

tral America, and of the cliff-dwellings of Southwestern Colorado. Each of these constituted a sort of museum in which were implements of stone and bone, and also numerous utensils of domestic use made of clay; also, mats, sandals and wrappings deftly woven from the yucca palm, to the raising of which the cliff-dwellers devoted most of their labors. Here were also shown a score or more of skulls, and several mummied bodies of this ancient and extinct race.

Prééminent among the structures on the grounds was the Building of Fine Arts. This was situated at the northern end of the lagoon. The edifice arose in classical grandeur from the water's edge. Those who sailed the lagoon might alight from the gondolas on broad



PALACE OF FINE ARTS.

flights of stone steps leading up through the colonnade to the southern portal. Besides the principal structure, there were two annexes, in like architectural style. In this building were displayed the art products—the paintings in particular—of all the civilized nations of the world. Certain it is that no other exhibit of pictorial glories, with the possible exception of that of the Paris Exposition of 1889, ever rivaled the display here made in the art department of the Columbian Fair held in an American city, founded within the memory of men still living!

By the closing years of the century the recollection of the Columbian Exposition had lost much of vividness and interest. A sketch of the event will, therefore, present only an outline and not

a detailed account of the trophies which were exhibited in the display of fine arts. The most splendid was that of France, though there were not wanting many critics who conceded the palm to the artists of Great Britain. Some considered the display made by the artists of the United States equal to any other. The departments of Austria and Belgium were also of the highest merit. The Slavic artists, both Russians and Poles, contributed many pictures worthy of immortality. It is probable that the French section, in which the high-light and realistic paintings were exhibited, was the most splendid of all. Here, though the throngs were not equal to those ever present among the displays of material industries and merely useful



ELECTRICITY BUILDING.

arts, the intellectual and ideal men and women of great races gathered from day to day, feasting their eyes upon the most magnificent products of the human genius.

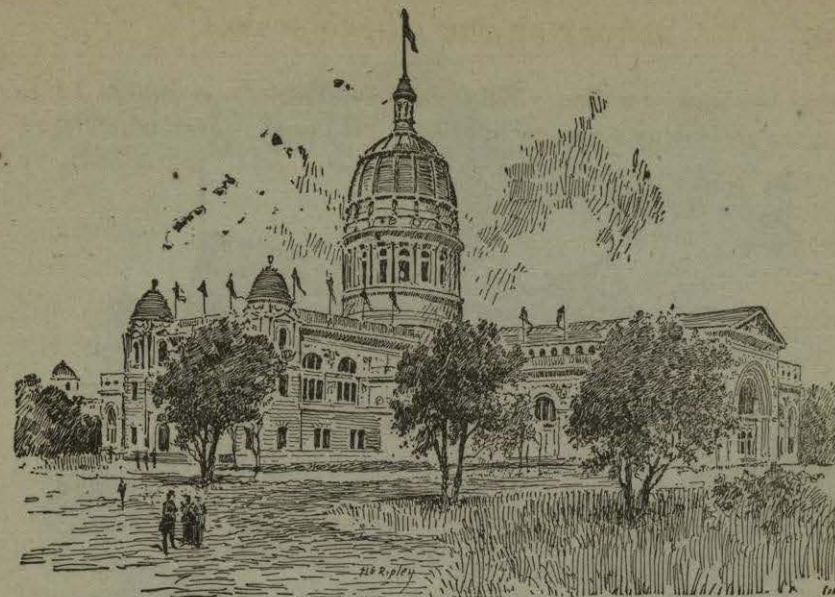
After the Fine Arts Building, the next in general interest was the great structure known as the Electricity Building. In this were displayed in infinite variety nearly all the phenomena of the electrical current and the various apparatuses employed by science in the applications of this subtle and powerful force. The exhibit was perhaps the most characteristic of all in this, that it represented the scientific spirit of our age. No such display of the wonders of electricity, and of the machines and contrivances in which that mighty and all-pervading force has been made to show its sublime results

was ever before possible — not even at the Paris Exposition of 1889; for the single quadrennium intervening between that event and this had wrought wonders in the progress of the electrical arts. If the visitors to the Department of Fine Arts included the idealists, the dreamers and poets of the world, those who thronged the building in which the electrical display was made included the thinkers, inventors and forerunners of mankind in all those arts that have force for their minister, and contrivance for their visible expression.

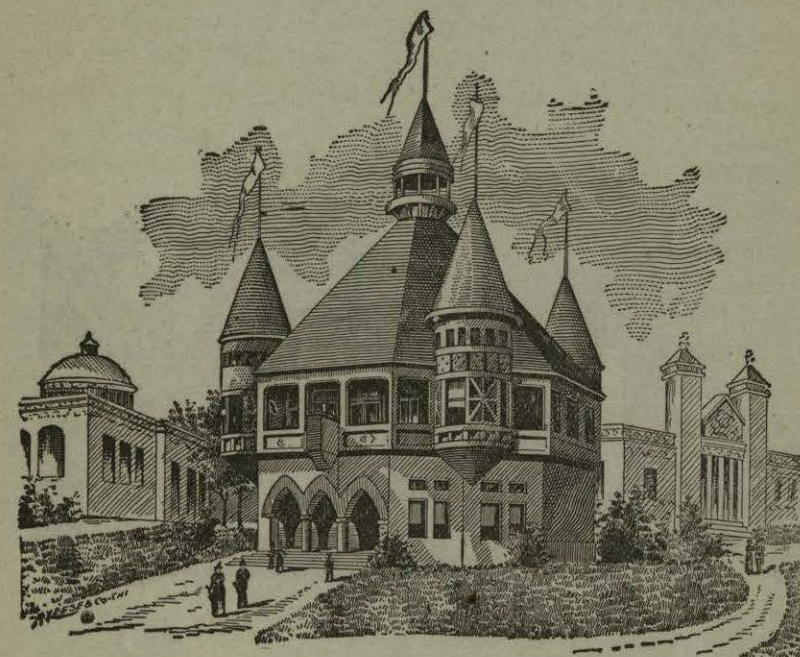
One of the most interesting buildings of the whole park was the so-called Transportation Building. The purpose of this edifice was to furnish a place for the display of the various stages of progress made by man in his means of locomotion and conveyance. The exhibits were arranged in chronological order, showing each stage in the evolution of locomotive products from the rudest contrivance of barbarians and savages to the most splendid modern means of transportation. Here were to be seen all forms of vehicles, from the lumbering cart on land and the rude dugout on running stream to the magnificent train of parlor-cars and sleeping-coaches and the greatest steamships that plow the deep. The entrance or doorway to the Transportation Building, designed by the architect Sullivan, was one of the glories of the World's Columbian Exposition, being declared by many to be the most splendid entrance ever constructed by man.

Not all of the wonderful structures of the Exposition grounds can be enumerated. A description of even the leading edifices would fill a large volume. Not far from the eastern annex of the Building of Fine Arts was the exhibit of fish and fisheries. In the building designed for this purpose were huge tanks in which were arranged in scientific order all the known species of fresh-water fishes, and all the more important varieties of fishes from the sea. These might be seen, as in their native habitats, sporting and feeding and reproducing in the manner of nature. Here were sharks, dogfish, rays, skates, flounders, gunnards, lampreys, lobsters, crabs, soles, starfish and fresh-water creatures, from whales to infusoria.

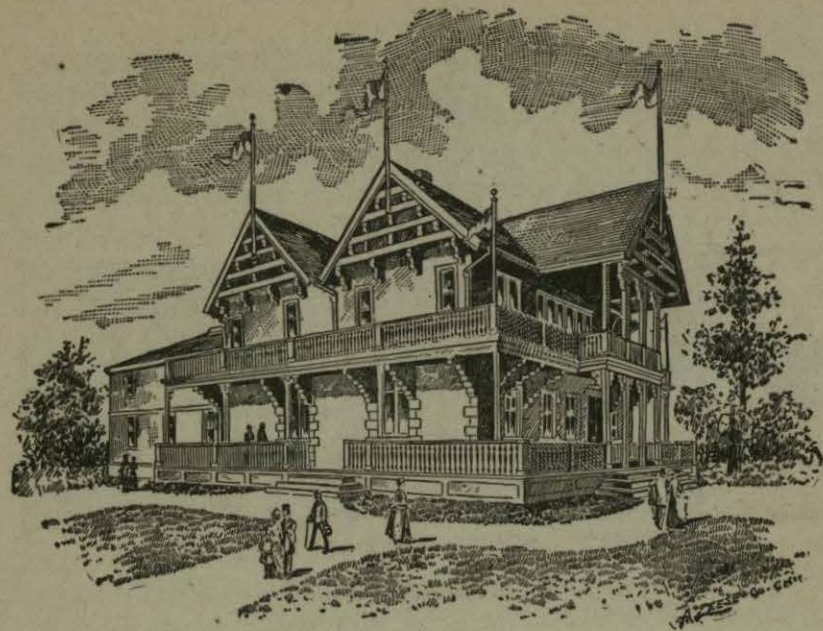
The Horticultural Building contained the display of the most peaceful aspects and products of the natural world. In this were exhibited all the leading varieties of flowers and fruits from every region of the globe. Here the visitor might study the varying products of the earth, from the giant ferns of Australia to the hardy lichens of the Arctic coasts; from the bread-fruit of the tropics to



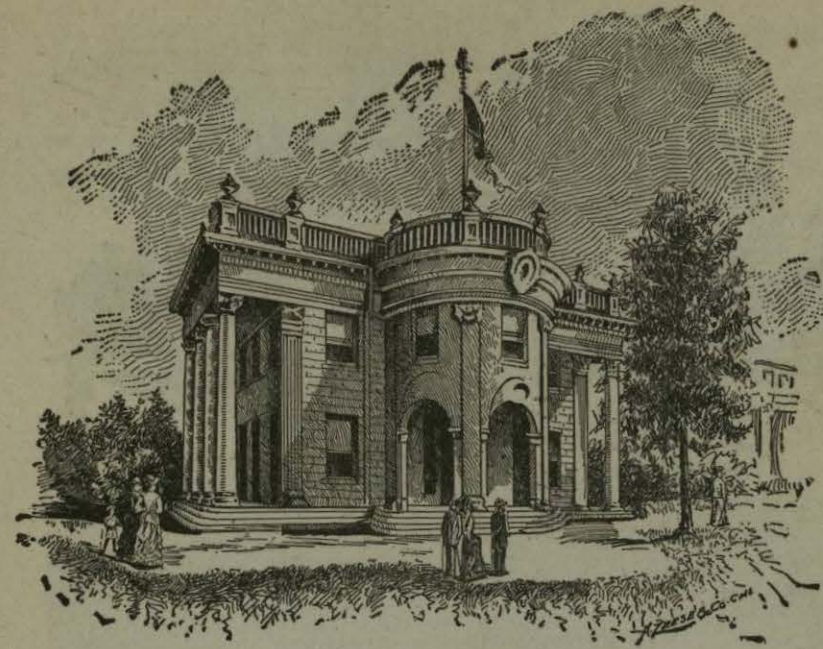
ILLINOIS BUILDING.



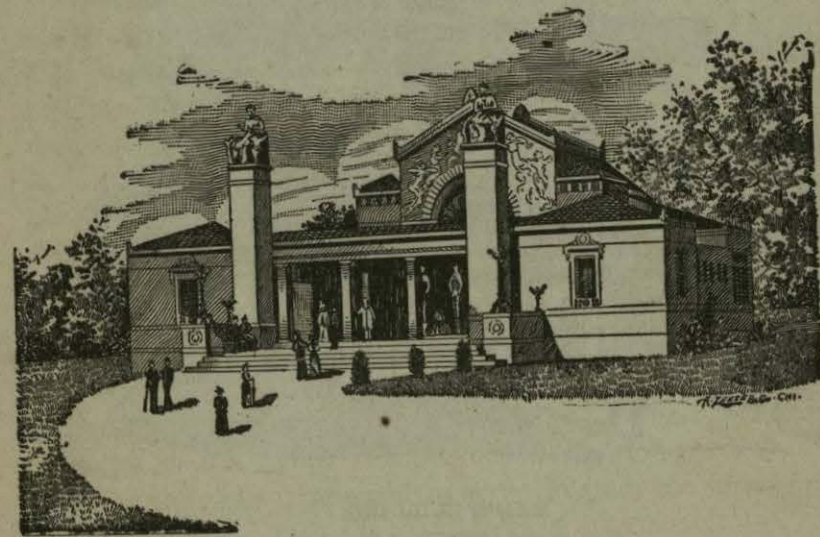
MAINE BUILDING.



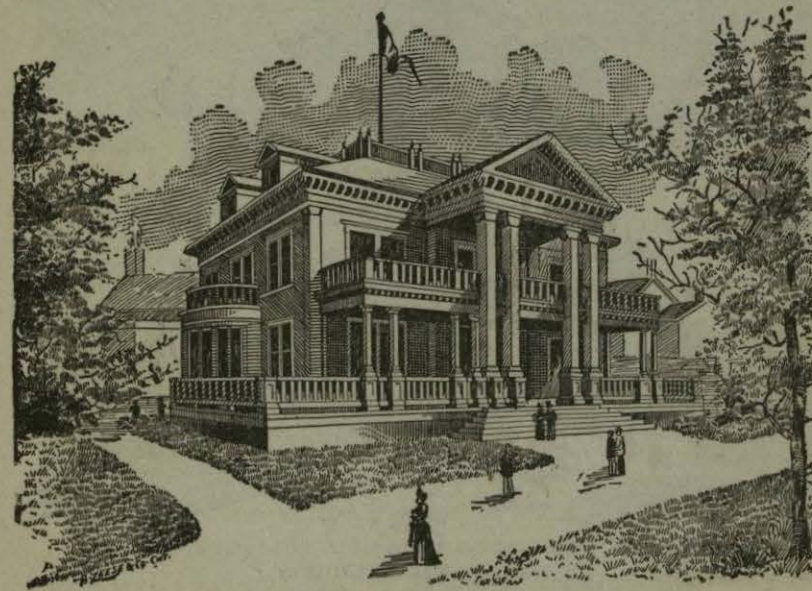
NEW HAMPSHIRE BUILDING.



RHODE ISLAND BUILDING.



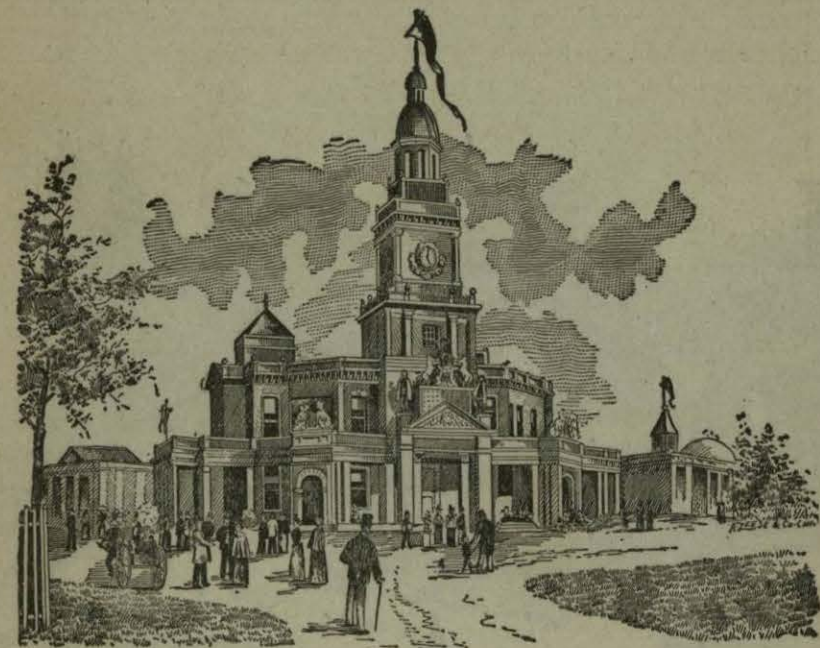
VERMONT BUILDING.



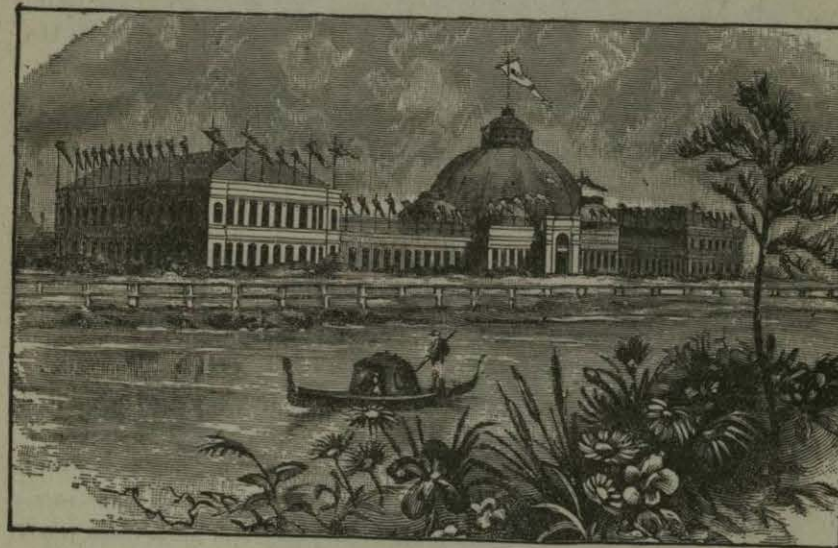
CONNECTICUT BUILDING.



NEW YORK BUILDING.



PENNSYLVANIA BUILDING.



HORTICULTURAL BUILDING.

the apples of Siberia; from the roses of Persia to the microscopic blossoms on the snow-cliffs of the Sierras.

No account of the Columbian Exposition could be adequate without some description of the Midway Plaisance. This broad avenue lies between Jackson and Washington parks. At the time of the Exposition it was converted into a sort of ethnological adjunct to the principal displays. The Plaisance was a feature which, like all things else, had grown from small beginnings. As far back as 1851, when the Crystal Palace Exposition at London was held, a trace of the Plaisance was seen. The Chicago Midway was about a mile in length and a quarter of a mile in width. The avenue was lined on both sides with the exhibits and special features that were

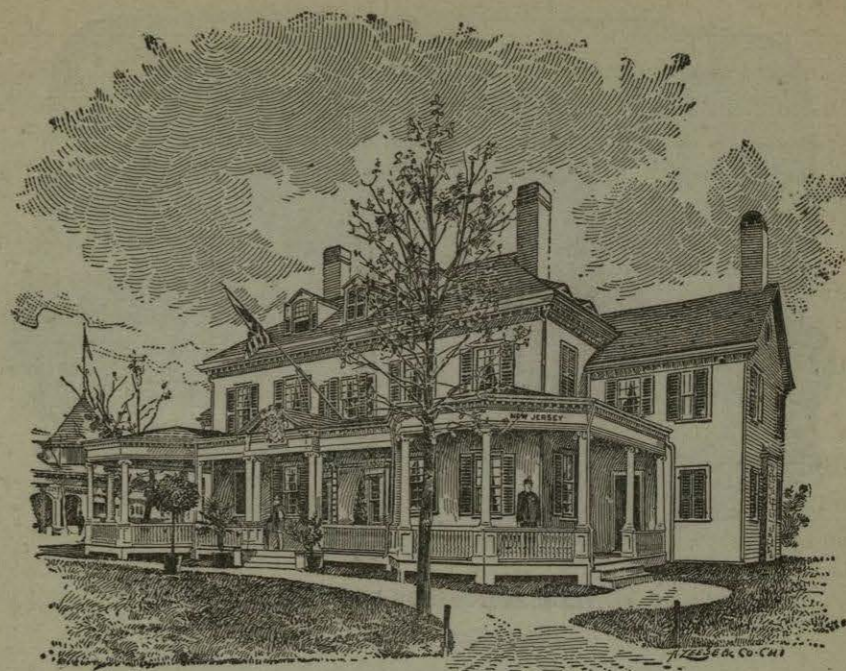
sent to this district. Nearly all of the shows were racial; that is, ethnological. Nearly all the half-civilized nations of the world had sent thither colonies of their people, bringing their architecture, rude arts and customs with them. The historical element was not wanting; for many of the establishments represented former aspects of the social life and industries of mankind. Such was the Irish village, and such was the old German keep, or castle, with its narrow ways and surrounding moat and bridges.

The Javanese village was one of many of its kind, showing, as if in object-lesson, the natives of remote and insular regions in the same habits and surroundings as in their own country. Of this kind was the village of Samoans, and of similar order were the establish-

ments of the Chinese, the Algerians, the Moors and the Copts. Oriental theaters were another feature of the Plaisance, in which the Western races were able to witness, as in the East, the dramatical plays and sensuous dances of the North African and East Asian peoples. The advantage of the things to be seen in the Plaisance, and of a knowledge of them to the historical and ethnical inquirer, was very great; but the vicious classes made these object-lessons of the Orient to be no more than a gratification of the baser feelings and mere sensual curiosity.

Another special feature of the great Exposition was the gigantic wheel erected from designs and plans formed by a young engineer of Illinois, Mr. G. W. G. Ferris. This ambitious piece of mechanism was the greatest revolving spectacle ever constructed by man. The builder was a graduate of the Rensselaer Polytechnic Institute. He had already distinguished himself as a builder of cantilever bridges. The Ferris wheel was regarded as a structural miracle. It was made for the most part of steel. The materials were prepared at Detroit. The central shaft was forty-five feet in length, and thirty-two inches in diameter. This was raised to the gudgeons in which it revolved at a height of a hundred and forty feet. The circumference of the wheel was occupied with thirty-six passenger cars, hung in the outer rim, each car having a capacity of fifty passengers. The cars, in going over, rose to the height of two hundred and sixty-eight feet from the earth. The passengers in the ascent rose skyward until they might have looked down a distance of fifty feet on the top of Bunker Hill monument, if that tremendous obelisk had stood near by! The building skill of Ferris in the construction of this monstrous contrivance was not only vindicated, but the enterprise itself proved to be popular and highly profitable to the management.

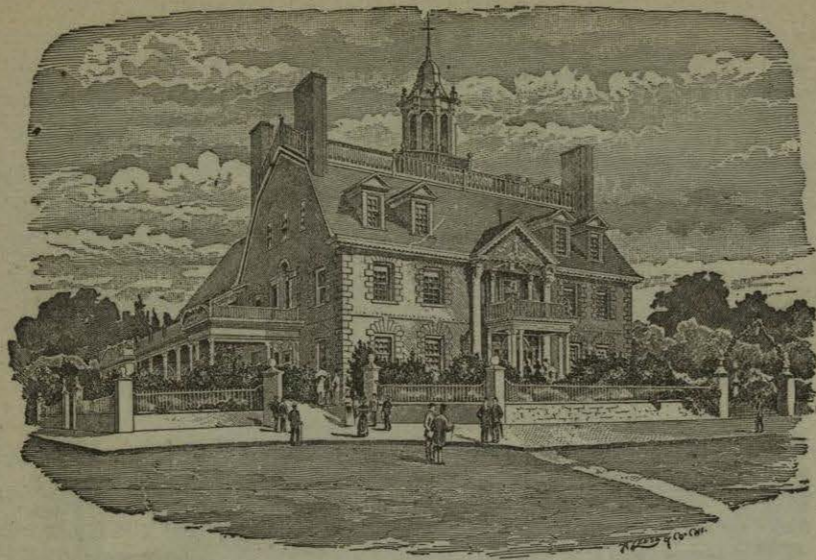
The World's Columbian Exposition drew to Chicago great numbers of organizations interested in special lines of inquiry. Nearly all the philosophies and isms of the world were represented on the occasion. Many notable congresses were held. One of these, the Congress of Religions, attracted particular attention. The sessions of this body were held in the latter part of September. All of the leading religions of the world were represented. Sentiment and philosophy combined to make the occasion one of peculiar interest. The proscriptive spirit was for the nonce laid aside. Mohammedans, Buddhists, Confucians and Christians sat down together in amity, and discussed for many days the tenets of their respective faiths, and the points of excellence which each claimed for his own.



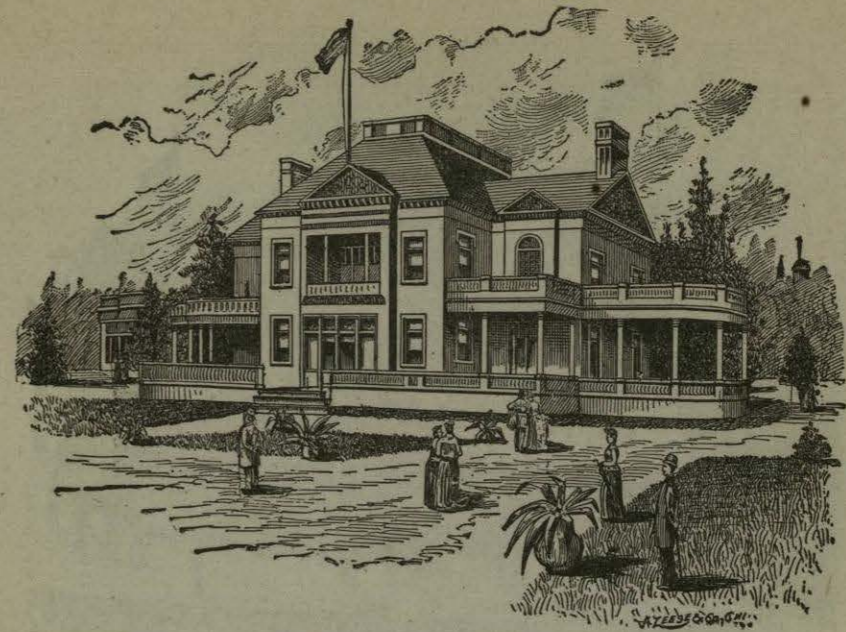
NEW JERSEY BUILDING.



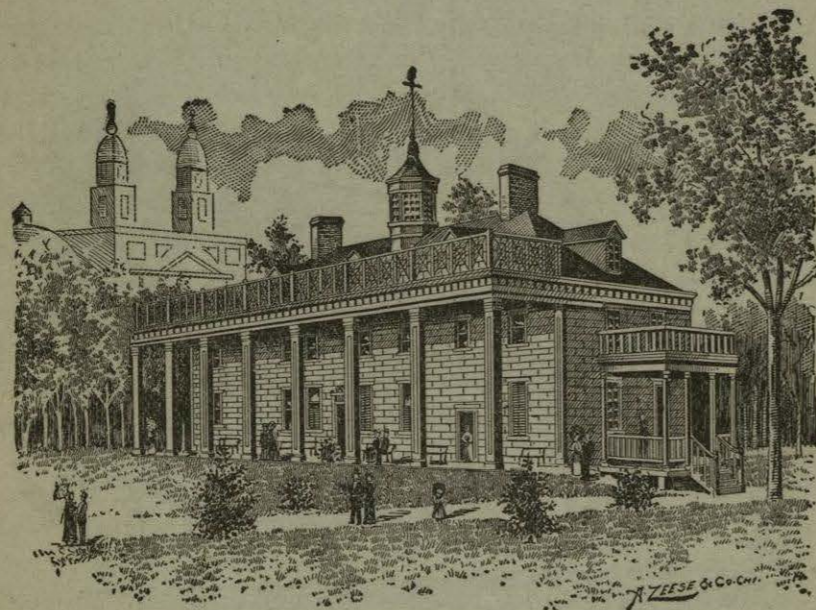
DELAWARE BUILDING.



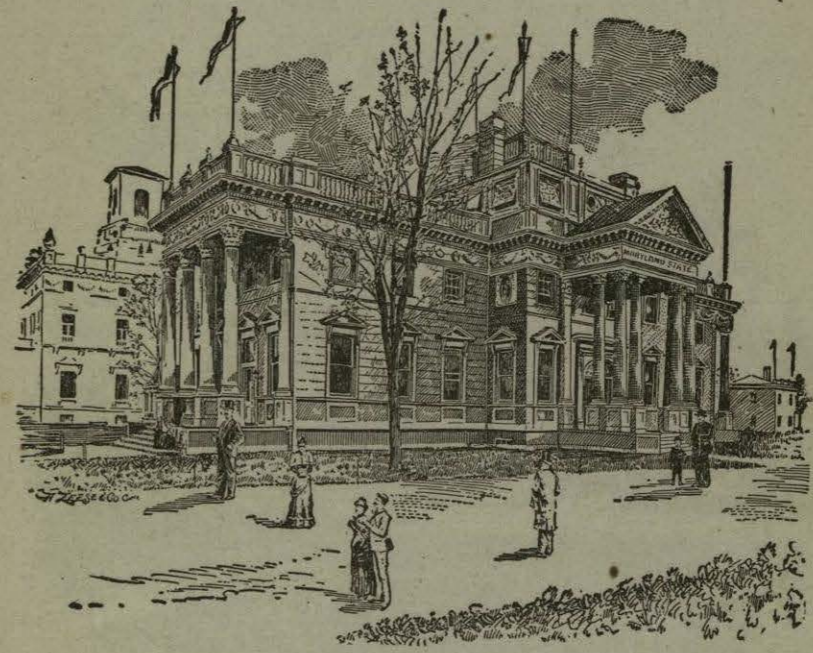
MASSACHUSETTS BUILDING.



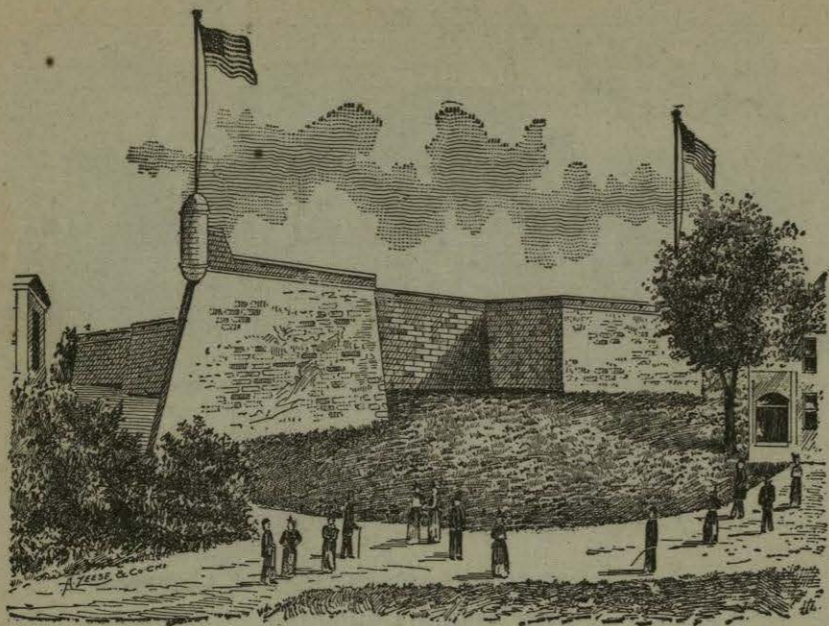
WEST VIRGINIA BUILDING.



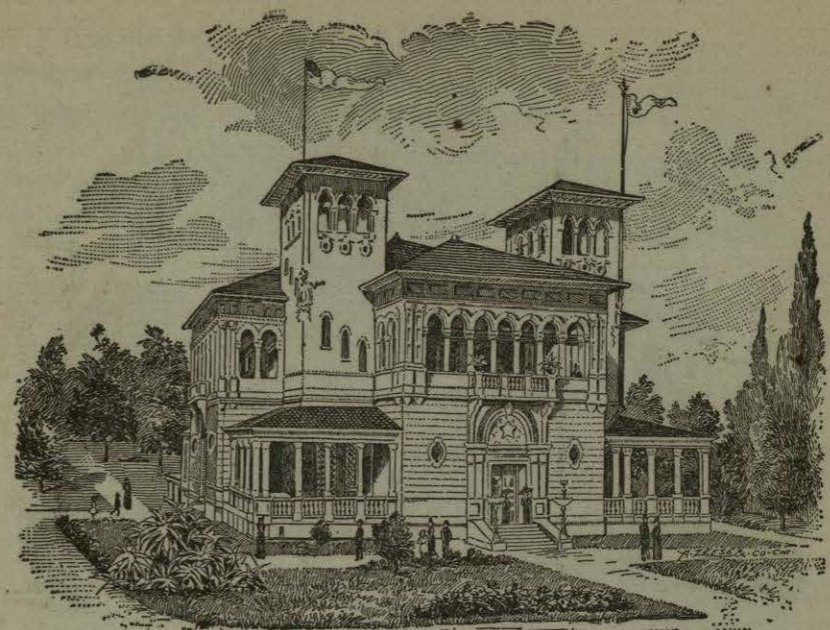
VIRGINIA BUILDING.



MARYLAND BUILDING.



FLORIDA BUILDING.



TEXAS BUILDING.



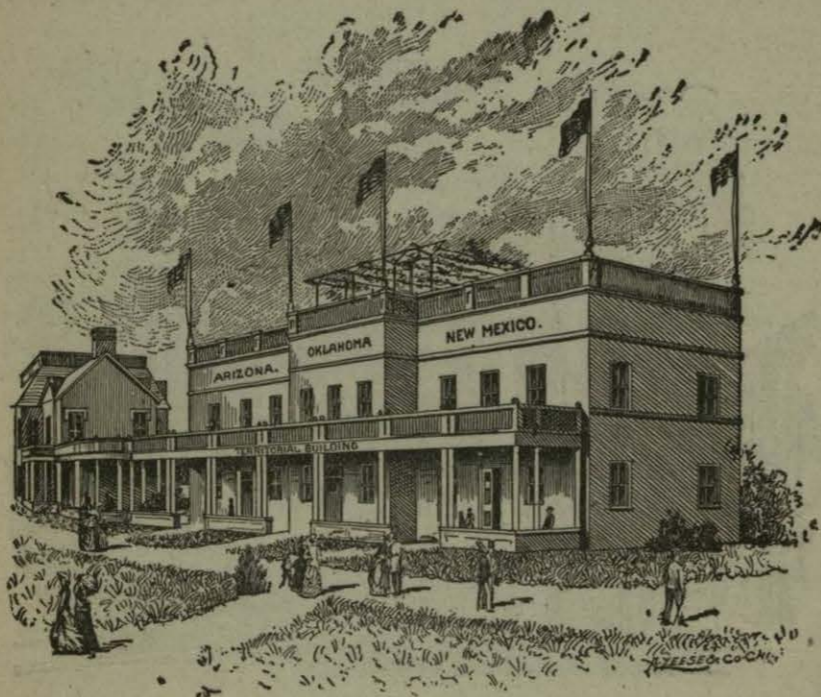
LOUISIANA BUILDING.



KENTUCKY BUILDING.



MISSOURI BUILDING.



JOINT TERRITORIAL BUILDING.

The original time limit of the Exposition extended from the first of May to the end of October. It was intended to make the closing day one of the most glorious of all the days of the memorable summer. An elaborate program was prepared, and great preparations were made for the closing exercises, when suddenly, on the twenty-eighth of the month, the city was plunged into consternation and grief by the assassination in his own house of Mayor Carter H. Harrison, to whose great abilities, persistency, and unwearied exertion not a little of the success of the World's Fair should be attributed. It had been his duty for fully six months to act as the representative of the city in its relations with distinguished foreign visitors, committees, delegations and the like, and in all of these duties he had borne himself with distinguished ability and dignity. A lunatic, named Pendergast, imagined that the mayor should have appointed him to office, and under this hallucination gained entrance to the mayor's home, and shot him dead. The ceremonies that had been planned for the close of the Exposition were accordingly abandoned, and on the thirtieth of the month the October sun went down on the White City, over which funereal silence settled with the night.

What should be done with the great structures which had been called into existence by the exigencies of the World's Columbian Exposition? The aggregate cost of these had been about nineteen million dollars. It was not alleged that extravagance or fraud had marred the work of the commission; indeed the buildings had all been economically constructed. Nearly every edifice, however, was erected for a temporary purpose and without respect to permanence. It would appear that in this particular the management was at fault. Perhaps it was not foreseen that the tremendous creations of the year could not be removed and destroyed without producing a sentiment of regret, if not of actual pain, to the whole American people. It had been wiser that, at least, a considerable portion of the buildings should be permanent. The managers of Jackson Park, however, had decreed otherwise. The foolish edict was that the park should be restored, as nearly as possible, to its former condition—a thing virtually impossible.

In order to carry out the policy which had been adopted, it became necessary to demolish the buildings of the Exposition grounds. This was a work well-nigh as serious as the work of construction. Such demolition must appear to the eye as if the Goths and Vandals of ten ages had been loosed to do their will on the sublimest culture of the nineteenth century. While the work of tearing down and