woman of the Roman Campagna*; Mols's *Dome of the Invalides*; Smits's *War*; Stallaert's *Cave of Diomedes*; and *After the Rain*, by Van Luppen. The *Desdemona* of Van Kiersbilck, and *The Deception* by Jean Portaels, were works deserving the highest praise.

Next in interest was the art exhibit of the Netherlands. Nor did the collection in its entirety suffer by comparison with the best at the Exposition. Here again the observer was constantly reminded of the nationality—both of the artist and his work. Every thing was distinctly marked with the characteristics of Lowland life, method, and manners. First in the display were four large pieces by Altmann of Amsterdam—all excellent paintings—entitled respectively *The Banquet of the Civic Guards*, *The Five Masters of the Drapers*, *The Masters of the Harlem Guild*, and *The Young Bull*—a copy from Paul Potter. Then came Koster's *View on the Yo*, Rust's *Amsterdam in the Sixteenth Century*, and *A Landscape on the Mediterranean Coast* by Hilverdink. The other principal pieces of the collection were *Four Weeks after St. John's Day* by Huybers, Bosboom's *Church of Trier*, and Mesdag's *Evening on the Beach*. Besides these, many minor

paintings in the exhibit testified of the genius of the Lowland artists.

In the eastern galleries of the annex were placed a few meritorious pictures by the painters of Brazil and Mexico. But the collections were comparatively unimportant. Among the Brazilian productions the best were *The Defense of Cabrito* and *The Battle of Humaita*—both scenes from the recent war with Paraguay. In the Mexican gallery the most interesting pieces were *The Valley of Mexico* by Valdesquez, and portraits of Bartholomew de las Casas and Donna Isabella of Portugal.—Such is a brief survey of the art treasures of Memorial Hall.

During the months of early summer, every day brought its throng to Fairmount Park. The enthusiasm of the people rose with the occasion. The fame of the great Exposition spread through all the land. Success had crowned the enterprise. As the Anniversary of Independence drew near preparations were made for an elaborate celebration at Philadelphia. The day came. Countless multitudes thronged the streets.* The city was alive with flags and banners. Battery answered battery with thunderous congratulation. The scene was set in Independence Square, in the rear of the old Hall, on the very spot where liberty was proclaimed a century ago. Platforms were erected and awnings spread above them, where four thousand invited guests could be seated to witness the ceremonies. The people crowded into the open space to the south until the whole square was a sea of upturned faces. Senator Ferry of Michigan, acting Vice-President of the United States, was the presiding officer. General Hawley and other members of the Centennial Commission acted as his assistants. Dom Pedro II. and Prince Oscar of Sweden sat near by, and distinguished citizens of many nations were present. At ten o'clock the exercises were formally opened. Centennial hymns were sung, and the national airs were played by the finest bands of the country. Richard Henry Lee, grandson of him who offered the famous Resolution of Independence, then read the Declaration from the original manuscript. Other music followed; and then came the reading of *The National Ode* by Bayard Taylor. Last of all came *The Centennial Oration* by William M. Evarts of New York. The throng receded, and the ceremonies were at an end. But the pageant was revived at night with a display of fireworks and a brilliant illumination of the city.

*It was estimated that on the night of the 3d of July there were fully two hundred and fifty thousand strangers in Philadelphia.

The daily attendance at the Exhibition grounds during the summer varied from five thousand to two hundred and seventy-five thousand. And the interest in the Centennial was intensified near its close. The whole number of visitors attending the Exposition, as shown by the registry of the gates, was nine million seven hundred and eighty-six thousand one hundred and fifty-one. The daily average attendance was sixty-one thousand nine hundred and thirty-eight. The grounds were open for one hundred and fifty-eight days, and the total receipts for admission were three million seven hundred and sixty-one thousand five hundred and ninety-eight dollars.

On the 10th of November—in accordance with the purpose of the Centennial Commissioners—the International Exhibition of 1876 was formally closed. At two o'clock in the afternoon the President of the United States attended by General Hawley, Director-General Goshorn—upon whom for his successful management of the Exposition too great praise can hardly be bestowed—other members of the Commission, and distinguished foreigners—ascended the platform, and the ceremonies began. Theodore Thomas's magnificent orchestra again furnished music worthy of the occasion. A hundred thousand people were present to witness the closing exercises. Brief addresses were delivered by the Honorable Daniel J. Morrell of Pennsylvania and the Honorable John Welch, president of the Board of Finance. The history of the Exposition and of its management was then recounted in appropriate orations by Major Goshorn and General Hawley. The hymn *America* was sung by the audience, led by the orchestra; and then President Grant arose and said:—

“I DECLARE THE INTERNATIONAL EXHIBITION CLOSED.”

The valves of the great Corliss engine were shut, and the work was done. In its general character and results the Exposition had outranked all of its predecessors, and had left an impress upon the minds of the American people likely to endure for a generation and then become a patriotic tradition with posterity.*

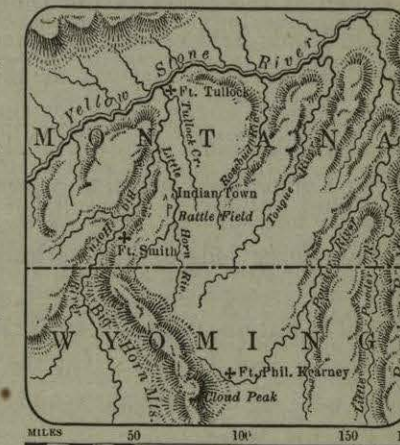
*Since the close of the Exhibition steps have been taken to secure as far as practicable the permanency of the Centennial display. Machinery Hall has been purchased by the Common Council of Philadelphia, and is to stand intact. The Main Building also, has been sold by auction, and the purchasers have decided that it shall remain as a permanent Exposition hall. The Woman's Executive Committee have voted that their Pavilion shall also stand in its present state. The authorities of Great Britain, Germany, and France have given their respective Government Buildings to the city of Philadelphia as permanent ornaments of the grounds and as tokens of international good will; and it seems not unlikely that the principal features of the delightful park, where so many thousand people have spent the holiday hours of the Centennial summer, will be preserved as they were during the Exposition.



SIoux INDIANS IN BATTLE WITH EMIGRANTS.

During the last year of President Grant's administration the country was disturbed by a WAR WITH THE SIOUX INDIANS. These fierce savages had, in 1867, made a treaty with the United States agreeing to relinquish all the territory south of the Niobrara, west of the one hundred and fourth meridian, and north of the forty-sixth parallel of latitude. By this treaty the Sioux were confined to a large reservation in southwestern

Dakota, and upon this reservation they agreed to retire by the 1st of January, 1876. Meanwhile, however, gold was discovered among the Black Hills—a region the greater part of which belonged, by the terms of the treaty, to the Sioux reservation. But no treaty could keep the hungry horde of gold-diggers and adventurers from overrunning the interdicted district. This gave the Sioux a good



SCENE OF THE SIOUX WAR, 1876.

excuse for gratifying their native disposition by breaking over the limits of the reservation and roaming at large through Wyoming and Montana, burning houses, stealing horses, and murdering whoever opposed them.

The Government now undertook to drive the Sioux upon their reservation. A large force of regulars, under Generals Terry and Crook, was sent into the mountainous country of the Upper Yellowstone, and the savages to the number of several thousand, led by their noted chieftain Sitting Bull, were crowded back against the Big Horn Mountains and River. Generals Custer and Reno, who were sent forward with the Seventh Cavalry to discover the whereabouts of the Indians, found them encamped in a large village extending for nearly three miles along the left bank of the Little Horn. On the 25th of June, General Custer, without waiting for reinforcements, charged headlong with his division into the Indian town, and was immediately surrounded by thousands of yelling warriors. Of the details of the struggle that ensued very little is known. For General Custer and every man of his command fell in the fight. The conflict equaled, if it did not surpass, in desperation and disaster any other Indian battle ever fought in America. The whole loss of the Seventh Cavalry was two hundred and sixty-one killed, and fifty-two wounded. General Reno, who had been engaged with the savages

at the lower end of the town, held his position on the bluffs of the Little Horn until General Gibbon arrived with reinforcements and saved the remnant from destruction.

Other divisions of the army were soon hurried to the scene of hostilities. During the summer and autumn the Indians were beaten in several engagements, and negotiations were opened looking to the removal of the Sioux to the Indian Territory. But still a few desperate bands held out against the authority of the Government; besides, the civilized Nations of the Territory objected to having the fierce savages of the North for their neighbors. On the 24th of November, the Sioux were decisively defeated by the Fourth Cavalry, under Colonel McKenzie, at a pass in the Big Horn Mountains. The Indians lost severely, and their village, containing a hundred and seventy-three lodges, was entirely destroyed. The army now went into winter-quarters at various points in the hostile country; but active operations were still carried on by forays and expeditions during December and January. On the 5th of the latter month, the savages were again overtaken and completely routed by the division of Colonel Miles.

Soon after this defeat, the remaining bands, under Sitting Bull and Crazy Horse, being able to offer no further serious resistance, escaped across the border and became subject to the authorities of Canada. Here they remained until the following autumn, when the Government opened negotiations with them for their return to their reservation in Dakota. A commission, headed by General Terry, met Sitting Bull and his warriors at Fort Walsh, on the Canadian frontier. Here a conference was held on the 8th of October. Full pardon for past offenses was offered to the Sioux on condition of their peaceable return and future good behavior. But the irreconcilable Sitting Bull and his savage chiefs rejected the proposal with scorn; the conference was broken off, and the Sioux were left at large in the British dominions north of Milk River.*

The excitement occasioned by the outbreak of the war with the Sioux, and even the interest felt in the Centennial celebration, was soon overshadowed by the agitation of the public mind, attendant upon the twenty-third Presidential election. Before the close of June the national conventions were held and standard-bearers selected by the two leading political parties. General Rutherford B. Hayes of Ohio and William

* The result of the Fort Walsh conference was by no means distasteful to the Government. By formally refusing to return to their reservation, the Indians virtually renounced all relations with the United States, and the authorities were thus, by an unexpected stroke of good fortune, freed from the whole complication. Canada can hardly be congratulated on such an accession to her population!

A. Wheeler of New York, were chosen as candidates by the Republicans; Samuel J. Tilden of New York and Thomas A. Hendricks of Indiana, by the Democrats. A third—THE INDEPENDENT GREENBACK—party also appeared, and presented as candidates Peter Cooper of New York and Samuel F. Cary of Ohio. The canvass began early and with great spirit. The battle-cry of the Democratic party was *Reform*—reform in the public service and in all the methods of administration. For it was alleged that many of the departments of the Government and the officers presiding therein had become corrupt in practice and in fact. The Republicans answered back with the cry of *Reform*,—averring a willingness and an anxiety to correct public abuses of whatsoever sort, and to bring to condign punishment all who dared to prostitute the high places of honor to base uses. To this it was added that the nationality of the United States, as against the doctrine of State sovereignty, must be upheld, and that the rights of the colored people of the South must be protected with additional safeguards. The Independent party echoed the cry of *Reform*—monetary reform first, and all other reforms afterwards. For it was alleged by the leaders of this party that the measure of redeeming the national legal-tenders and other obligations of the United States in gold—which measure was advocated by both the other parties—was a project unjust to the debtor-class, iniquitous in itself, and impossible of accomplishment. And it was further argued by the Independents that the money-idea itself ought to be revolutionized, and that a national paper currency ought to be provided by the Government, and be based, not on specie, but on a bond bearing a low rate of interest, and interconvertible, at the option of the holder, with the currency itself. But the advocates of this theory had only a slight political organization, and did not succeed in securing a single electoral vote. The real contest lay—as it had done for twenty years—between the Republicans and the Democrats. The canvass drew to a close. The election was held, the general result was ascertained, and both parties claimed the victory! The election was so evenly balanced between the two candidates, there had been so much irregularity in the voting and subsequent electoral proceedings in the States of Florida, Louisiana, South Carolina, and Oregon, and the powers of Congress over the votes of such States were so vaguely defined, under existing legislation, that no certain declaration of the result could be made. The public mind was confounded with perplexity and excitement; and more than once were heard the ominous threatenings of civil war.

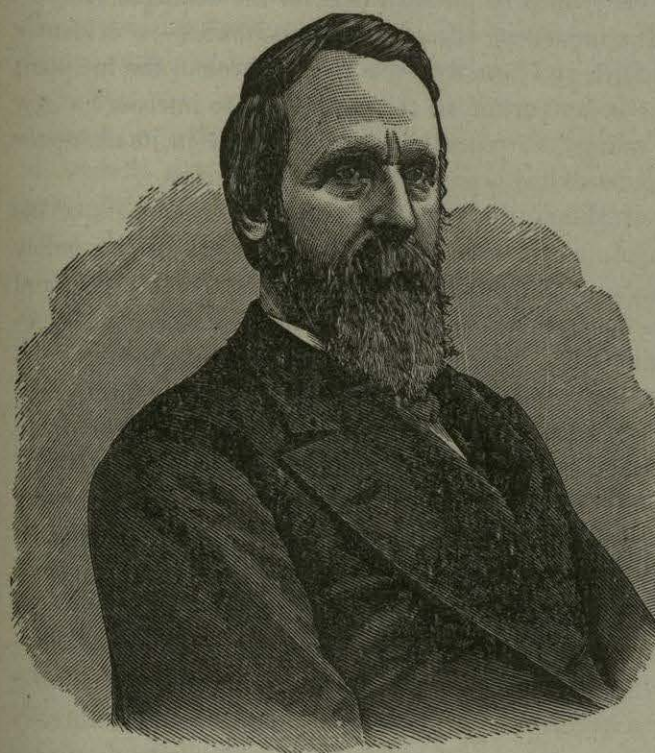
When Congress convened in December, the whole question of the disputed presidency came at once before that body for adjustment. The situation was seriously complicated by the political complexion of the Senate and the House of Representatives. In the former body the Republicans had a majority sufficient to control its action; while in the House the Democratic majority was still more decisive and equally willful. The debates began and seemed likely to be interminable. The question at issue was as to whether the electoral votes of the several States should, at the proper time, be opened and counted by the presiding officer of the Senate, in accordance with the immemorial and constitutional usage in such cases, or whether, in view of the existence of duplicate and spurious returns from some of the States, and of alleged gross irregularities and frauds in others, some additional court ought to be constituted to open and count the ballots. Meanwhile the necessity of doing *something* became more and more imperative. The great merchants and manufacturers of the country and the boards of trade in the principal cities grew clamorous for a speedy and peaceable adjustment of the difficulty. The spirit of compromise gained ground; and after much debating in Congress it was agreed that all the disputed election returns should be referred to a JOINT HIGH COMMISSION, consisting of five members to be chosen from the United States Senate, five from the House of Representatives, and five from the Supreme Court. The judgment of this tribunal should be final in all matters referred thereto for decision. The Commission was accordingly constituted. The counting was begun as usual in the presence of the Senate and the House of Representatives. When the disputed and duplicate returns were reached they were referred, State by State, to the Joint High Commission; and on the 2d of March, *only two days before the time for the inauguration*, a final decision was rendered. The Republican candidates were declared elected. One hundred and eighty-five electoral votes were cast for Hayes and Wheeler, and one hundred and eighty-four for Tilden and Hendricks. The greatest political crisis in the history of the country passed harmlessly by without violence or bloodshed.



CHAPTER LXIX.

HAYES'S ADMINISTRATION, 1877-1881.

RUTHERFORD B. HAYES, nineteenth President of the United States, was born in Delaware, Ohio, on the 4th day of October, 1822. His ancestors were soldiers of the Revolution. His primary education was received in the public schools. Afterwards, his studies



PRESIDENT HAYES.

were extended to Greek and Latin at the Norwalk Academy; and in 1837 he became a student at Webb's preparatory school, at Middletown, Connecticut. In the following year, he entered the Freshman class at Kenyon College, and in 1842 was graduated from that institution with the highest

honors of his class. Three years after his graduation, he completed his legal studies at Harvard University, and soon afterward began the practice of his profession, first at Marietta, then at Fremont, and finally as city solicitor, in Cincinnati. Here he won distinguished reputation as a lawyer. During the Civil War he performed much honorable service in the Union cause, rose to the rank of major