

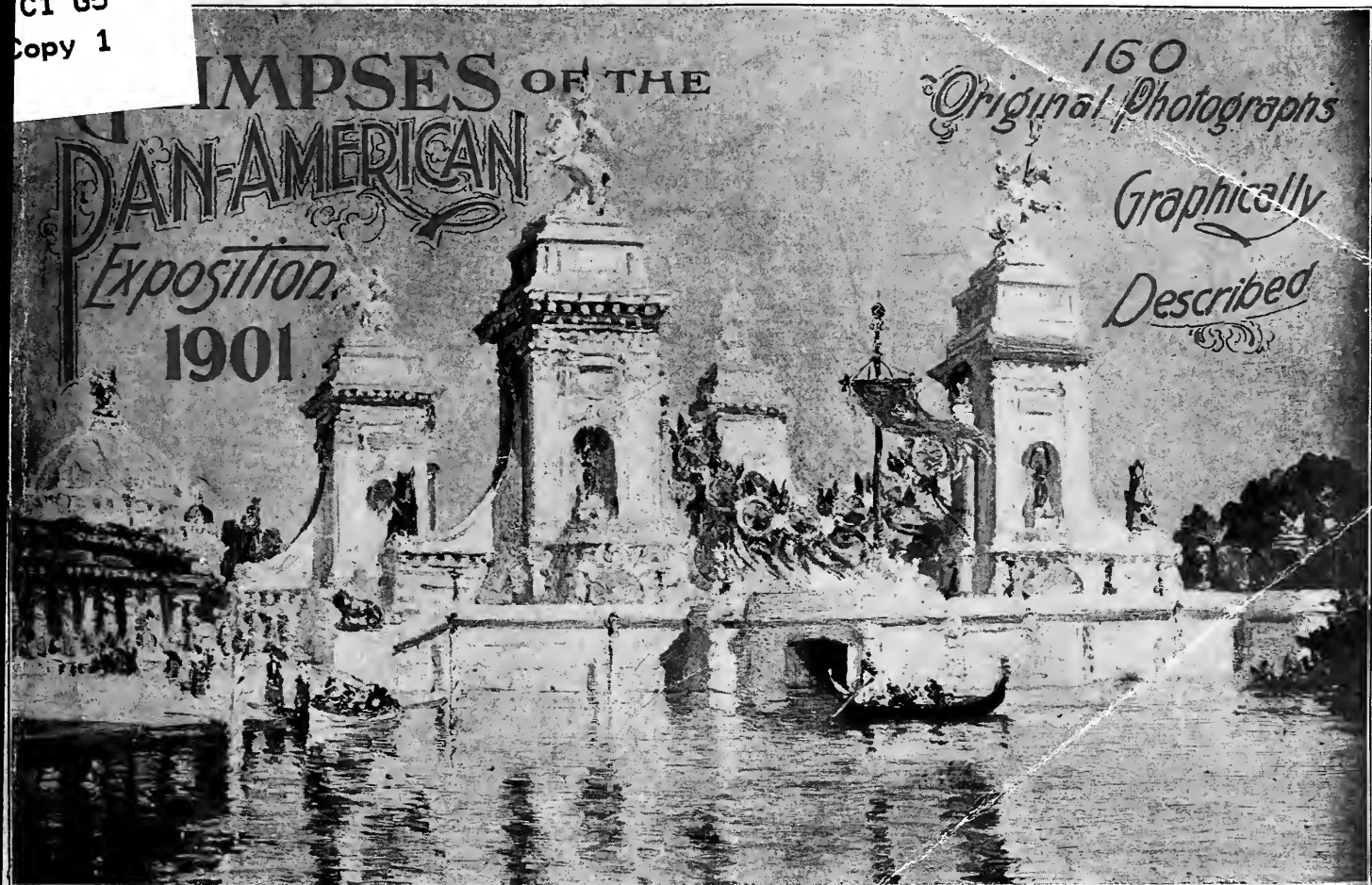
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IMPSSES OF THE
PAN-AMERICAN
Exposition
1901

160
Original Photographs
Graphically
Described



The Triumphal Causeway, an oil painting by A. Fleury.

LAIRD & LEE, Publishers, Chicago, U. S. A.



A Souvenir of the World's Most Magnificent Displays

GLIMPSES OF THE RAINBOW CITY

PAN-AMERICAN EXPOSITION, AT BUFFALO

— 94 —

ORIGINAL PHOTOGRAPHS, WITH FULL DESCRIPTIONS OF BUILDINGS,
MONUMENTS, STATUARY, PROMENADES, NIGHT ILLUMINA-
TIONS, MIDWAY ATTRACTIONS, Etc., Etc.

— ALSO —

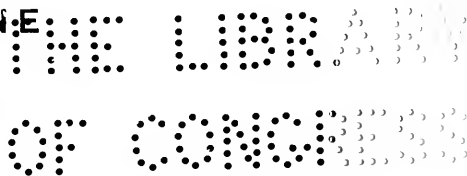
Views of Paris Exposition, 1900, ^{and} of the White City, Chicago, 1893

THREE BOOKS IN ONE

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A BRIEF HISTORY OF THE PAN-AMERICAN EXPOSITION

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Aug. 30. 1901

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The word Pan-American comes from the Greek word "Pan," meaning "all," and it expresses admirably the idea of an *Exposition of All the Americas*, the splendor of which, in many particulars, has not been excelled by any exhibition in this country or abroad. A poet called the superb aggregation of buildings and water-works and parks, "The Rainbow City of Light," but it has been finally christened "The Rainbow City," on account of the delicate coloring given its hundreds of edifices, statues, etc.

Built upon a noble site, gemmed with shining lakes, grass-covered glades, inviting shade and wealth of flora; many palaces of Spanish architecture, their walls, domes, towers and pavilions aglow with numberless pleasing hues; a Plaza and an Esplanade; with stands for concerts to be given by the finest bands in the world; sunken gardens filled with flowers and fountains, the water taking the form of sheaves of wheat, roses and lilies; statuary everywhere; a grand canal encircling the larger buildings; a Triumphal Causeway over a mirror lake; exquisite horticultural and floral embellishment of grounds; gondolas and electric launches upon the lakes and canals, a harmony of architectural, sculptural, electrical, horticultural and color effects; all this to illustrate the progress of the race during the Nineteenth Century.

The imposing character of some of the Exposition features is conveyed by these facts and figures: Electric Tower, 409 feet high. Goddess of Light, above the tower, 18 feet high. 94 searchlights in the basin of the Tower. 300,000 incandescent lamps used in the illumination; upon the tower, 40,000; miles of wire used 400; weight of wire, 250 tons; area of courts, 1,390,000 square feet; 5,000 horse power from Niagara Falls for illumination. Water for fountain display, 35,000 gallons per minute. Highest jets in the Court of Fountains, 50 feet. Height of cascade falling from Electric Tower, 70 feet; width, 30 feet. Basin of the Court of Fountains, 565 by 225 feet. 500 pieces of sculpture. 200,000 hardy perennials planted; 500 flower beds. Cost of the great organ in the magnificent Temple of Music, \$15,000. Seating capacity of the Stadium, 12,000. Seating capacity of the Temple of Music, 2,200. 20 large exhibit buildings. 80 smaller buildings.

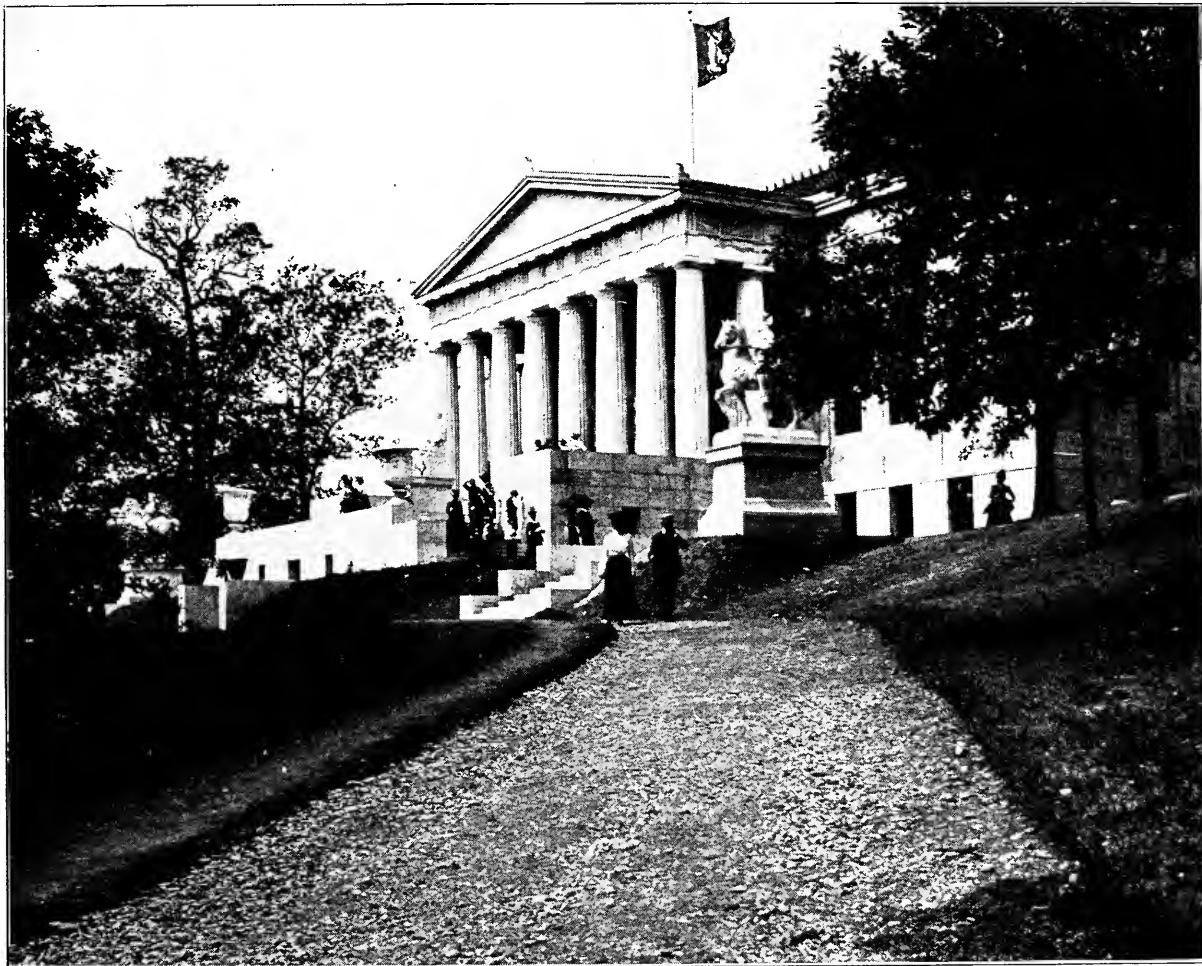
Cost of the Exposition, \$10,000,000. Area of site, 350 acres. U. S. Government appropriation, \$500,000. New York State appropriation, \$300,000. 40,000,000 people living within 500 miles of the Exposition. Niagara Falls, 20 miles distant, furnishes the motive power for this, the most marvelous electrical display in the history of the world.



Statue of General Sherman.—By St. Gaudens, obtained the grand prize at the Paris Exposition, 1900. A winged victory with a crown of laurels precedes the horse.



Crowd on the Esplanade opposite Ethnological Building.—A great day at the Fair. Notice the old general, in full uniform, leaning on the arm of a white-bearded notable and with his aid by his side. An exposition guard in the foreground.



New York State Building.—This beautiful edifice of white Vermont marble is 130 x 80 feet in size, and classic in design. Its portico of ten Doric columns is 61 x 17 feet. It is to become the permanent home of the Buffalo Historical Society.



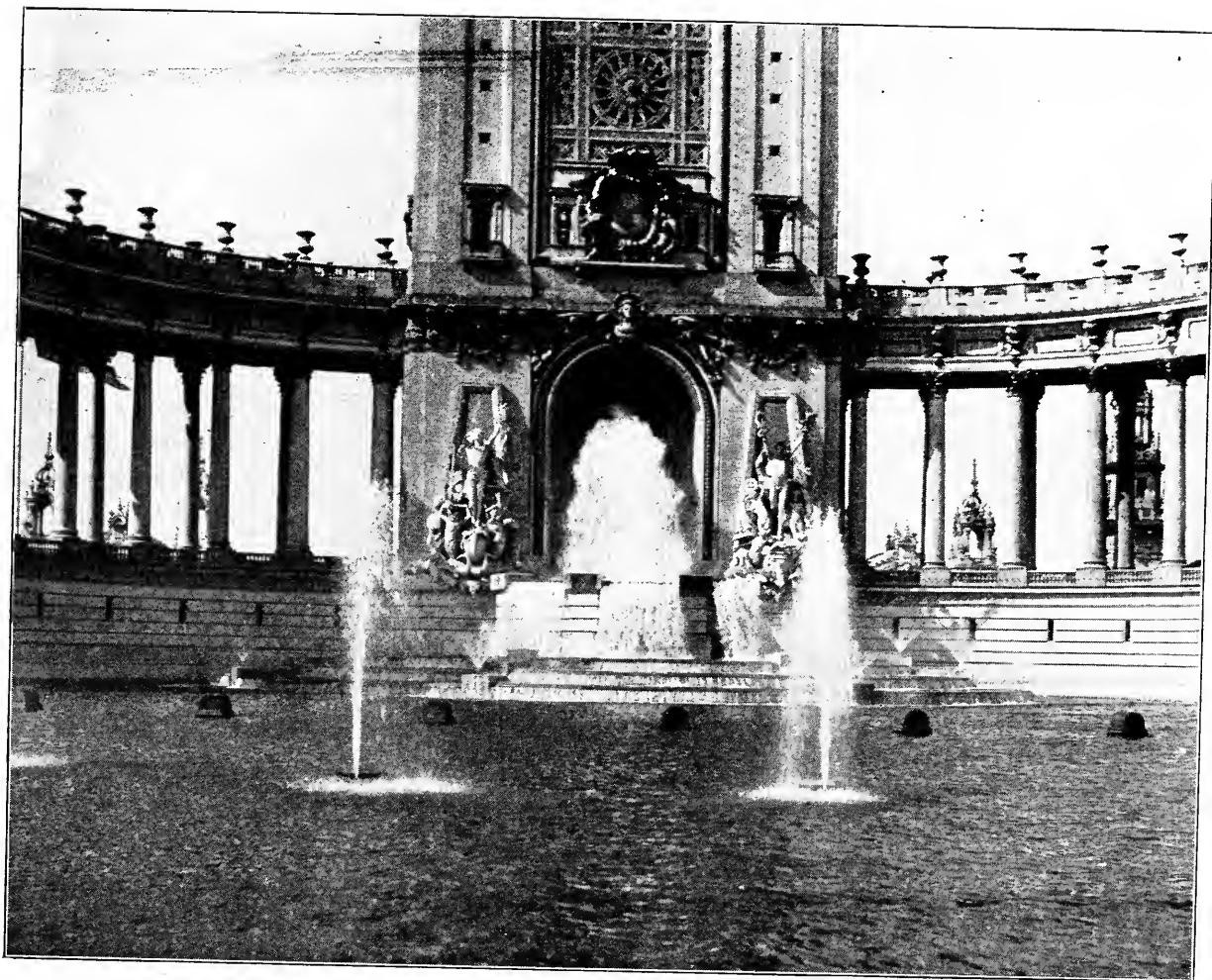
War Department Exhibit.—A favorite for visitors who delight in inspecting these enormous engines of destruction; they are especially interested in the maneuvers of the "quick disappearing" fortress guns which this picture shows.



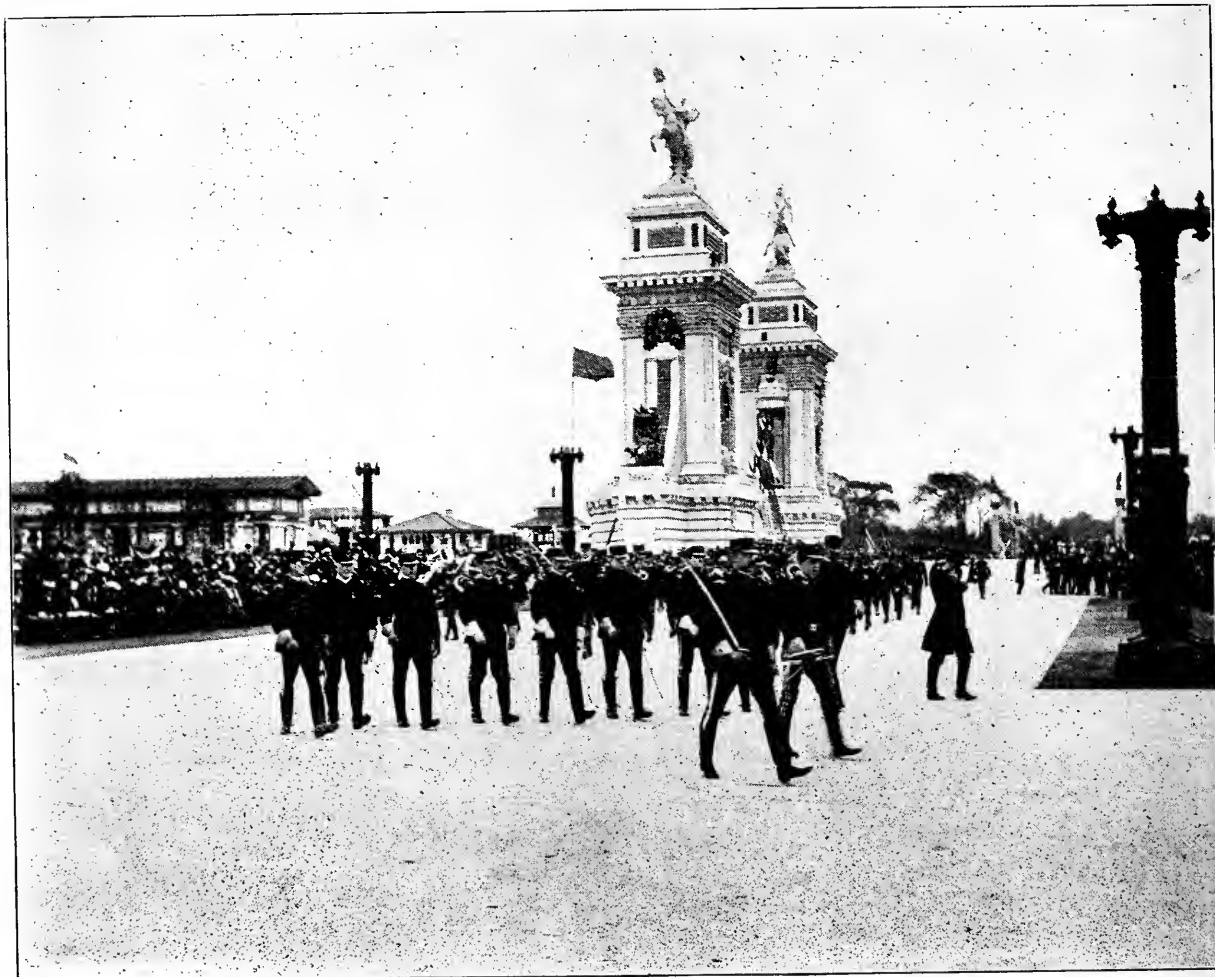
Looking North from the Triumphal Causeway.—This is one of the royal sights of the Exposition, as it takes in the Grand Basin, the many fountains, and the Esplanade up to the Electric Tower. This view only covers a small portion of the great whole.



Looking West from Among the State Buildings.—This vista is exquisite and gives one an idea of the interest shown by leading States of the Union in the success of the Pan-American Exposition. Fourteen States and Territories and ten foreign dominions are represented on the grounds by special buildings.



A Day View of the Cascade.—If this superb rush of water is dazzling at night, under the jewel-like tower, it has a beauty of its own in the day-time, when the rays of the sun cause every drop of water to scintillate like a diamond.



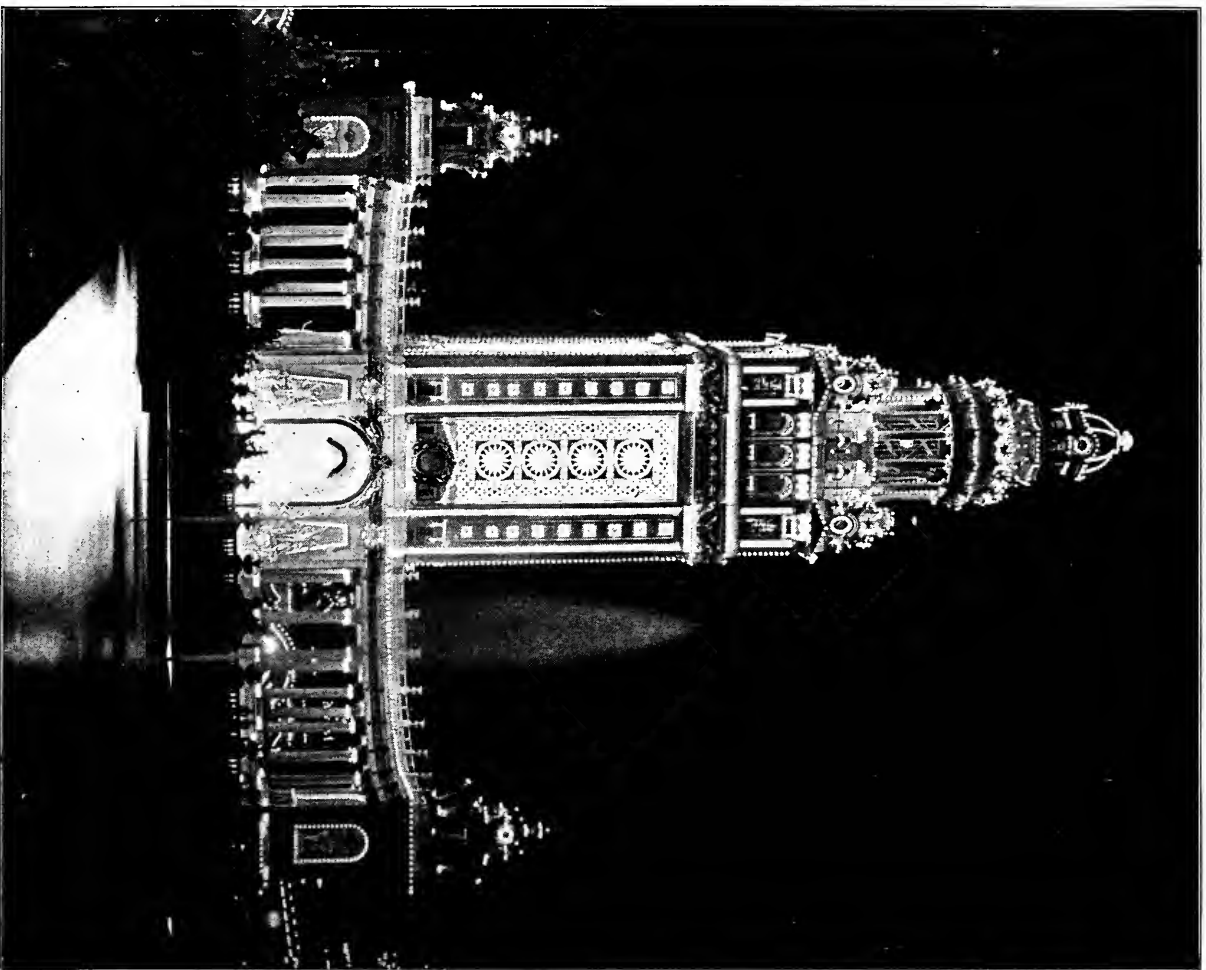
A Military Parade on the Grounds.—A gala day at the Exposition; there are some such every week. Here we have a review of State troops by a Governor and his staff. Buffalo has had many famous men and women among its visitors.



The Mall.—This promenade passes in front of the Grand Fountain, west between the Machinery and Electricity Buildings; east, between the Manufactures and Agriculture Buildings.



Manufacture.—A superb group, north of the Agriculture Building, due to the chisel of Charles A. Lopez, of New York. It represents a blacksmith shop in full operation, with men at work and a horse about to be snod.



The Electric Tower Illuminated.—Twenty miles away one can distinguish every detail of this gem-like structure in the brilliancy of its 40,000 incandescent lights. Number of search-lights, 94.



The Grange Building.—This handsome structure is found among the State buildings, and is devoted to the interests of the
"Grange" — one of the powers in this vast country where agriculture is held in such respect.



The Plaza by Night.—Behind the Electric Tower is stretched the Plaza, which extends between one of the entrances to the Midway, to the left, and the Stadium to the right. Here also the light effects are marvelously fine.



Court Between the Manufactures and Ethnological Buildings.— Here again are plants and statuary, inviting lawns and useful benches. The floral beauty of the Exposition is due to the untiring efforts of Mr. Rudolph Ulrich, the landscape artist of the World's Fair.

The Grange Building.

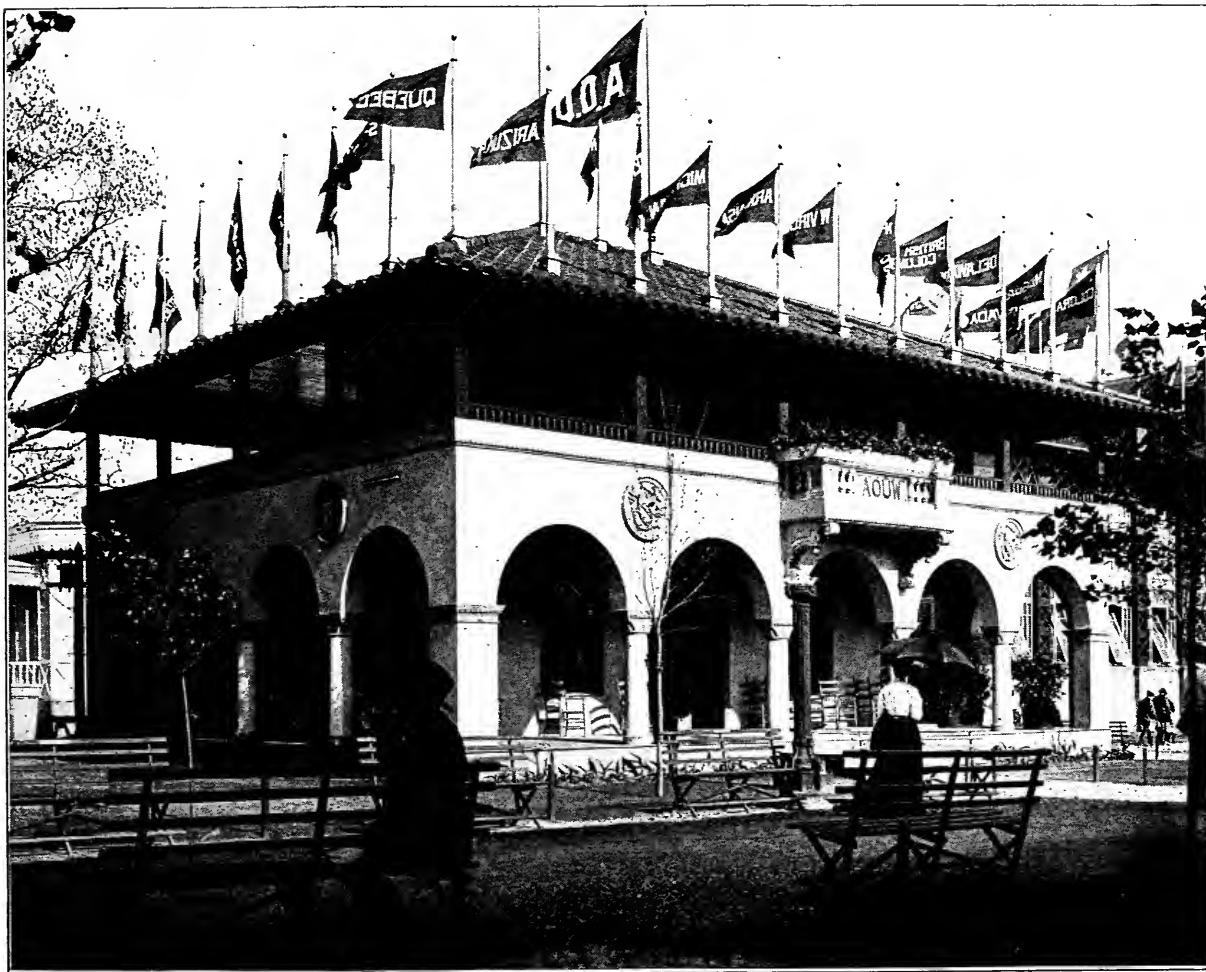
“G... all one of the powers in this vast country where agriculture is held in such respect—



Looking West, Below the Electric Tower.—One of the grandest sights of the Exposition. The superb buildings devoted to Electricity and Machinery display the beauty of their delicately painted architecture.



The Mines Building Illuminated.—The huge lamps along the walks do not destroy the brilliancy of the outlines of this stately, most modern structure.



The A. O. U. W. Building.—This handsome structure in the Spanish style of architecture, and with a second story open to serve as a kind of roof garden, is sufficient evidence of the growth and wealth of this popular organization.



Attractions on the Midway.—The sights along this long winding avenue are not only amusing, but often highly instructive. Fifty different nations are therein represented, either by natives or by admirable pictures, panoramas, etc.



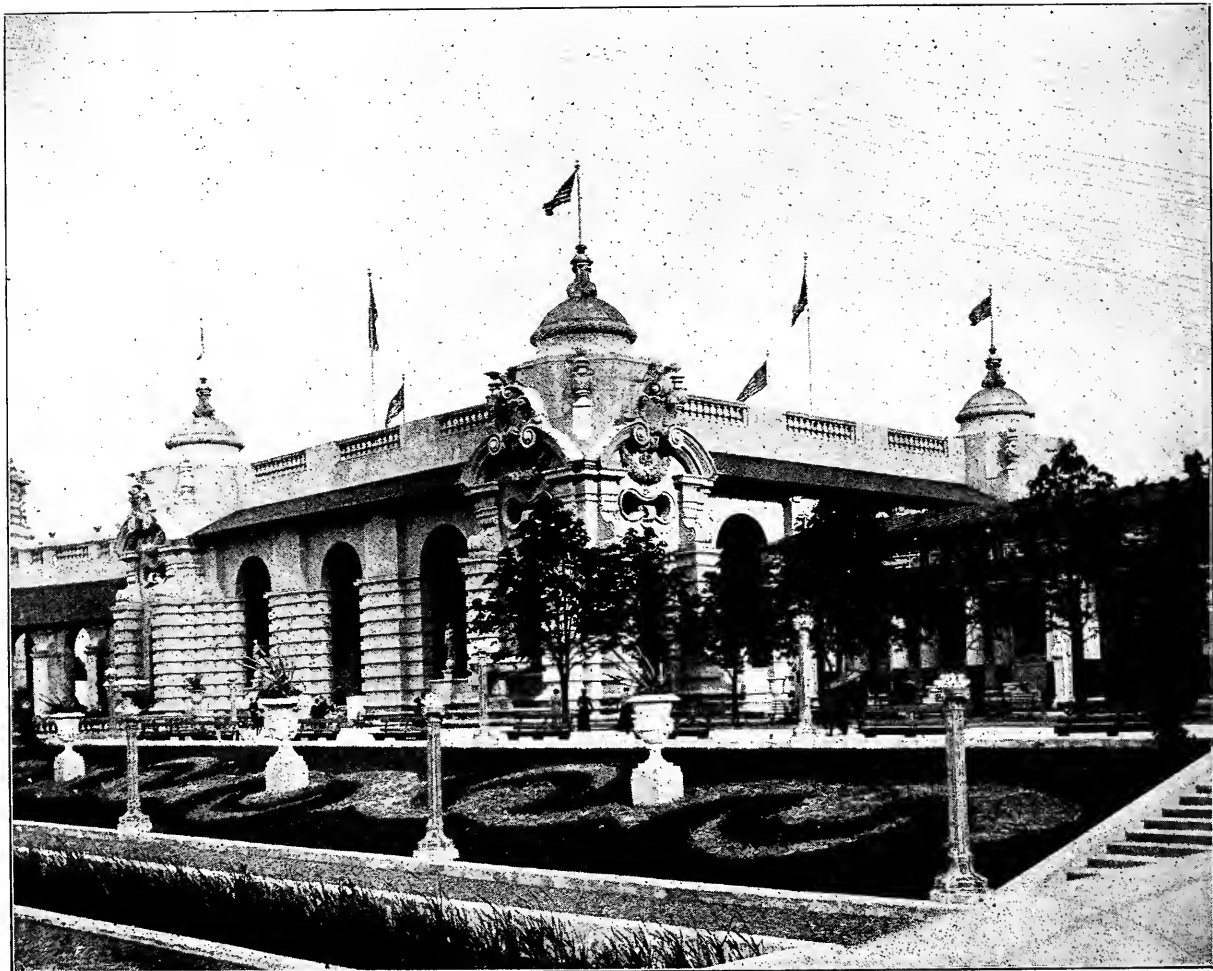
The Propylæa Illuminated.—To the left you see the outlines of the graceful colonade—500 feet long—which serves as the northern boundary of the Exposition.



Old Glory at the Entrance of the Triumphal Causeway.—On great days they unfurl the beloved standard of our country at the majestic threshold of the Pan-American Exposition as an eloquent welcome to all the nations of the western hemisphere.



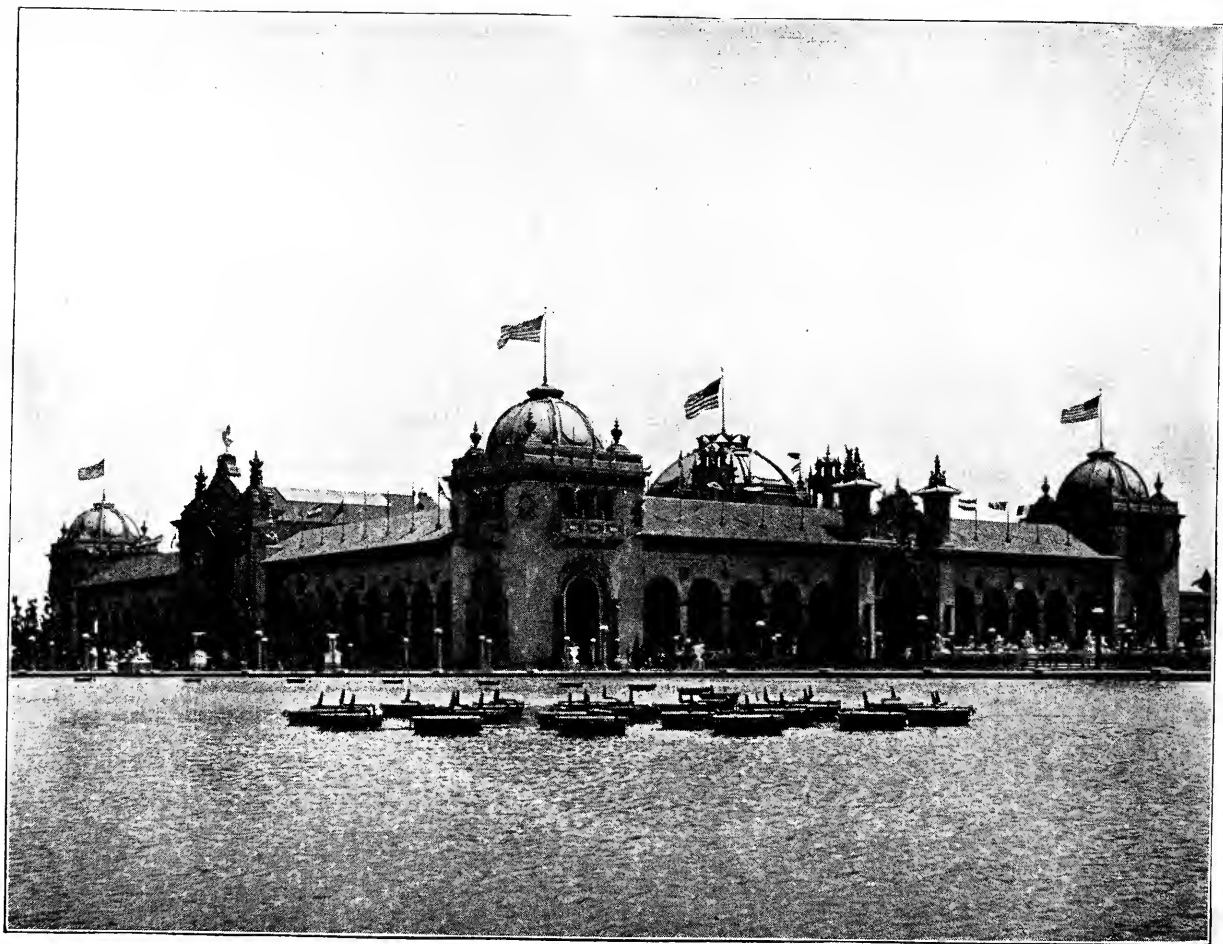
The Music Stand on the Eastern Esplanade.—This most graceful structure serves, twice a day, as a rostrum for the discoursing of sweet music, from such famous bands as Sousa's, the Mexican President's, etc.



Fisheries Building.—This picturesque structure is built in a rustic style best appropriate to its contents, which consists of fishing tackle of the most modern construction, nets, boats, etc.



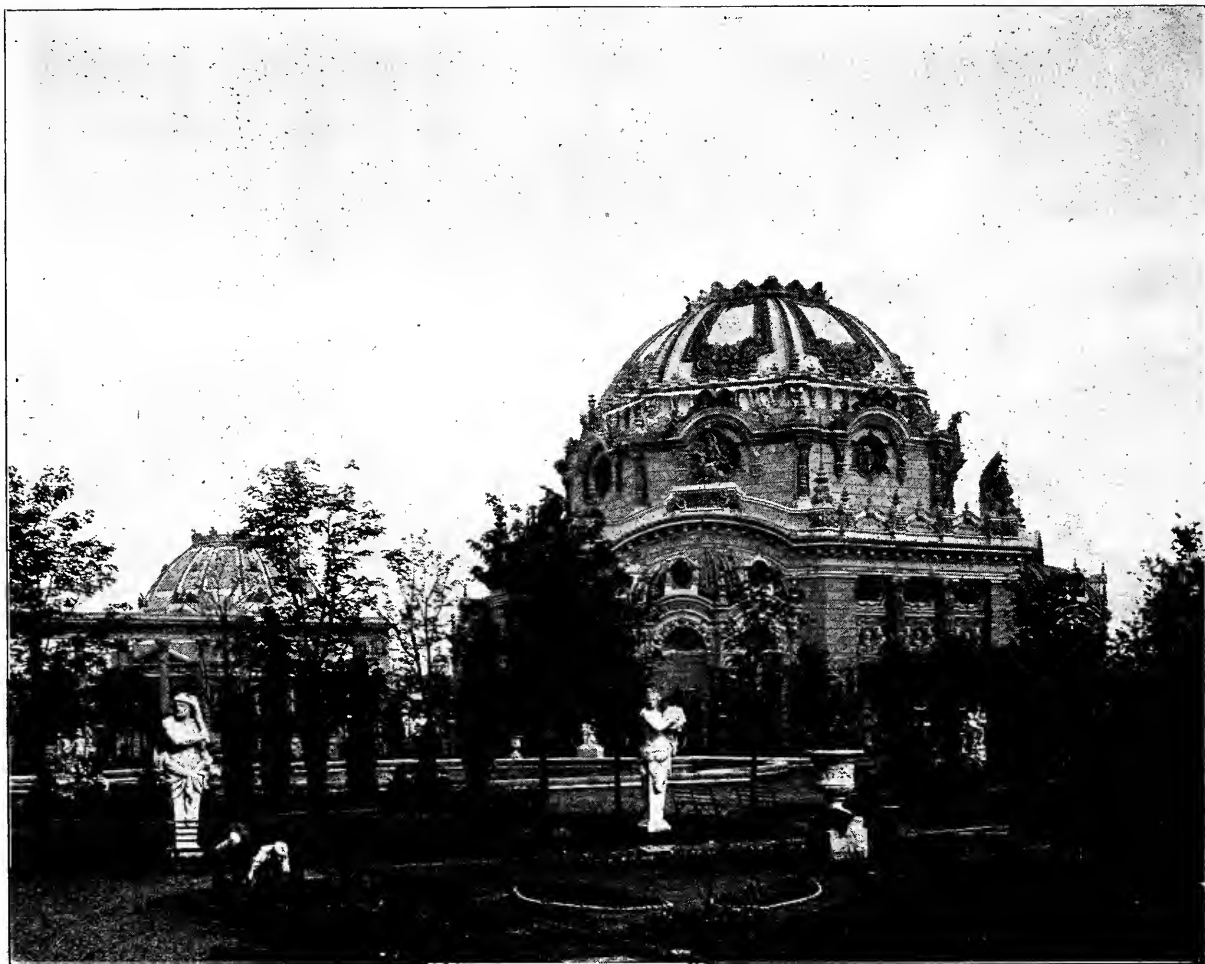
The Fountains Opposite the Temple of Music.—This is a beautiful landscape effect, showing the graceful streams of water animating the scenery on either side of the Grand Basin. Some of the jets are fifty feet high.



Manufactures and Liberal Arts Building.—A very large edifice (500 x 350 feet), covering over four acres. It proved too small for the number of American manufacturers who wanted to present the recent improvements in their products.



The Bust of Minerva.—The Goddess of Wisdom, the Greek Athene, is seated above a group of her followers, Hercules at her feet ready to defend her. This fine piece of statuary is by Michael Tonetti and wife.



A Garden Spot West of the Temple of Music.—The Fair has a number of such lovely retreats, where the tired visitor may take a well-earned rest among delightful surroundings.



The Electric Tower.—The largest ever conceived, 409 feet high. From a niche in its southern facade gushes a cascade 30 feet wide and 70 feet high. All the fountains together require 35,000 gallons of water per minute.



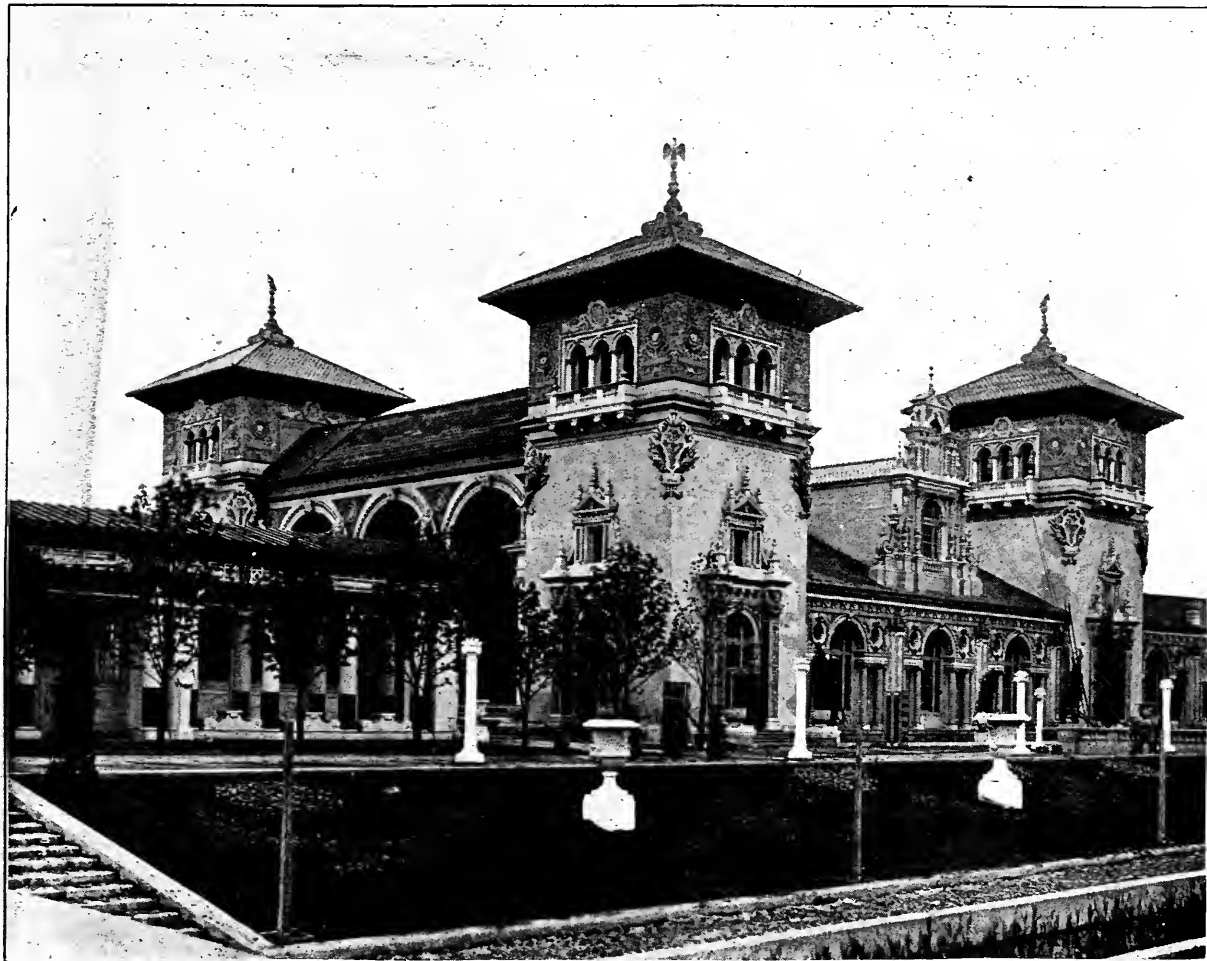
Triumphal Causeway, Illuminated.—From one of the Mirror Lakes, on either side of the Causeway, we have a perfect view by night, of this superb example of architecture the lights reflected in the water.



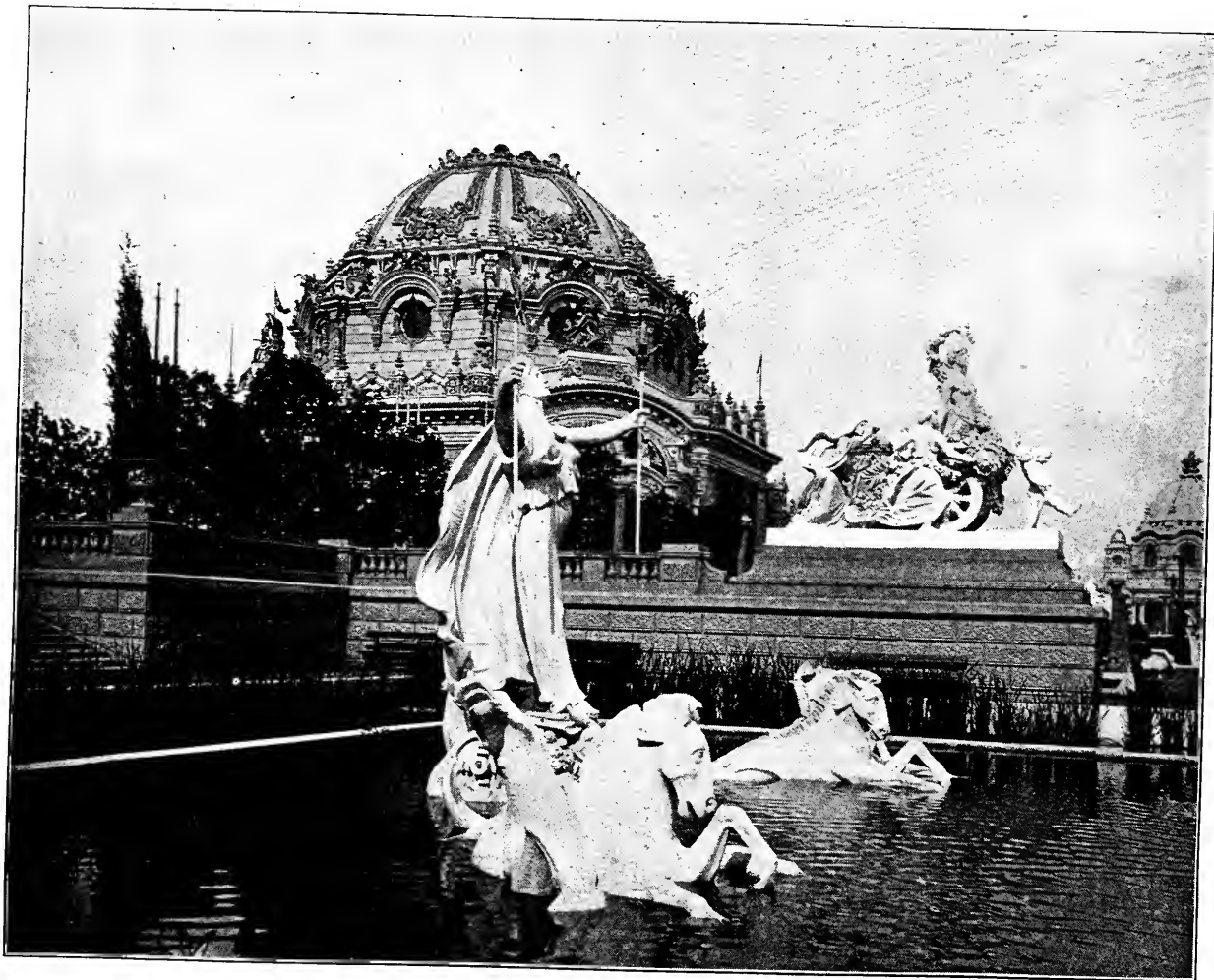
Side View of the Triumphal Causeway.—The horses on the pylons are the largest ever cast. East group is 46 feet high to the top of the standard,



The Temple of Music Illuminated—This imposing dome and, behind it, the graceful towers of the Machinery Building produce one of the richest effects of this extraordinary display.



Flines Building.—Not very large, but admirably adapted for its purposes. It shows to the world the immense strides of our mines and mining machinery.



Floral Wealth.—The group in the background, by Bela L. Prath of Boston. A figure emblematic of Harvest on a chariot filled with flowers and fruit, and followed by Father Time.



General View of Esplanade.—This is one of the finest spots in the whole Exposition. In the background, looking west, the Horticultural Building; to the right, the Temple of Music.



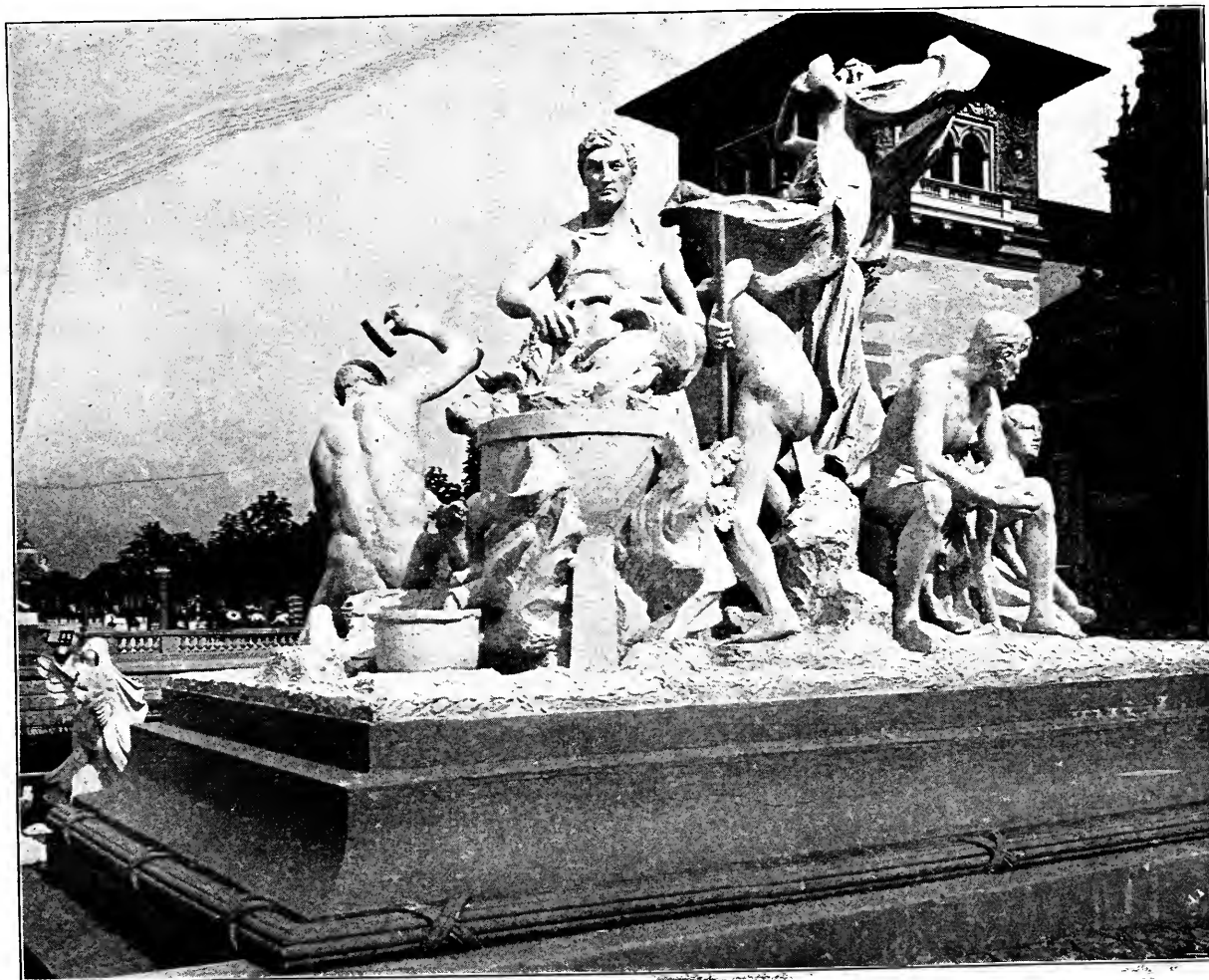
General View by Night.—The area of the Court of Fountains and the Esplanade is equal to the combined courts of former Expositions. Number of lights, 300,000; length of wire, 400 miles; weight of wire, 250 tons.



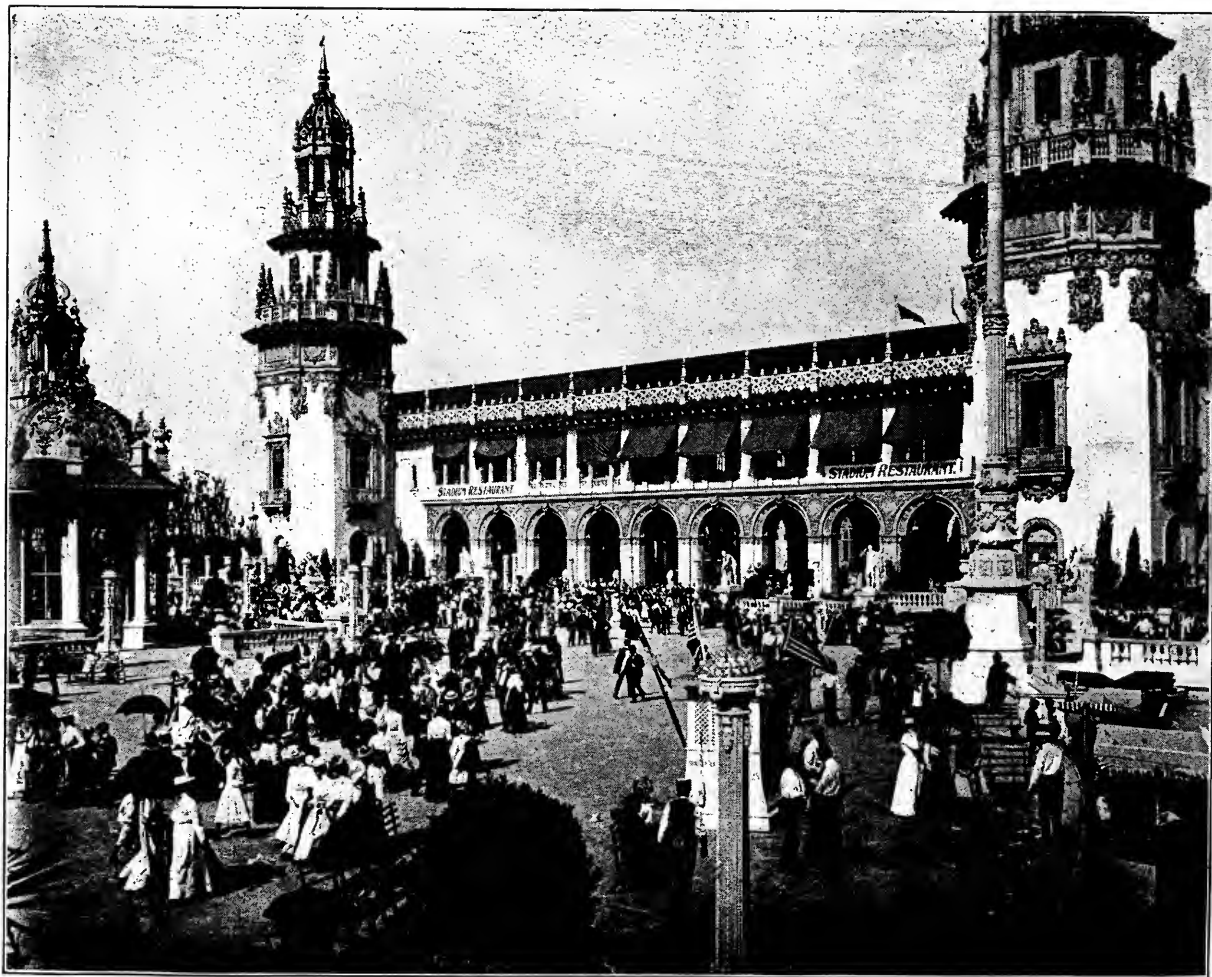
A Night View of the Cascade.—A most impressive sight The cascade is seventy feet high and thirty feet wide. 35,000 gallons of water per minute are needed to supply the cascade and fountains.



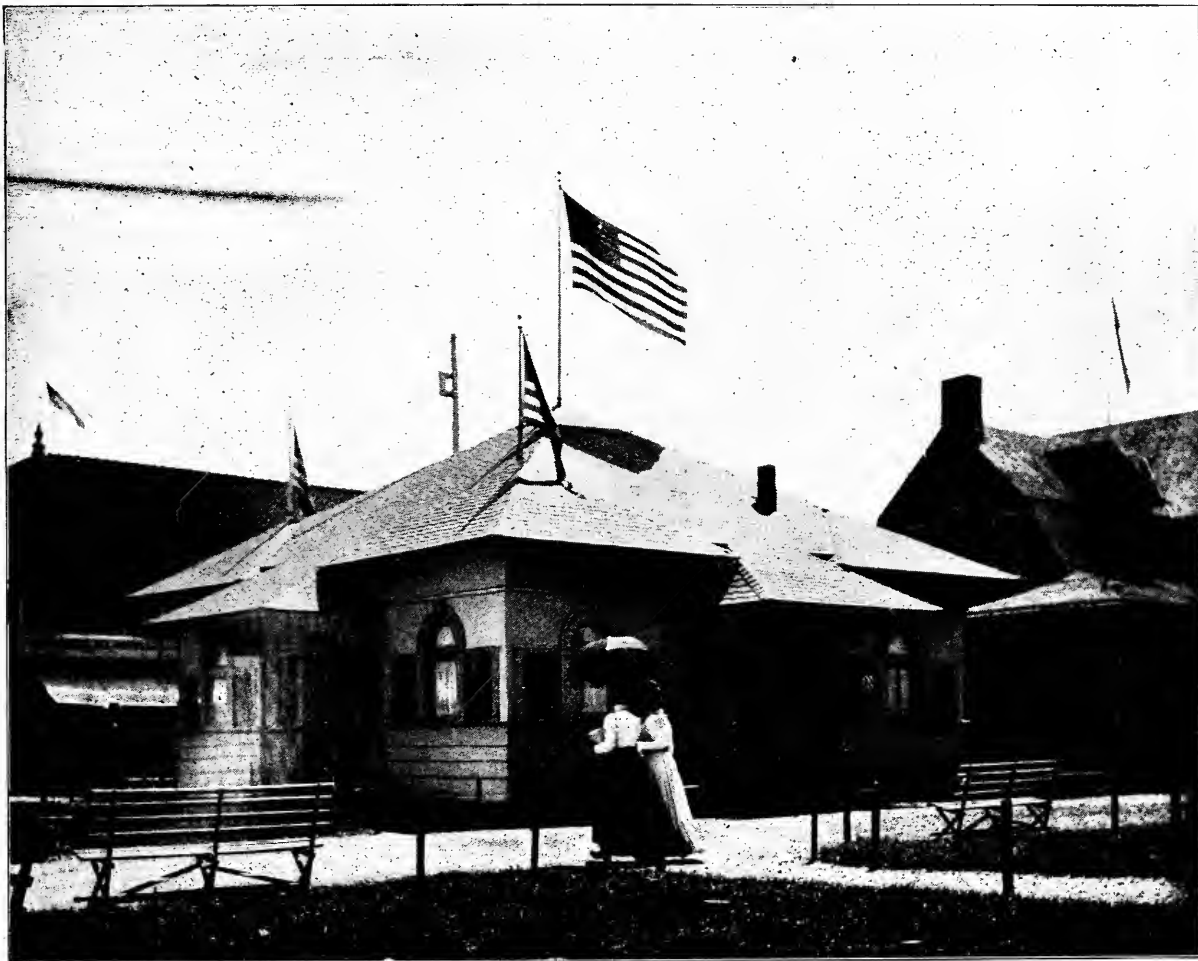
The Dairy Building.—This is a most artistic reproduction of a Swiss chalet, and it is used not only for exhibits concerning the care of cows and the manufacture of butter and cheese, but also as a restaurant.



Mineral Wealth.—A group by C. H. Niehaus of New York. A female figure announces the discovery of mineral wealth; at her feet several men are busy mining, smelting, etc.



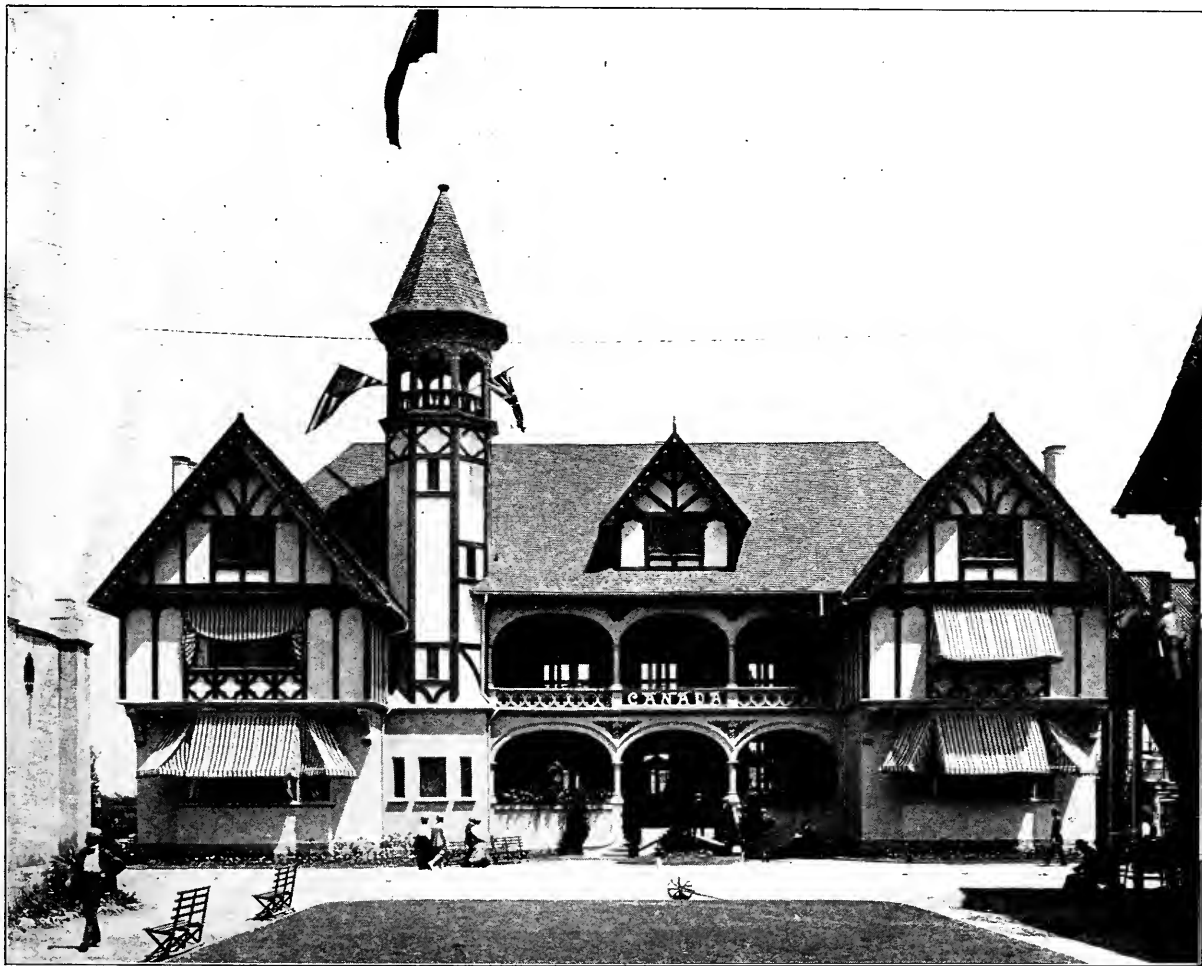
Crowds on the Plaza.—The Plaza is an open space, immediately north of the Electric Tower, and 350 x 500 feet. On the east is the entrance to the Stadium.



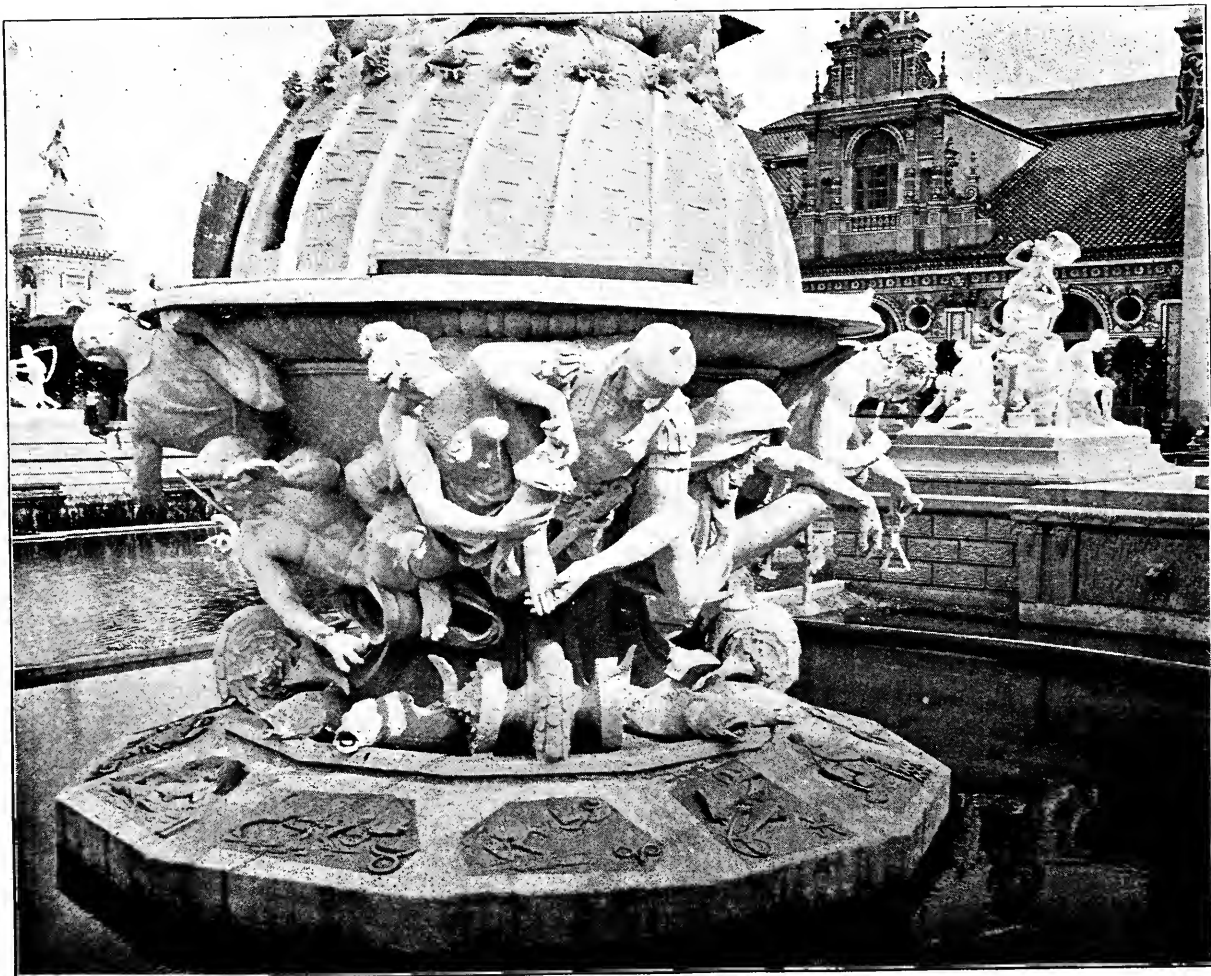
New Jersey Building.—There are no pretensions but a most pleasant homelike aspect, to the New Jersey structure.



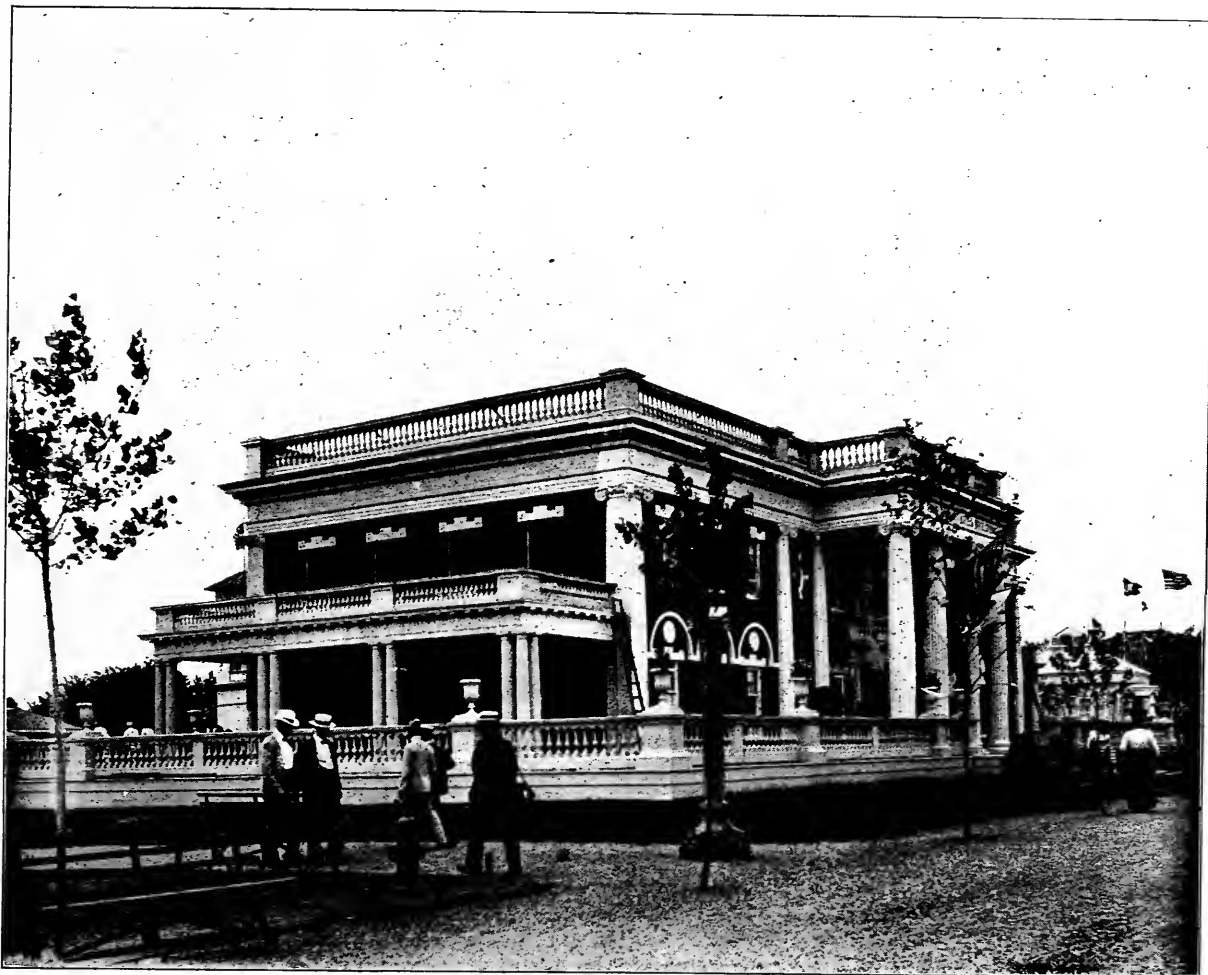
Mexican Building.—A typical structure, square in shape and with a square tower at each corner. The style is essentially old Spanish. The Republic is also represented by "The Streets of Mexico," on the Midway.



Canada Building.—The Dominion is well represented by a large, home-like edifice, with no pretensions to classic architecture; but with a proud hexagonal tower from which floats King Edward's flag.



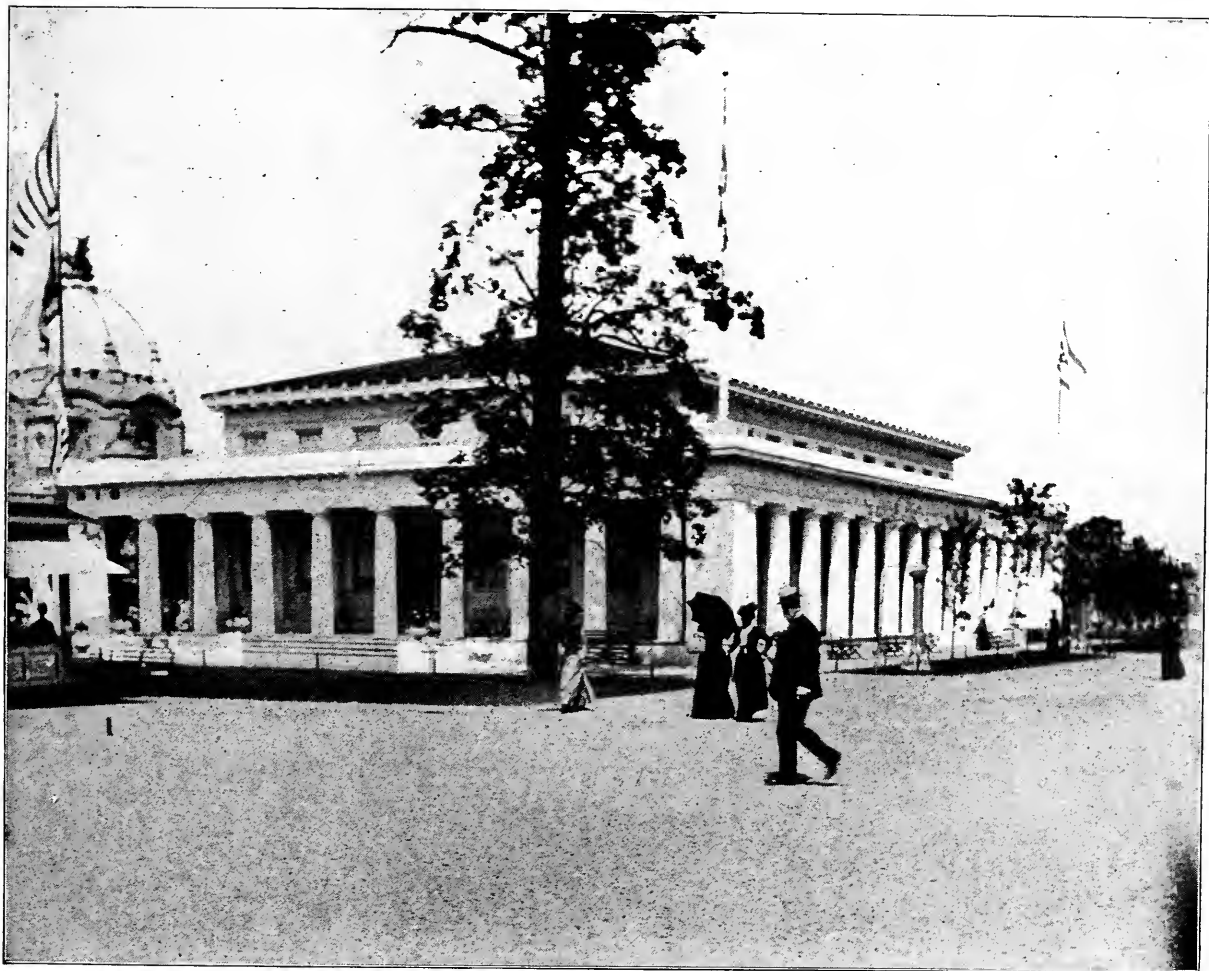
The Fountain of Nature.—The main subject on the West Esplanade Fountain. Nature personified by female figure stands on a pedestal the base of which is the Earth. Emblems of the Elements, the Four Seasons, the Winds. George T. Brewster, sculptor.



New England States Building.—The combined New England States have erected a large edifice in the early Colonial style, and they have colored it to obtain the effect of red brick and white marble.



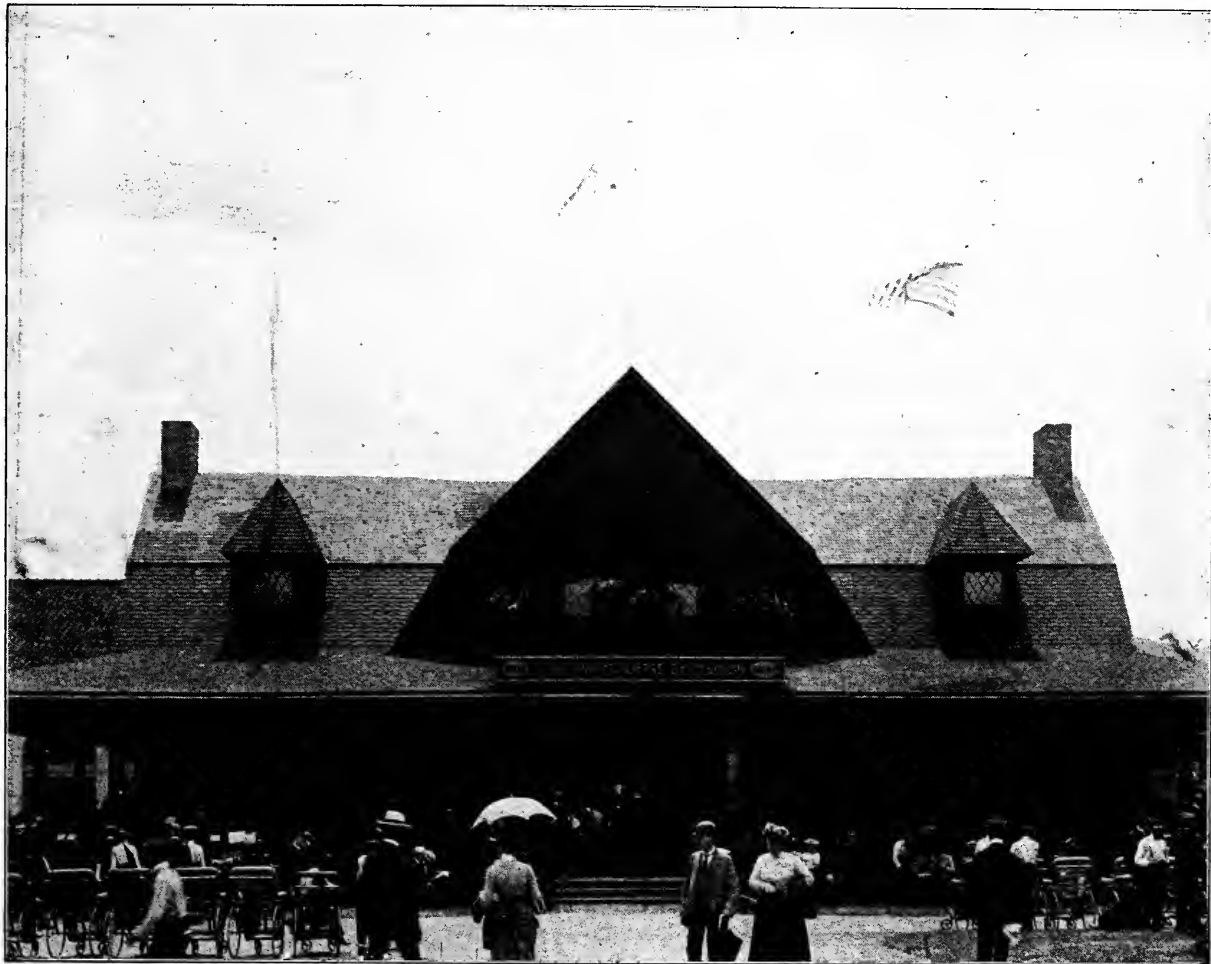
Ecuador Building.—The building erected by this South American republic is remarkable by its most picturesque architecture, being a happy mixture of popular styles. The exhibits therein are quite curious.



Ohio Building.—This structure, erected by the modern “mother of presidents,” is a low, gracefully proportioned edifice, classic in treatment, and with wide verandahs.



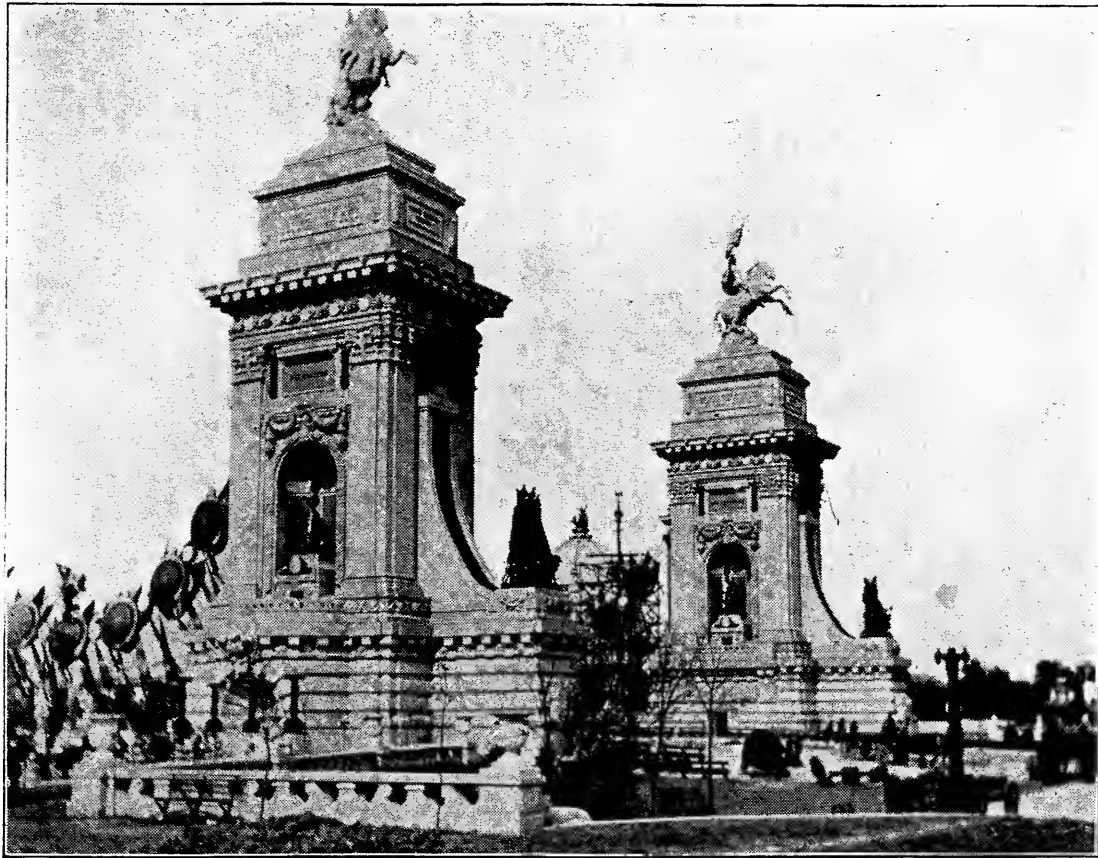
Court of Cypresses—A beautifully-planted garden spot, between the Manufactures Building and the Government and Ethnological Buildings. On the other side, the COURT OF LILIES is its companion picture. The cypresses were brought from



St. Louis Exposition Building.—The promoters of the \$30,000,000 Exposition to be held in St. Louis, in 1903, in commemoration of the Louisiana Purchase (1803), made it a point to be present at the Buffalo Fair.



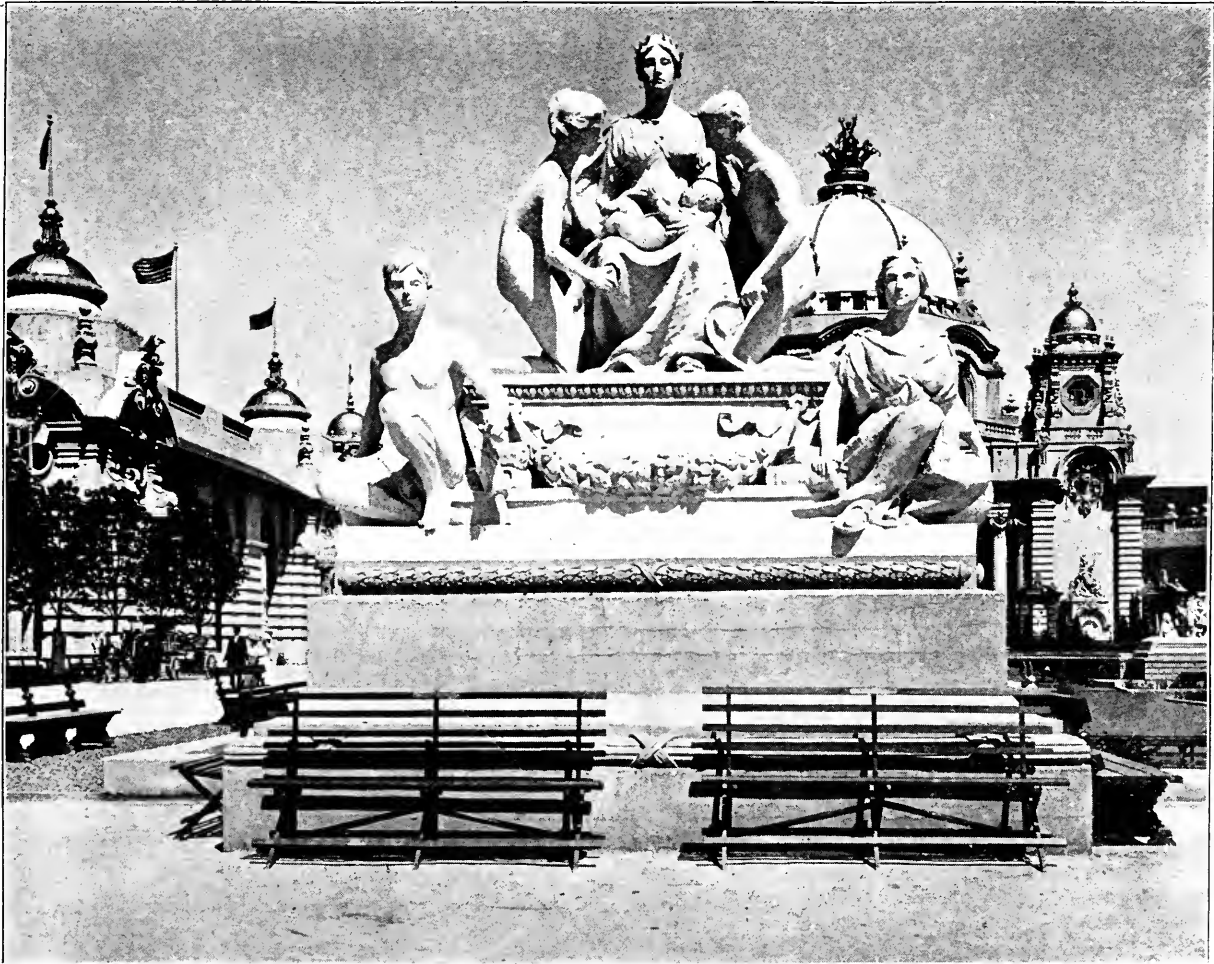
General View of the Midway.—This essential component part of every modern Exposition (since the Paris Exhibition of 1889) is admirably arranged and contains a number of entirely original features.



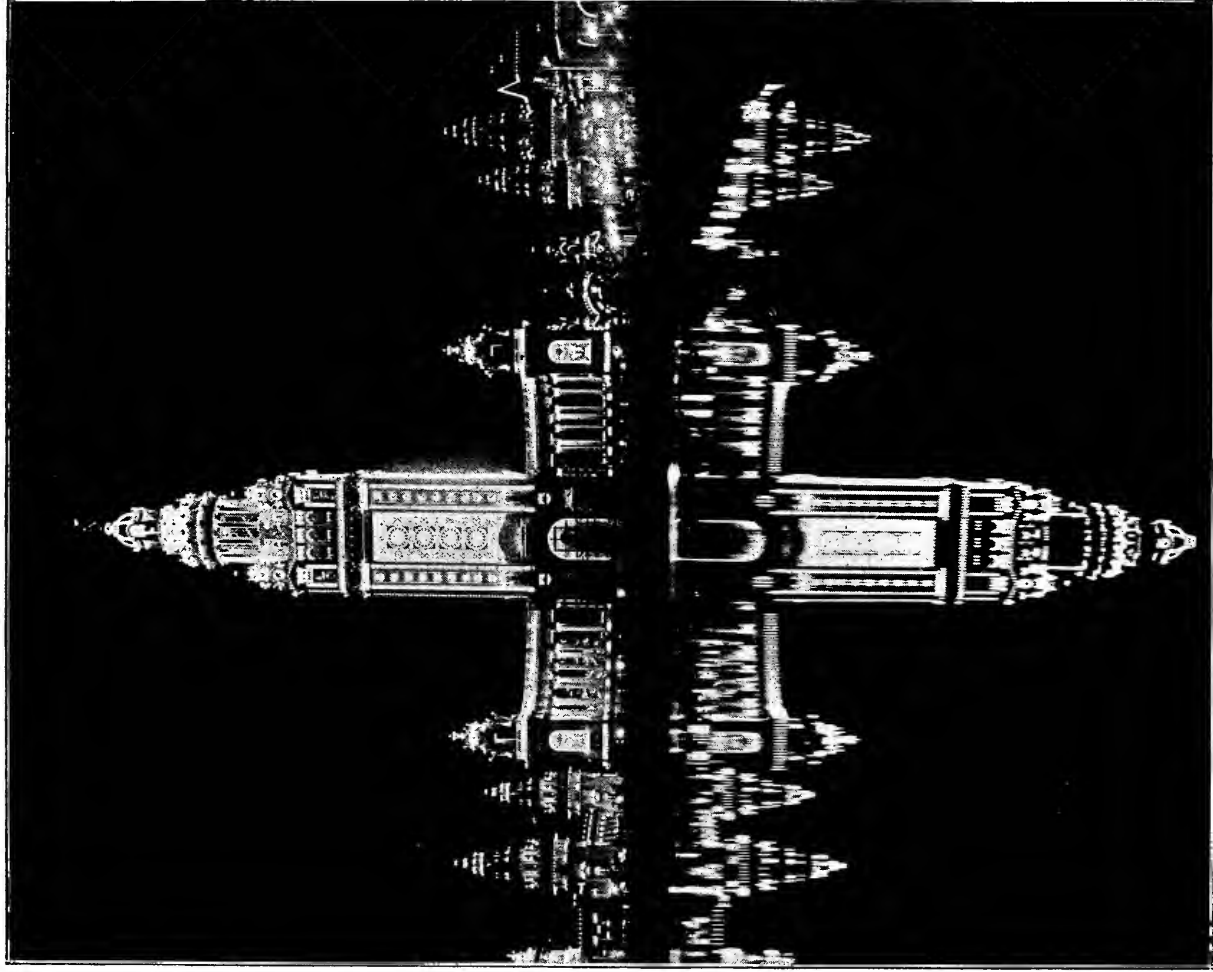
One of the Triumphal Causeway Pylons.—Each of these four majestic structures is 40 x 50 feet in size, and in color suggests stone. The avenue between them is 140 feet wide, the center line being the main axis of the Exposition.



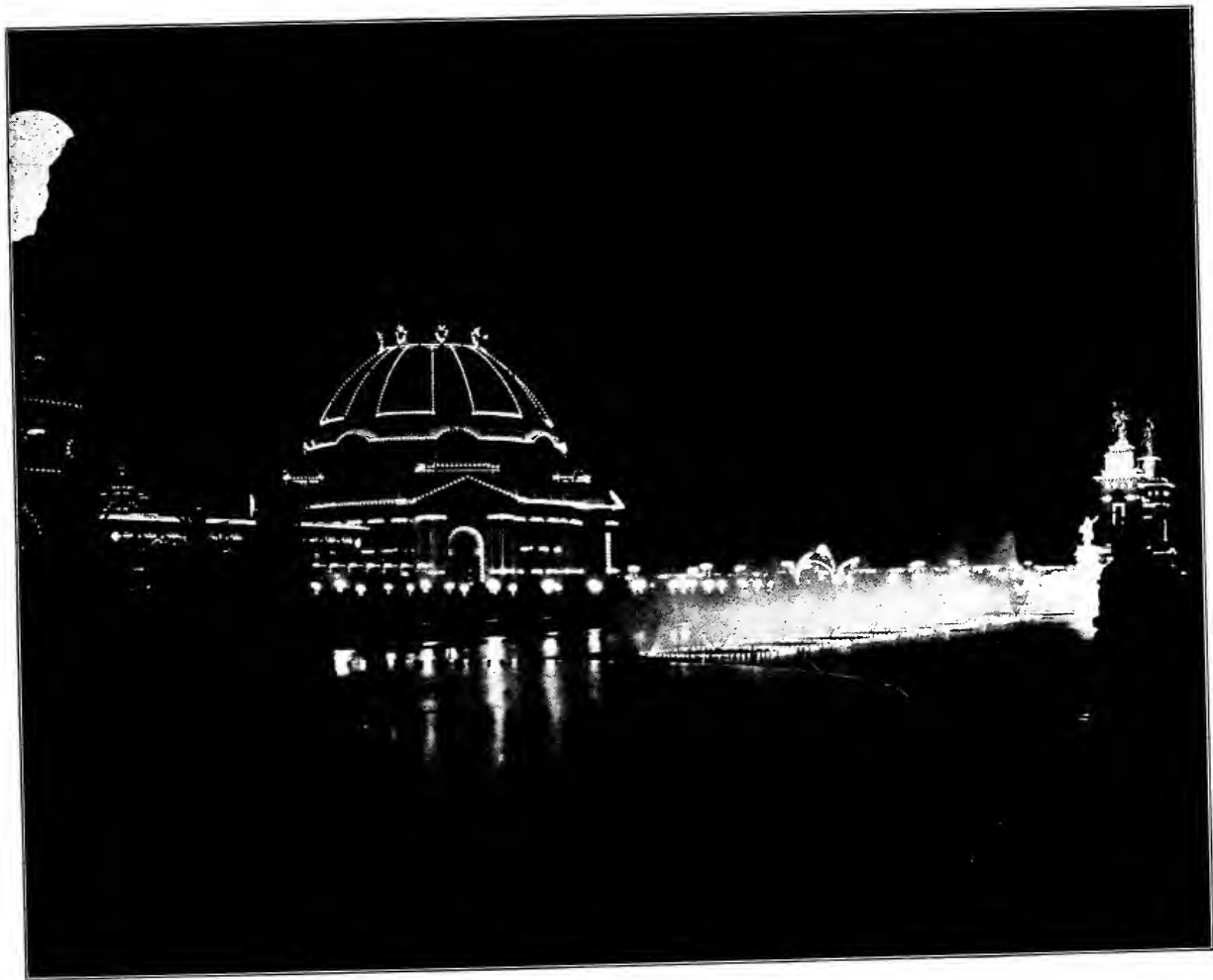
Alaska Building. -Far off Alaska refused to be ignored in this Congress of all the Americas, It built a log-house and an observation tower surmounted by the mission cross.



Man's Age of Enlightenment.—A group by Herbert Adams of New York. A female figure, "Learning" sits with an open scroll on her knee and instructs a boy and a girl.



Night View of the Tower Reflected in the Basin.—The admirable picture represents a double view of the illuminated Electric Tower, one the reflection of the other. Notice the towers of Agriculture and Electricity Buildings on either side.



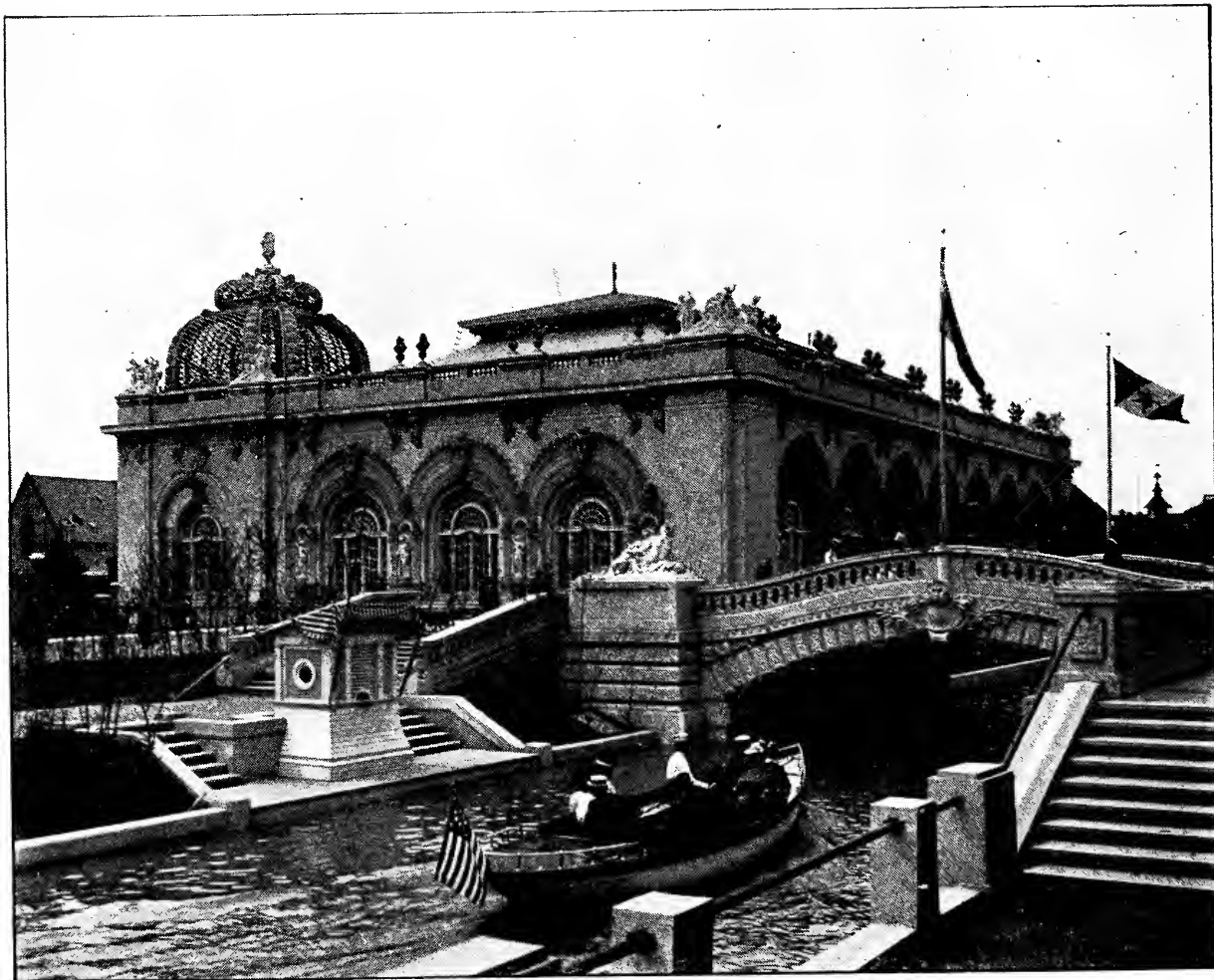
A View of the Grand Basin by Night.—This is a wider view of the Grand Basin, with the Temple of Music raising its stately dome to the left.



Illinois State Building—This is a combination of the classic and Italian Renaissance styles of architecture very tastefully decorated, and used as a club by the visiting Illinoisans.



Machinery Building Illuminated.—The picturesque architecture of this beautiful edifice comes out with startling distinctness and grace, with its four towers looming up grandly.



On the Canal in an Electric Launch.—Here we see the Bazaar again, and also the pretty bridge over the canal. An electric launch which has just left the "Old Venice" concession, carries its load of delighted passengers.



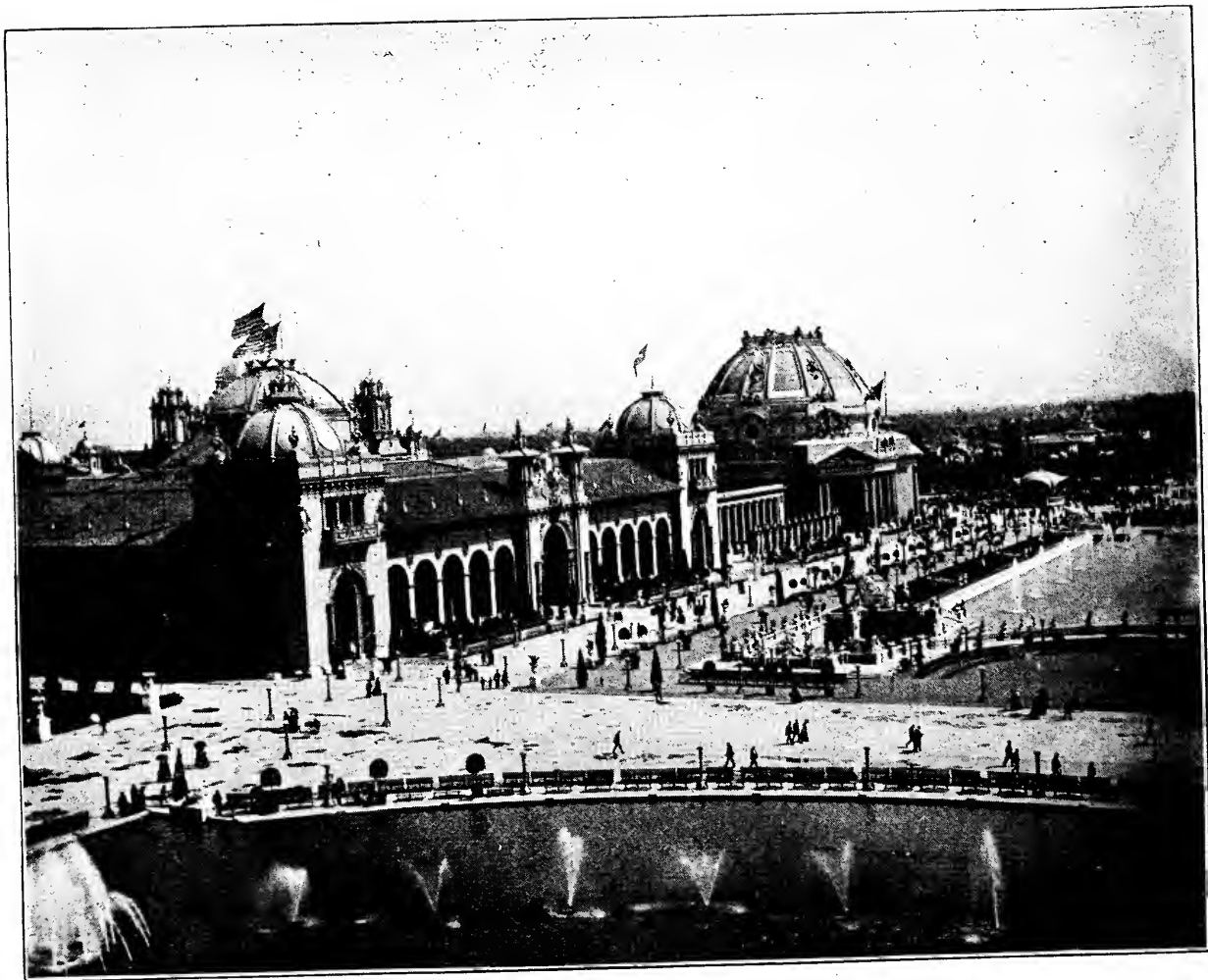
The Stadium.—A huge, open amphitheatre, seating 12,000 people and containing a quarter-mile track and all facilities for athletic sports.



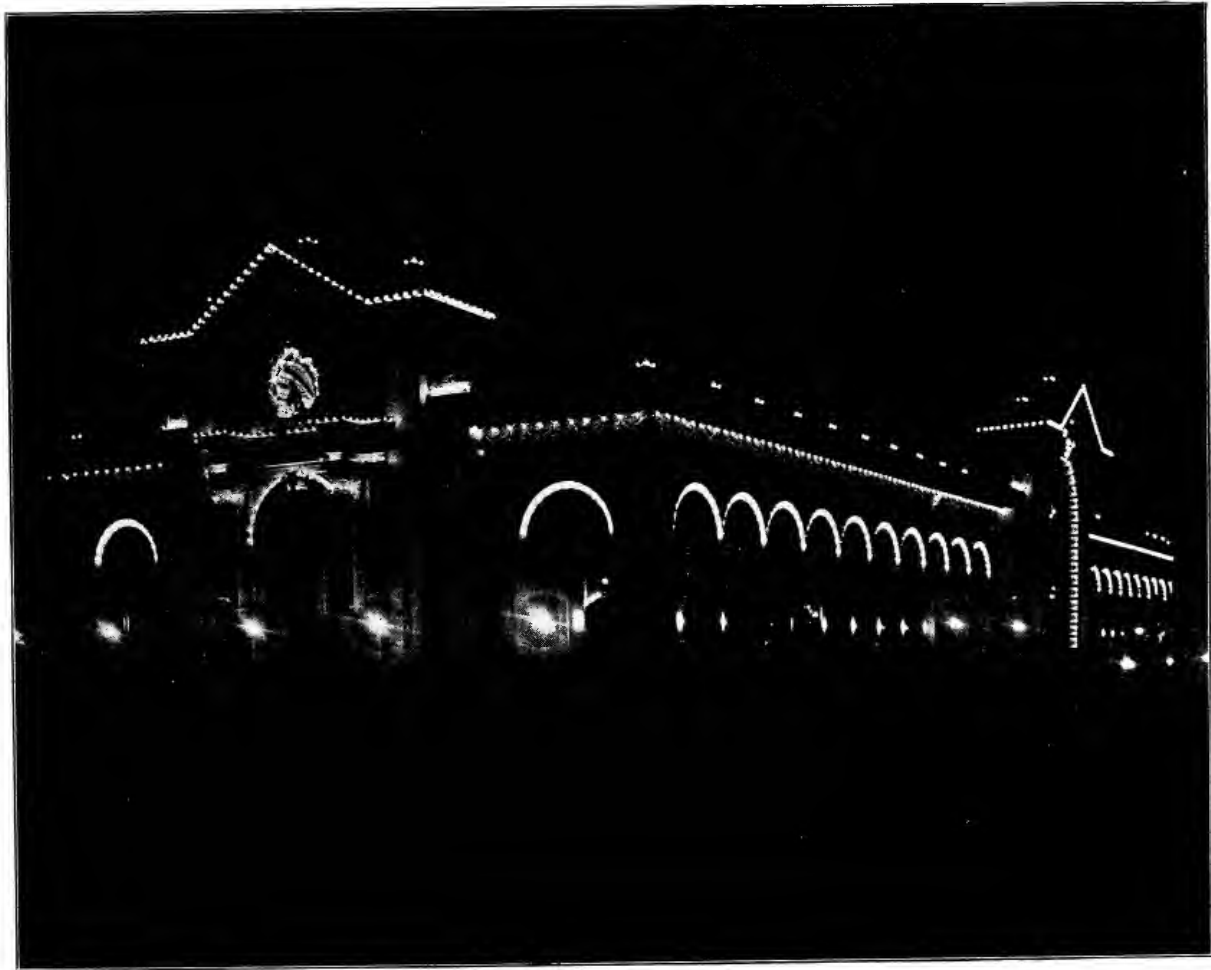
Horticultural Building.—The edifice is 220 feet square. Flowers in profusion, and an ever-replenished display of fresh fruit charm the visitors. California, Illinois, Michigan, New York especially well represented.



View of Canal past the Horticultural Building.—This little bridge, guarded by a plaster buffalo, crosses the winding canal which makes the Rainbow City a little Venice, with gondolas and electric launches.



Grand Basin, from Tower.—This gives a fine view of the huge Manufactures and Liberal Arts Buildings described elsewhere; also, of the diversity and beauty of the water effects.



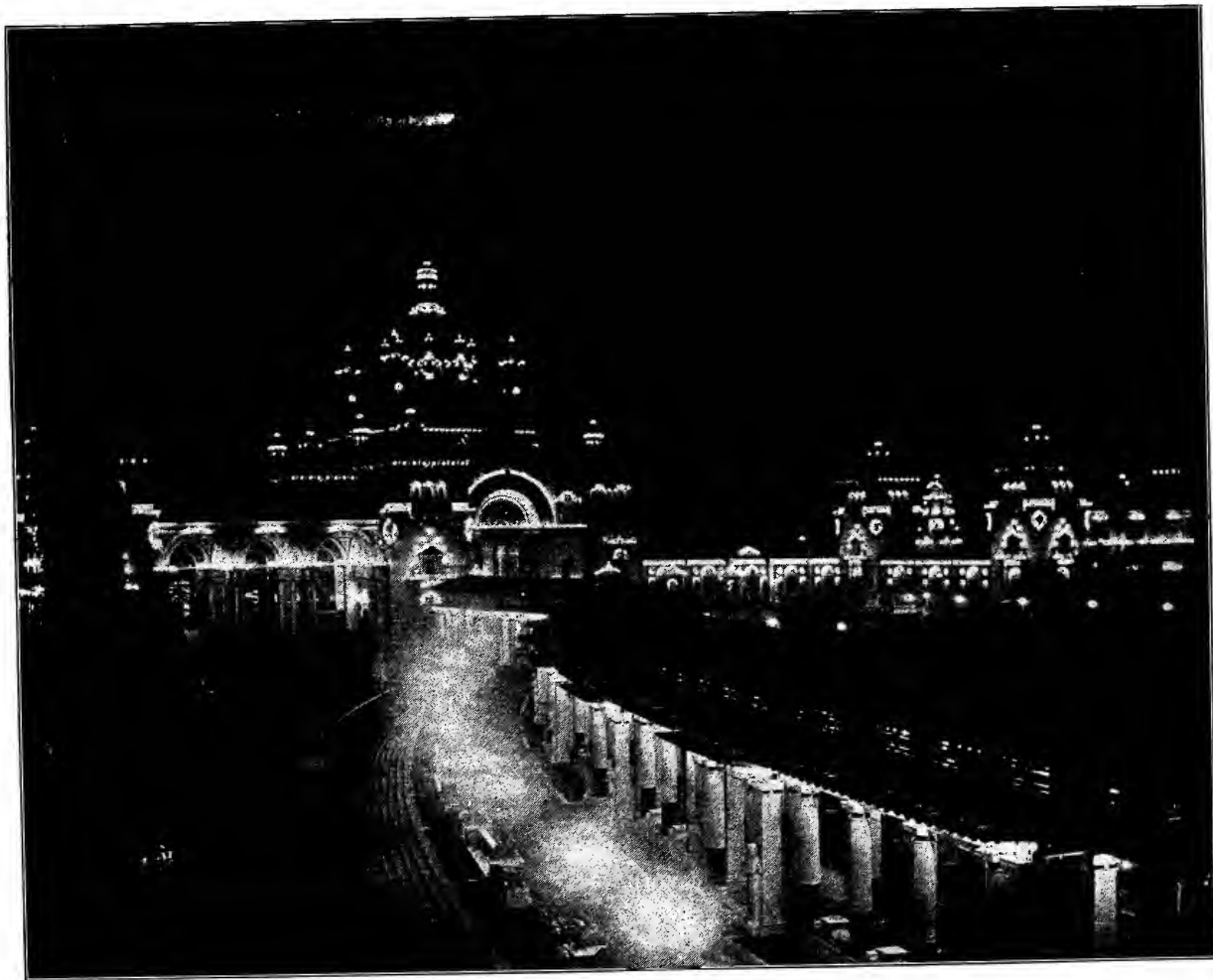
Agricultural Building Illuminated.—This superb structure, to the east of the Electric Tower, displays its graceful lines in vivid contrast to the dark sky.



Agricultural Building.—It is 500x150 feet, treated in the style of Spanish Renaissance architecture, and filled with the products of American fields, the suppliers of the world.



U. S. Government Building.—600 feet long. Congress appropriated \$500,000 to be spent upon its group of three buildings and the exhibits therein. It closely resembles the great Cathedral of Mexico City.



Horticultural and Graphic Arts Buildings Illuminated.—These spots of dazzling lights are so many huge lamps along the walks. But they leave, as vivid as flashes of lightning, the outlines of the two buildings.



Full View of the Triumphal Causeway.—The sculpture of this superb bridge is designed to represent the United States in their greatness welcoming all other American nations.



The Temple of Music.—A square building 150 x 150 feet, with a dome 180 feet high, seating capacity 2200. Largest organ in the United States.



Entering the Triumphal Causeway.—Each of the four Pylons of the Causeway is surmounted by a youth on the back of a horse, 33 feet high, symbolizing liberty's triumph over the trophies of despotism.



Fountain of Abundance.—By Philip Martiny of New York. At the south end of the Court of Fountains; at the four spill-ways stands Love riding on a Snail, by Miss Janet Scudder.



General View from Center of Esplanade.—By day and by night this is a royal spectacle, for it combines majesty of general display with exquisite beauty and richness of details.



Electricity Building.—This structure is 500 x 150 feet; it is said to contain the largest electrical exhibit ever gathered by this country, which is certainly at the head of the world's progress in that line.



Laird & Lee's Exhibit in Graphic Arts Building. — Showing standard reference and mechanical works, books in foreign languages, high-class fiction, illustrated juveniles, dictionaries (English, French, German and Spanish). Headquarters, 263-265 Wabash Avenue, Chicago, U. S. A.



Indian Congress.—The largest since the Omaha Exposition (1898). A Wild West Show as realistic as it is lively. Hundreds of red-skins gathered by Uncle Sam.



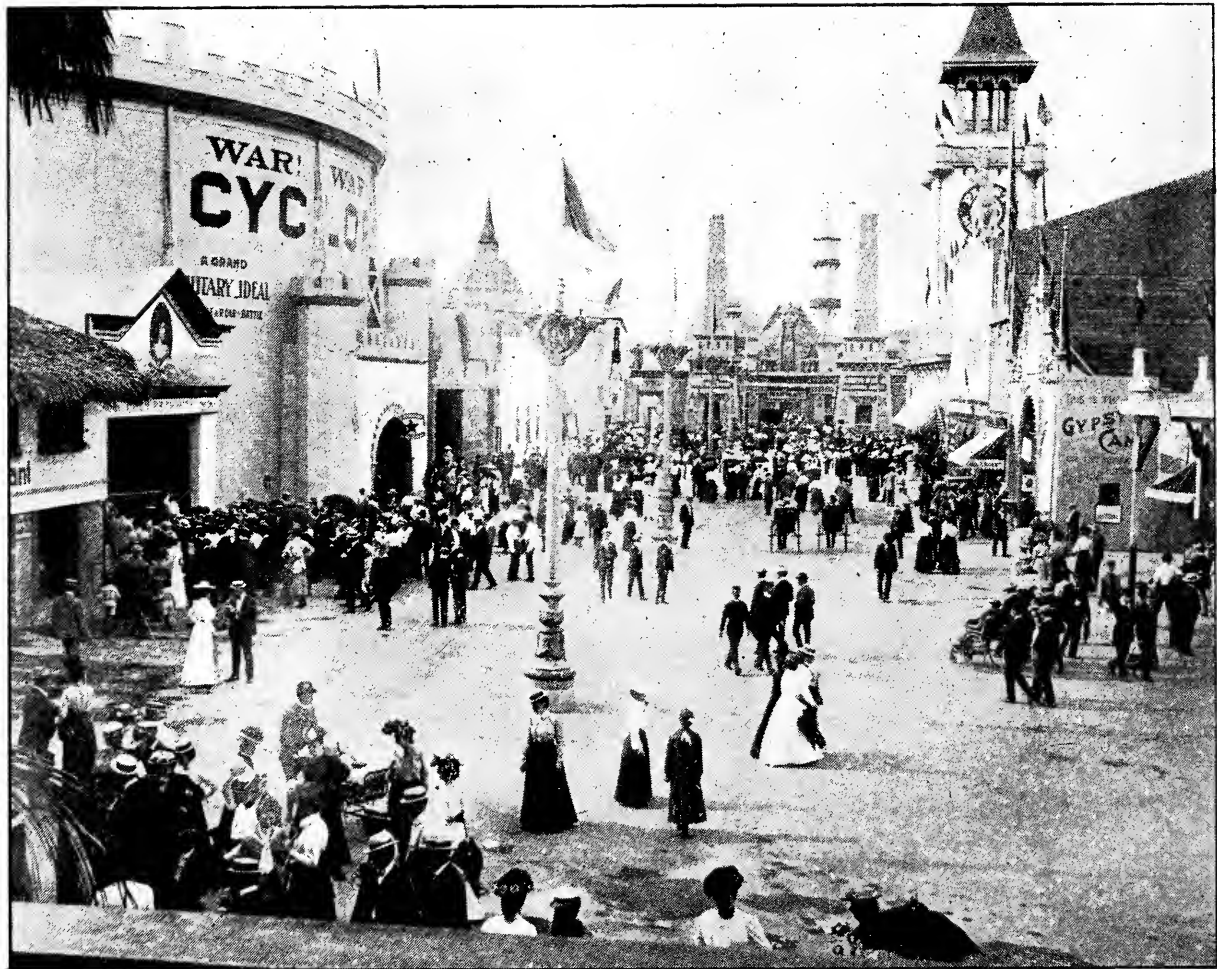
The Plaza and the Propylæa.—This is the space behind the Electric Tower, and it is limited, to the north, by a semi-circular structure, called Propylæa, which hides from view the trains of the N. Y. C. & H. R. R.



Old Plantation.—We have them still with us, those negro minstrels whose lively antics and tuneful carols have been popular for half a century or more on both sides of the ocean.



Streets of Cairo—A great improvement on all similar enterprises. More than 600 inhabitants; dozens of camels, donkeys, and elephants. Three theatres; all kinds of oriental trades practiced in public.



Crowds on the Midway.—Another general view of this long avenue which starts behind the Horticultural exhibit and winds its way to the Plaza, well arranged, dazzling and orderly.



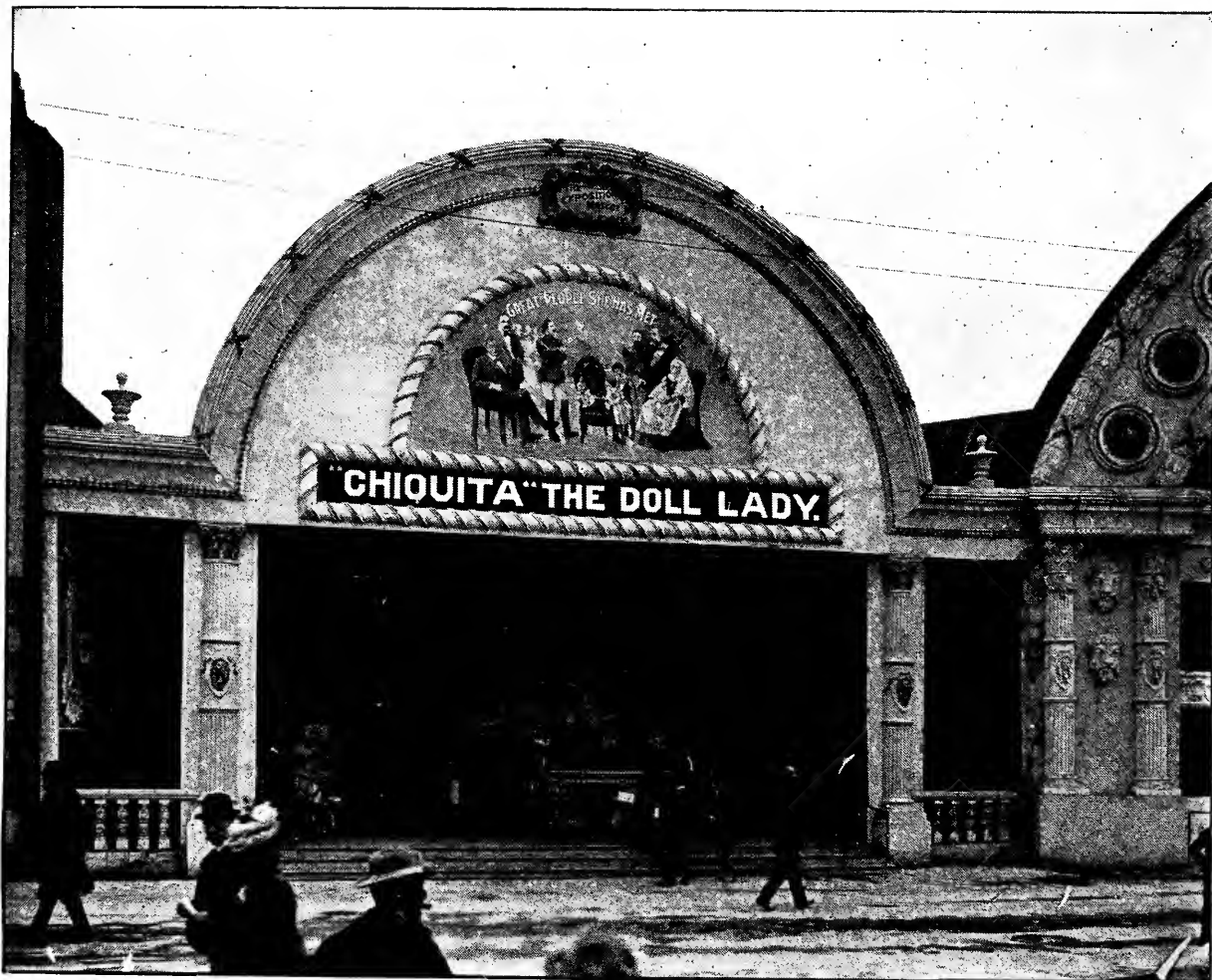
The Fore-Court looking South.—Coming from the Triumphal Canseway and walking toward the main entrance, one passes a number of beautiful columns surmounted by statuary.



Garden Spot behind Manufactures Building.—It is adorned with statuary, and is a very restful place to visit after running about exhibits and attractions for a couple of hours.



The Hawaiian Village.—This has become a standing attraction in all our Fairs, and it deserves the welcome it receives, for the singing is admirable, the dancing quite picturesque and the curiosities exhibited well worth seeing.



"Chiquita."—The little dwarf from Cuba is still on deck with her tiny carriage, her cream-colored pony and her winning ways.



The Mirror Lake.—On either side of the Triumphal Causeway is found a pretty lake; this one stretches its waters up to the Mines Building.



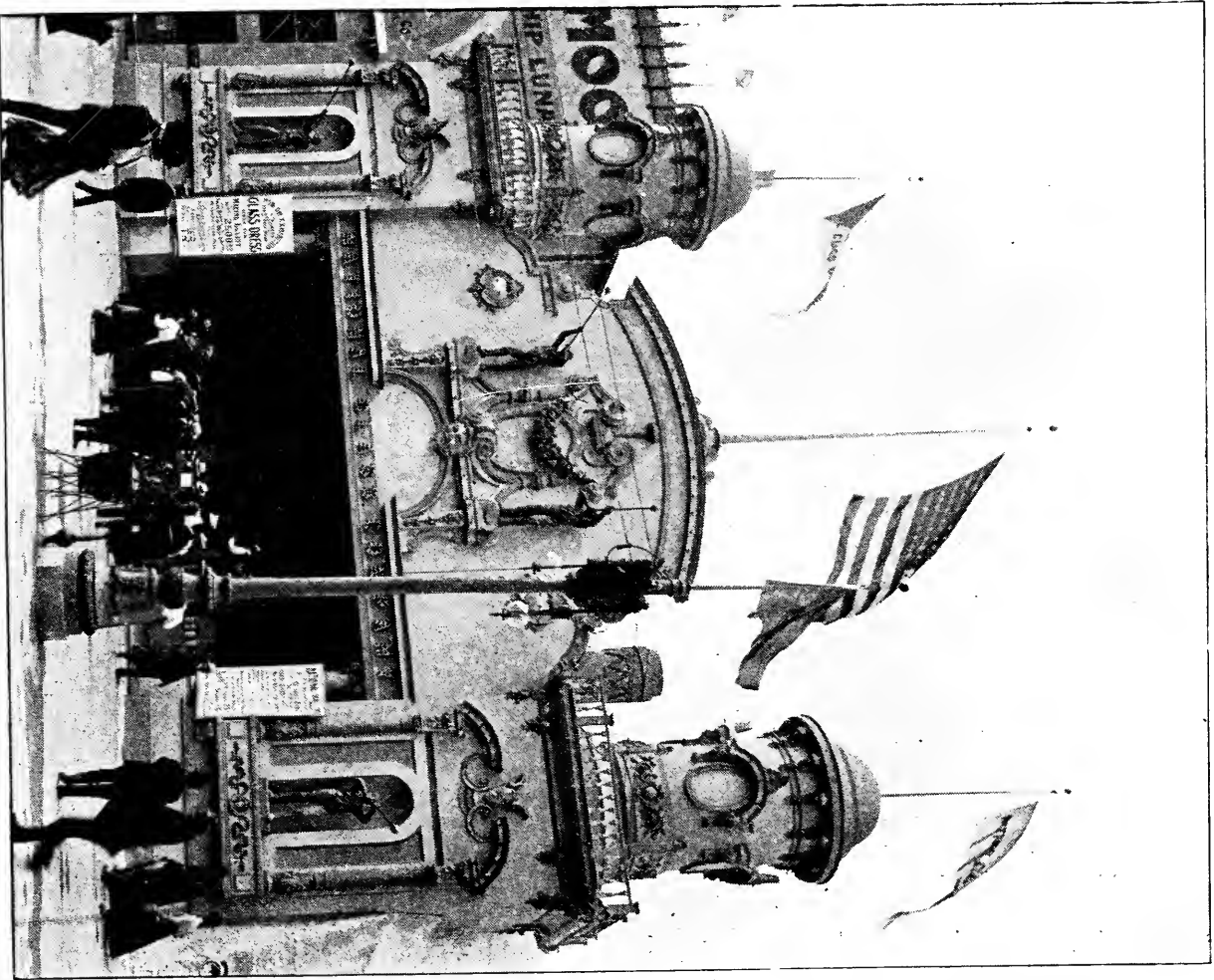
The Bazaar.—The exhibitors not being allowed to sell goods, a beautiful edifice has been erected on the Midway, in the French roccoco style, wherein everthing is for sale, even United State's postage stamps, for a regular Postoffice is here in operation.



Trained Wild Animals.—Bostock is here again with his lions, tigers, elephants, hyenas, etc. They daily perform most extraordinary feats and up to September, had not devoured any visitor.



Bird's Eye View of the Midway from the Tower.—This comprehensive view covers the whole space occupied by the Midway from the Plaza to the Indian Camp, near the Elmwood Gate.



National Glass Co.'s Building.—The manufacturing of glassware before one's own eyes never fails to attract crowds. The apparent difficulty of the work is certainly startling



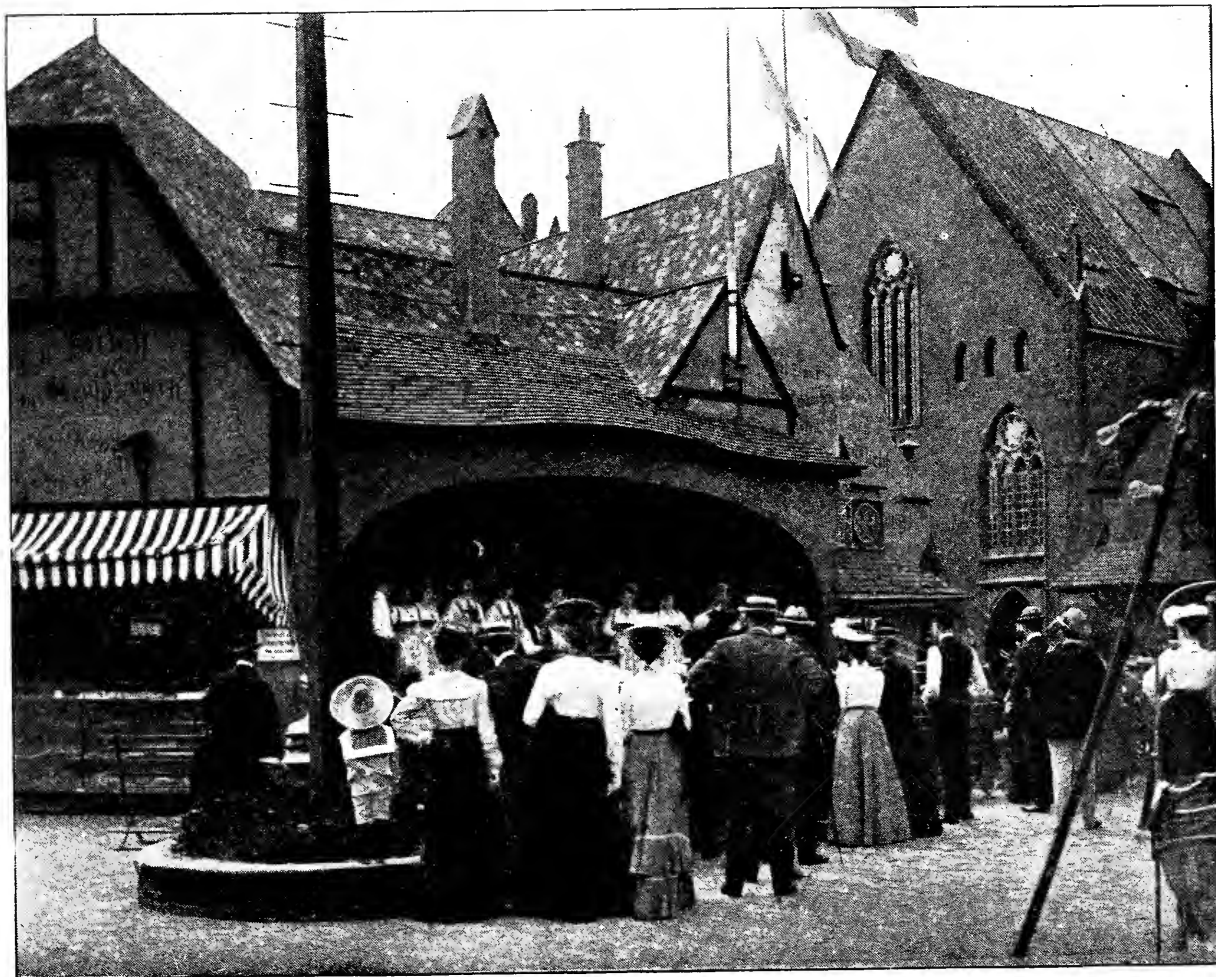
The Philippine Village.—Our new possession has sent a delegation of its small, wiry citizens, who seem to take most kindly to American ways—and dollars.



The Johnstown Flood.—A most graphic reproduction by mechanical means of the fearful catastrophe that destroyed the city of Jonnstown, Pa. on May 31st, 1889 and caused the death of over 3000 persons.



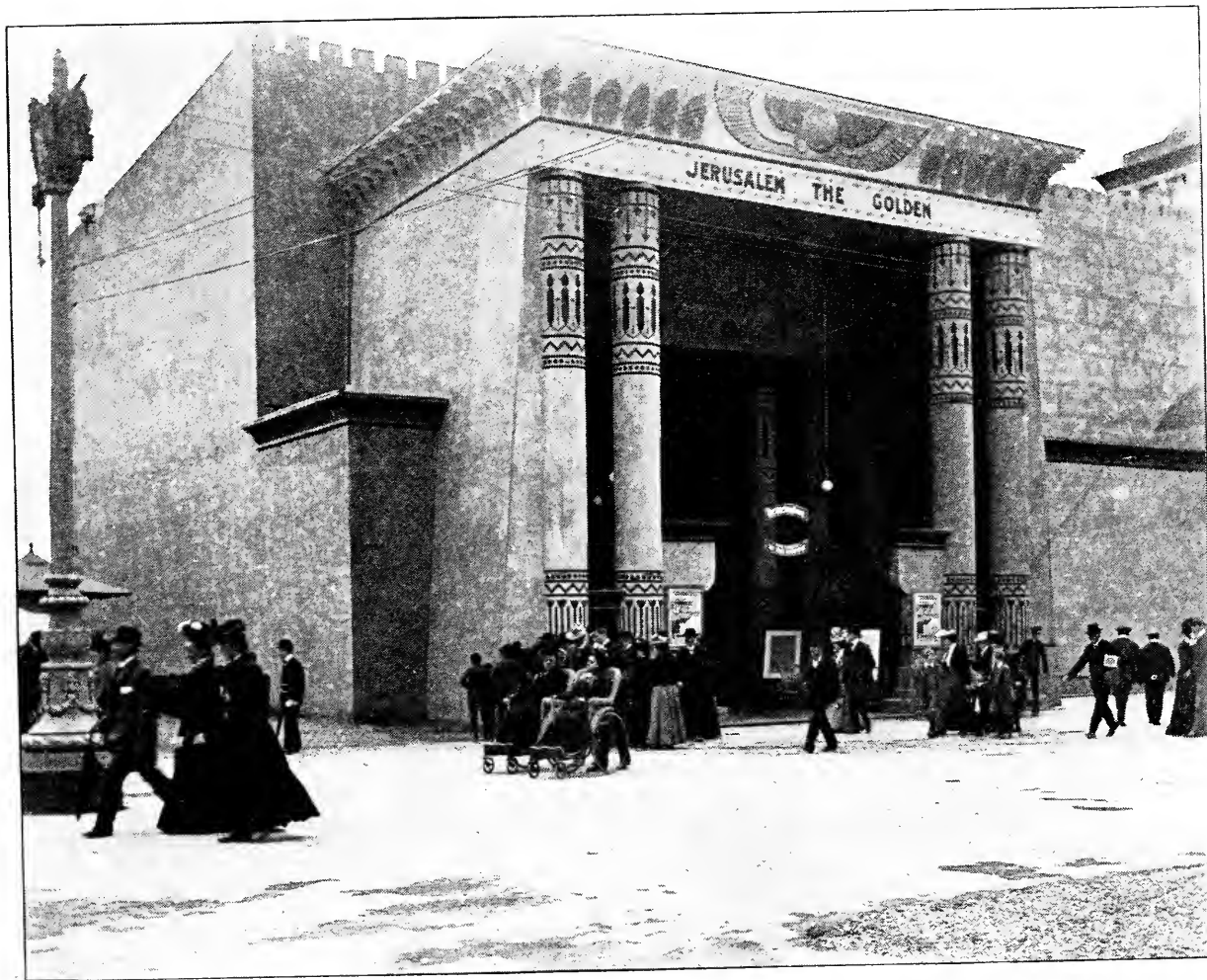
The Machinery Building.—It covers an area of about four acres and contains a wonderful display of American machinery, also carriages, automobiles, bicycles, etc.



Old Nuremberg.—The rendezvous of the Buffalo 400 hundred and their visiting friends. Almost equal in quaint architecture to the Old Vienna of the World's Fair.



The Court of Fountains.—From the Triumphal Causeway, the Grand Basin is seen at its best with all its fountains at play throwing up their streams under the brilliant rays of the sun.



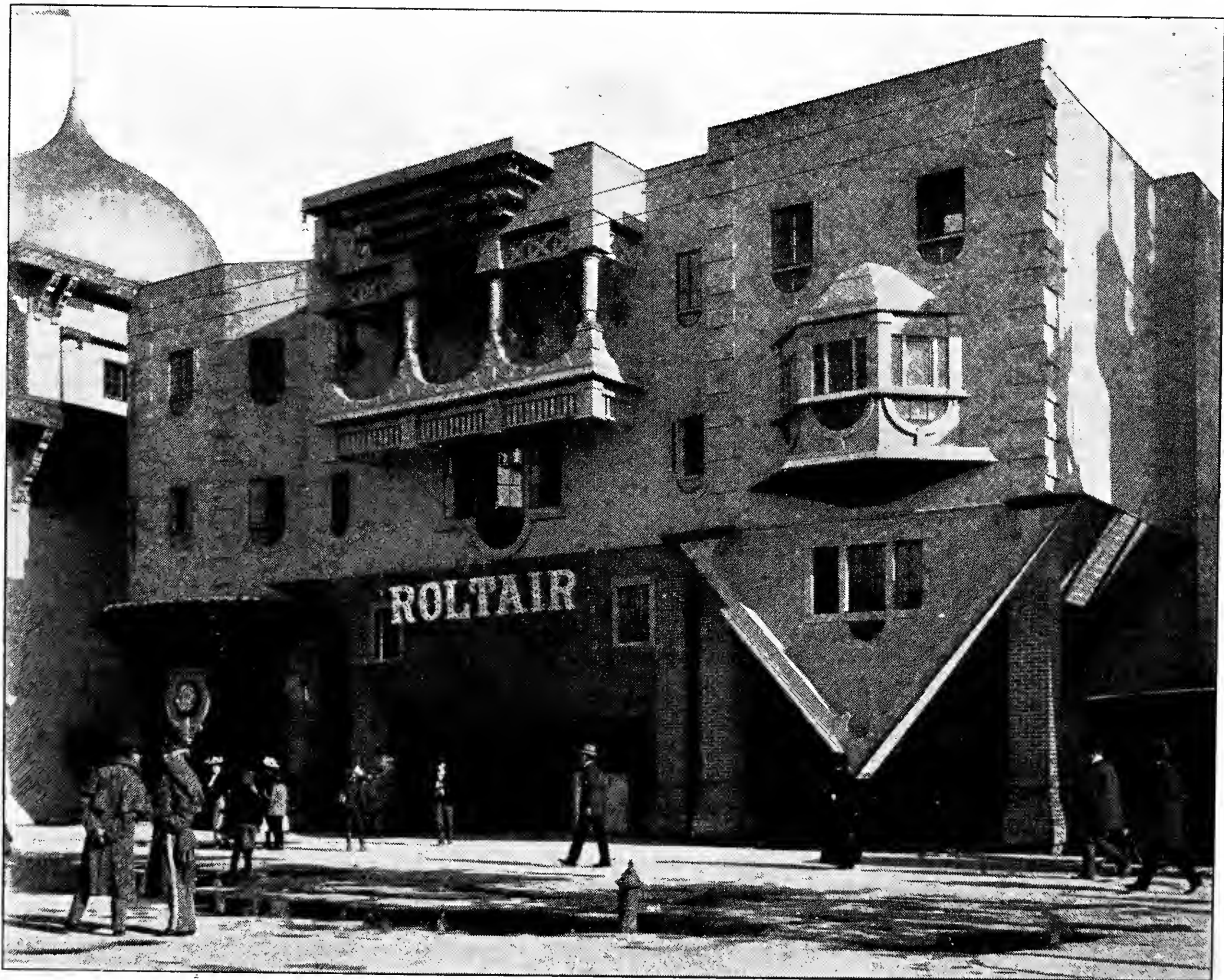
Jerusalem the Golden.—A complete pilgrimage to the Holy Land in thirty minutes time. The music is admirable and the views extremely beautiful and realistic.



Across the Grand Basin.—Here is a very comprehensive view across the Grand Basin with all its fountains playing. The Building in the background is the Temple of Music.



Temple of Cleopatra.—A fine trip to the land of the Pharaohs, with many incidents not to be soon forgotten.



The House Up-Side-Down.—One of the famous Roltair's best illusions. Was among the hits of the Paris Exposition (1900)

GLIMPSES OF THE PARIS EXPOSITION

ORIGINAL PHOTOGRAPHS
GRAPHICALLY DESCRIBED





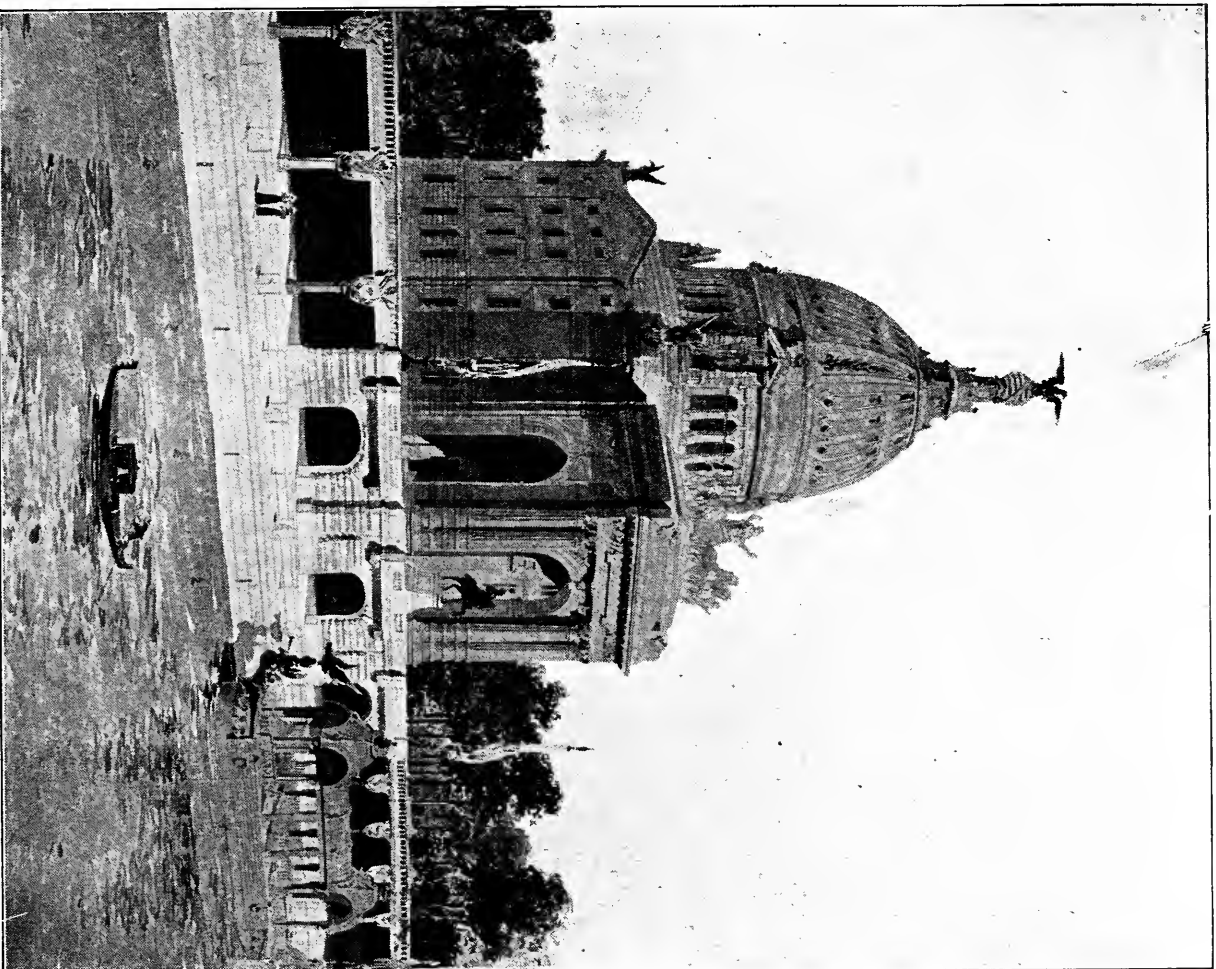
China.—The Celestial Empire, now on the verge of a general war with all the great civilized powers of the world, has erected in Paris gorgeous reproductions of temples and palaces. INDO-CHINA, a neighboring French colony, including Cochinchina, Cambodge, Annam and Tonking, is also beautifully represented by buildings and natives.



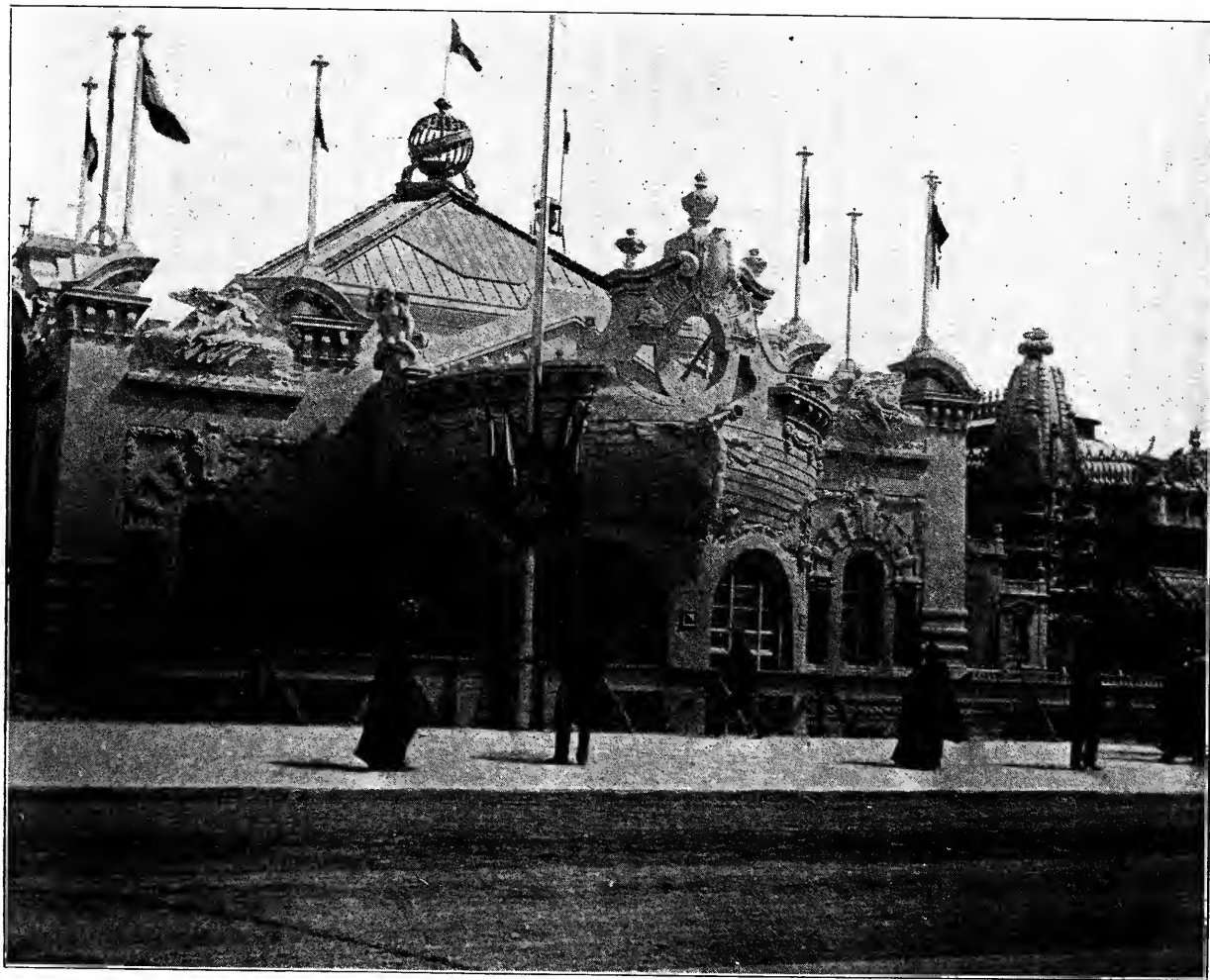
Palais Lumineux.—The LUMINOUS PALACE is made of glass blocks and sheets cemented together; it is 110 feet high and 175 feet in circumference. The stained glass effects by J. A. Ponsin—a famous artist in this specialty, recently deceased—are absolutely unique, electrical light adding to the brilliancy.



Palais de l'Italie.—This is a full front view of the PALACE OF ITALY, the first in line, and the first in perfect architecture of the whole street of twenty-four foreign buildings. The style is early Renaissance; wood and mosaic have served for its ornamentation.



U. S. Building.—Situated on the Quay d'Orsay near the Esplanade des Invalides, this beautiful structure, greatly resembling the Administration Building at the Columbian Exposition, was erected from designs by architects Coolidge and Mornh-Cousinaux. Area, 7,667 sq. ft. For the use of American visitors.



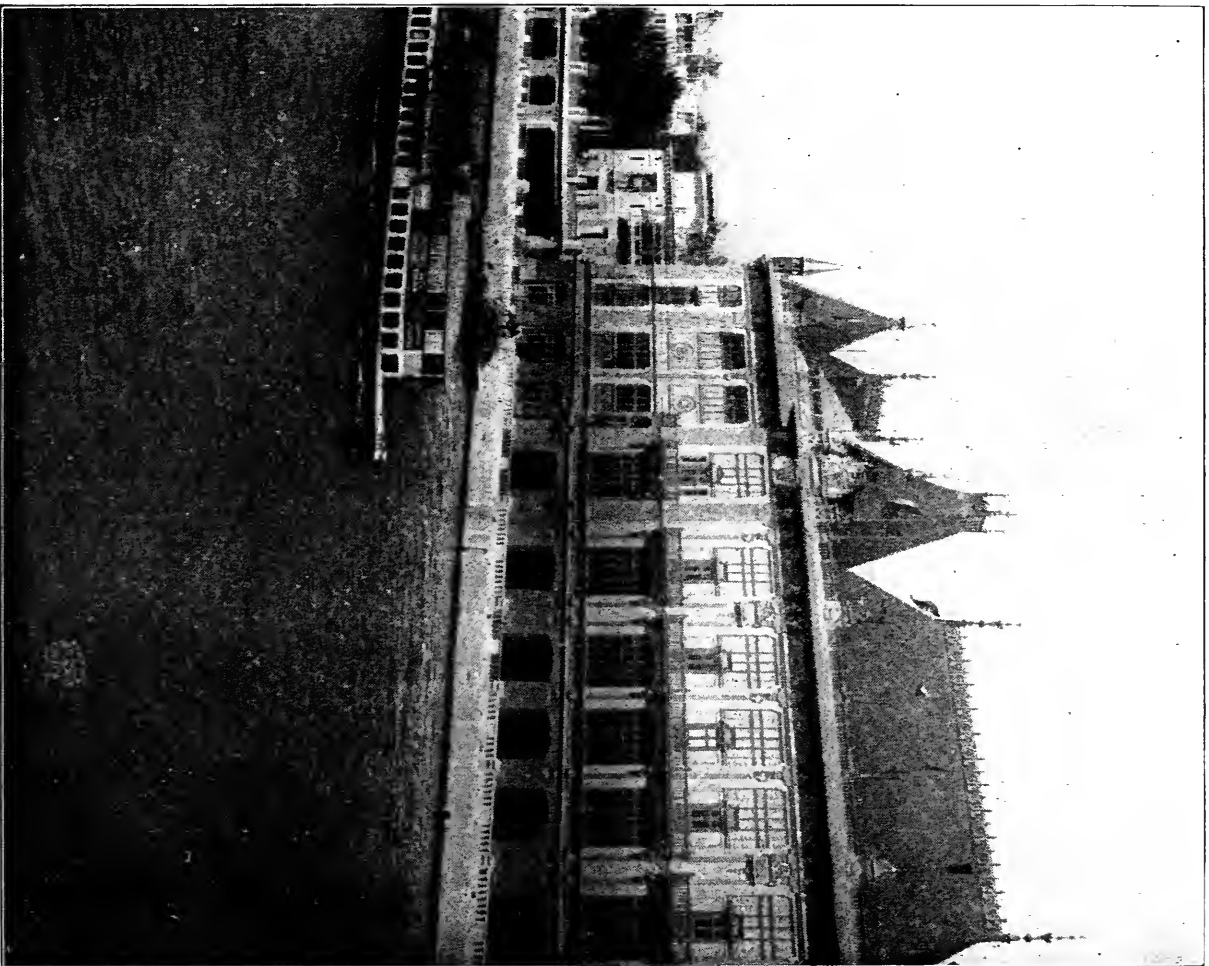
Palais de la Marine Marchande.—Here is the western extremity of the PALACE OF MERCANTILE MARINE, built on the left Seine embankment and almost touching the Bridge of Iéna. Here are exhibited models of ships and marine appliances from all countries.



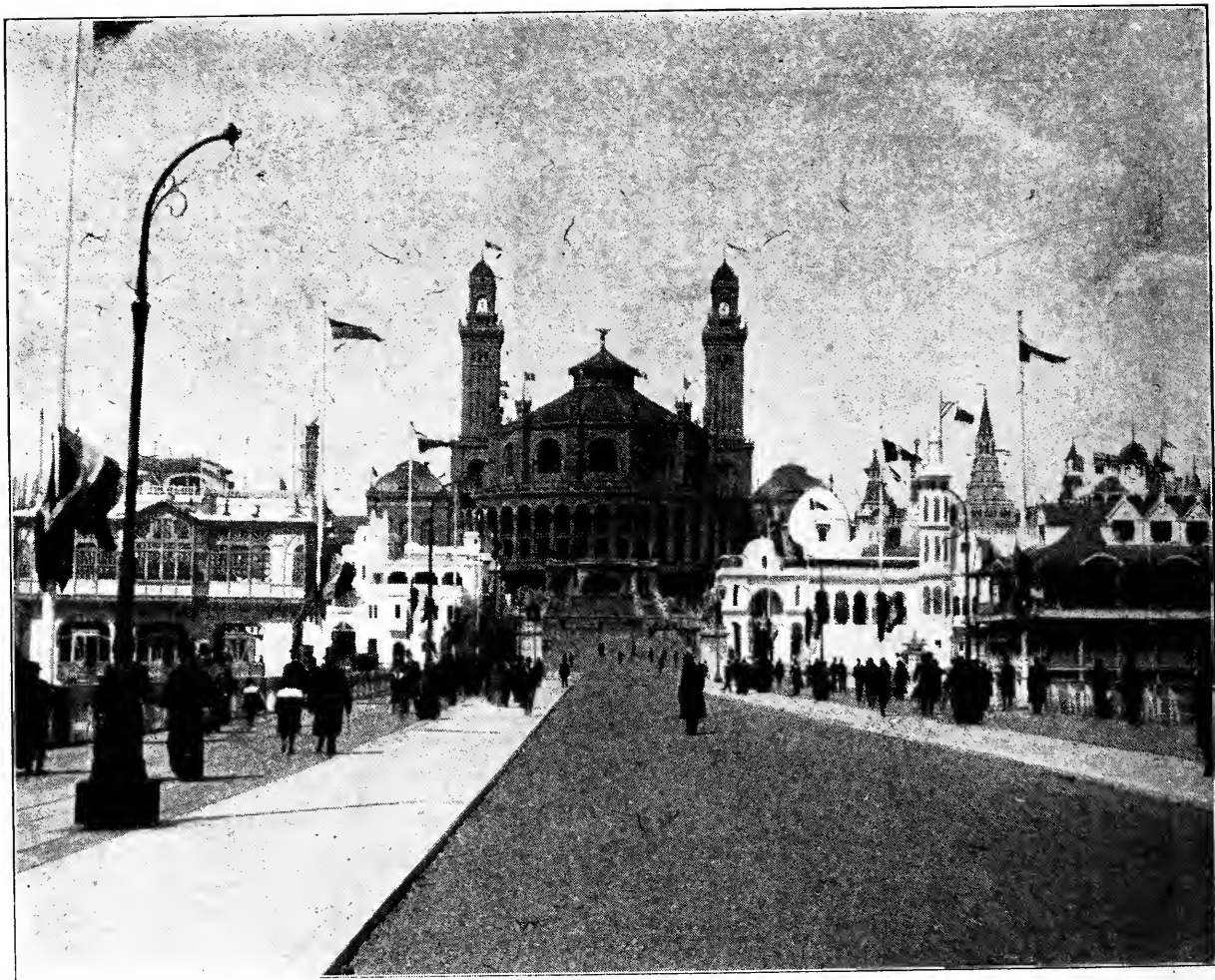
Le Palais Serbe.—At the extreme western end of the Quay of Nations stands the Servian building, a curious mixture of Romanesque and Turkish architecture, very similar to the Greek Building next to it. Serbia is the latest addition to European kingdoms (1882). Area, 19,050 square miles. Population, 2,162,759. King Alexandre Obrenovitch.



Indo-Chine Française.—A private residence, or Bungalow, in the French Indo-China possessions, now extending over Annam and Tongking, conquered in 1883-84. Population, over 14 millions. Area, over 60,000 sq. miles. From the look-out, on the house, a watch is kept against the raids of the Black-Flags—half-insurgents half-brigands—who plunder the defenseless.



Pavillon de la Ville de Paris. — The presidential barge is shown here steaming past the PAVILION OF THE CITY OF PARIS, on the right bank of the river. Here are gathered documents, etc showing the workings of the great municipality and of its admirable school system.



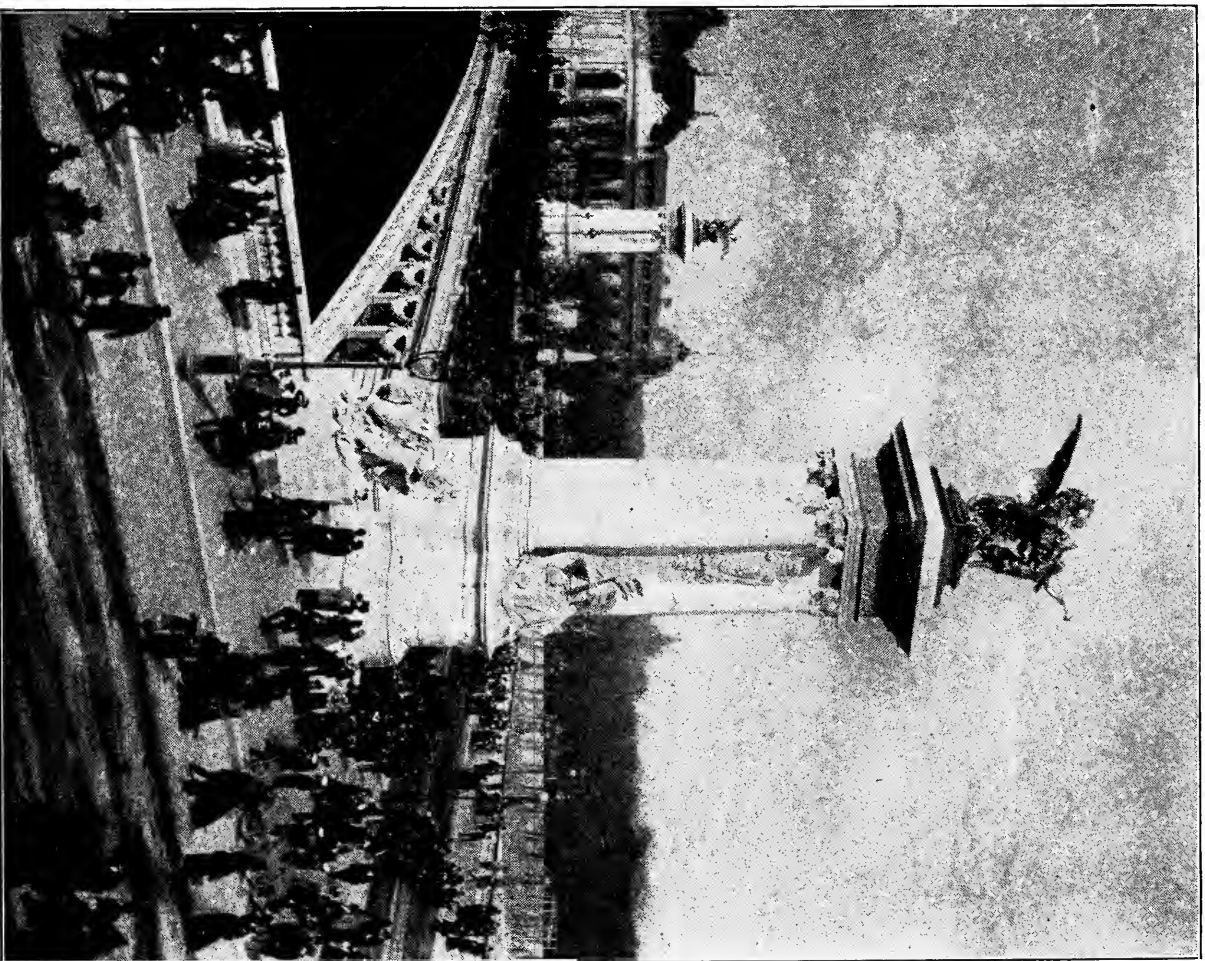
Exposition Coloniale.—On the Bridge of Iéna one gets a fine view of the Trocadéro Palace, to the north, and of the motley crowd of COLONIAL BUILDINGS representing almost every country in the world, grouped at the base of the hillock whereon stands the handsome palace. This is a particularly picturesque quarter of the Fair.



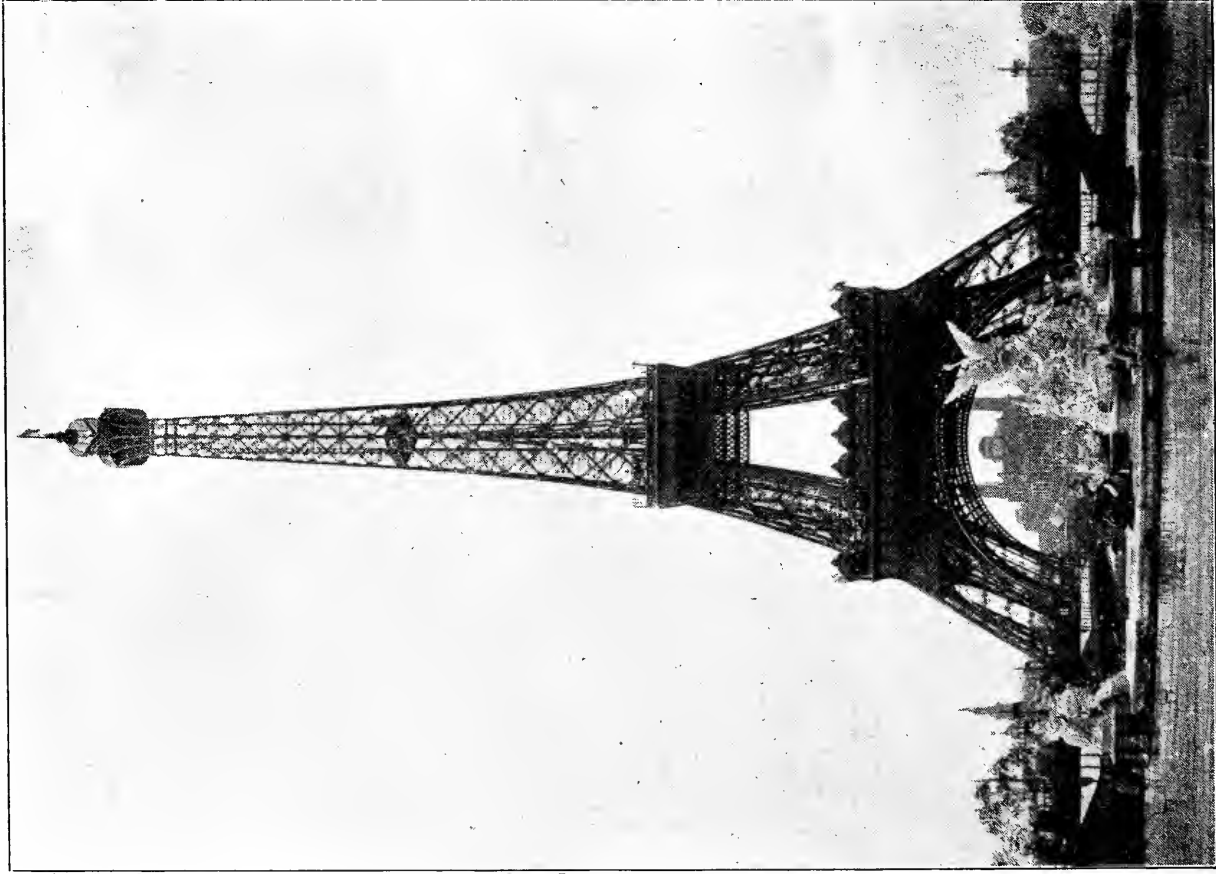
La Hongrie et la Grande-Bretagne.—The presidential barge reviewing the buildings of nations on Inauguration day; Hungary is represented by the ancient looking pile to the left; next to it is the delicately designed British home.



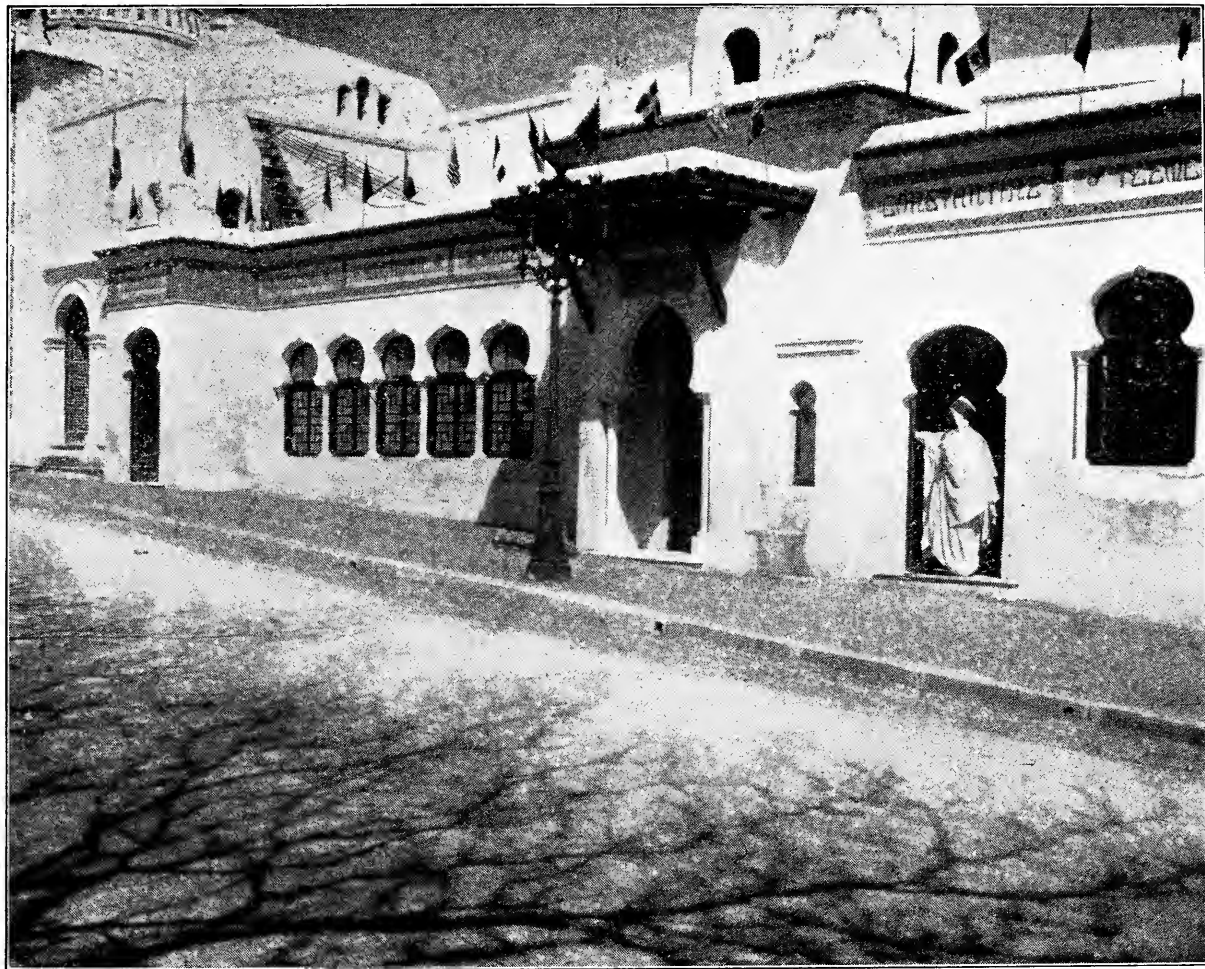
Pont Alexandre III.—The monumental ALEXANDRE III. BRIDGE, just completed, has its southern extremity facing the central avenue of the Esplanade des Invalides, with the PALACES OF VARIED INDUSTRIES. FURNITURE AND DECORATION, on either side, and the Dome of the Invalides at the end.



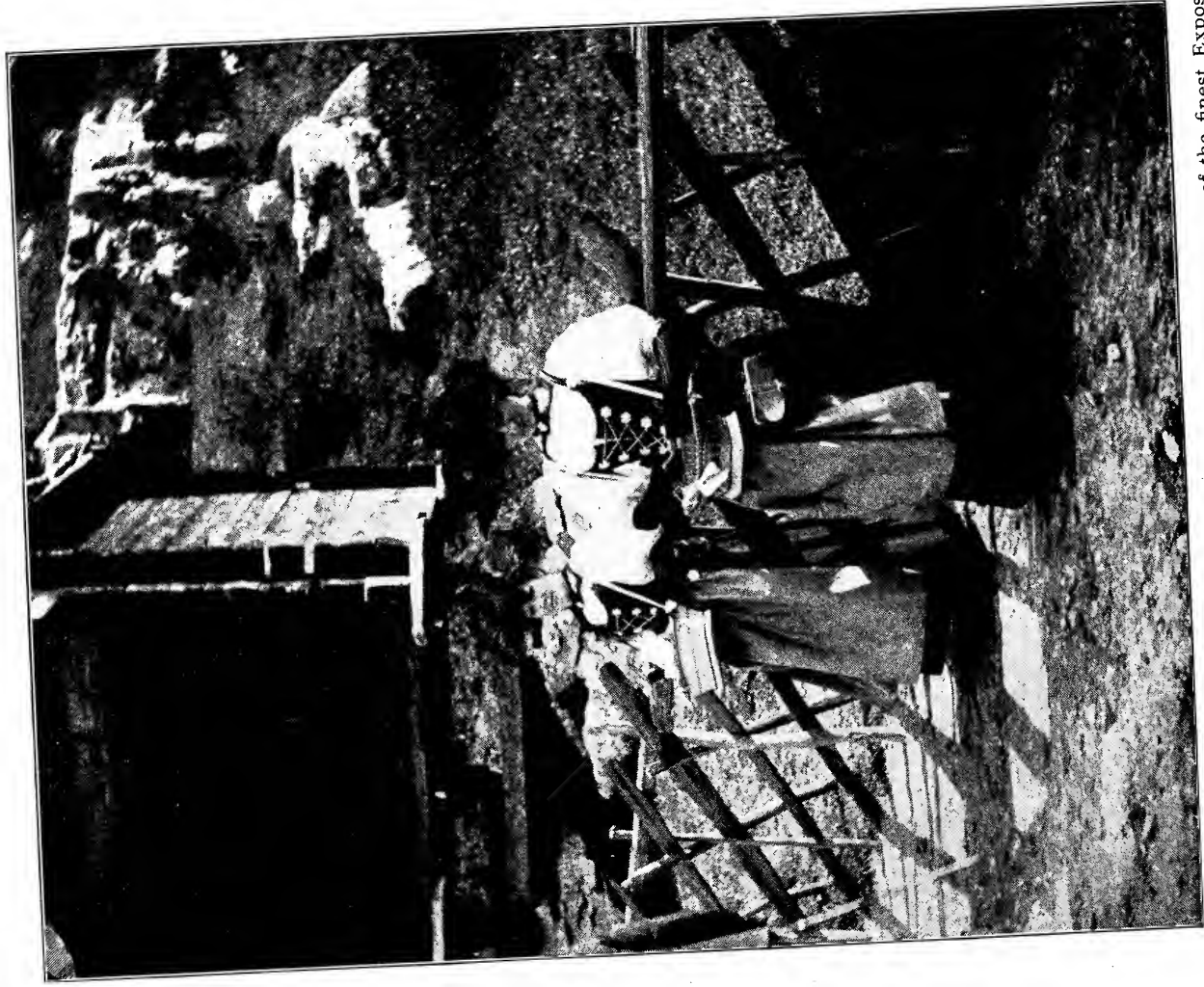
Le Pont Alexandre III.—The entrance, on the right bank of the Seine, to this superb bridge, 13 feet wide, and with an arch of one single span of 358 feet opening. Four pylones, with emblematic sculptured subjects, guard both extremities.



La Tour Eiffel.—This world-famous structure is the attraction in 1900 as it was in 1889, when the number of visitors paid the money it cost. Height, 984 ft. First platform, area, 5,860 sq. yards; second platform, 32 yds. sq.; top platform 54 ft. sq.; holds 800 people. With glasses, the view extends to 53 miles



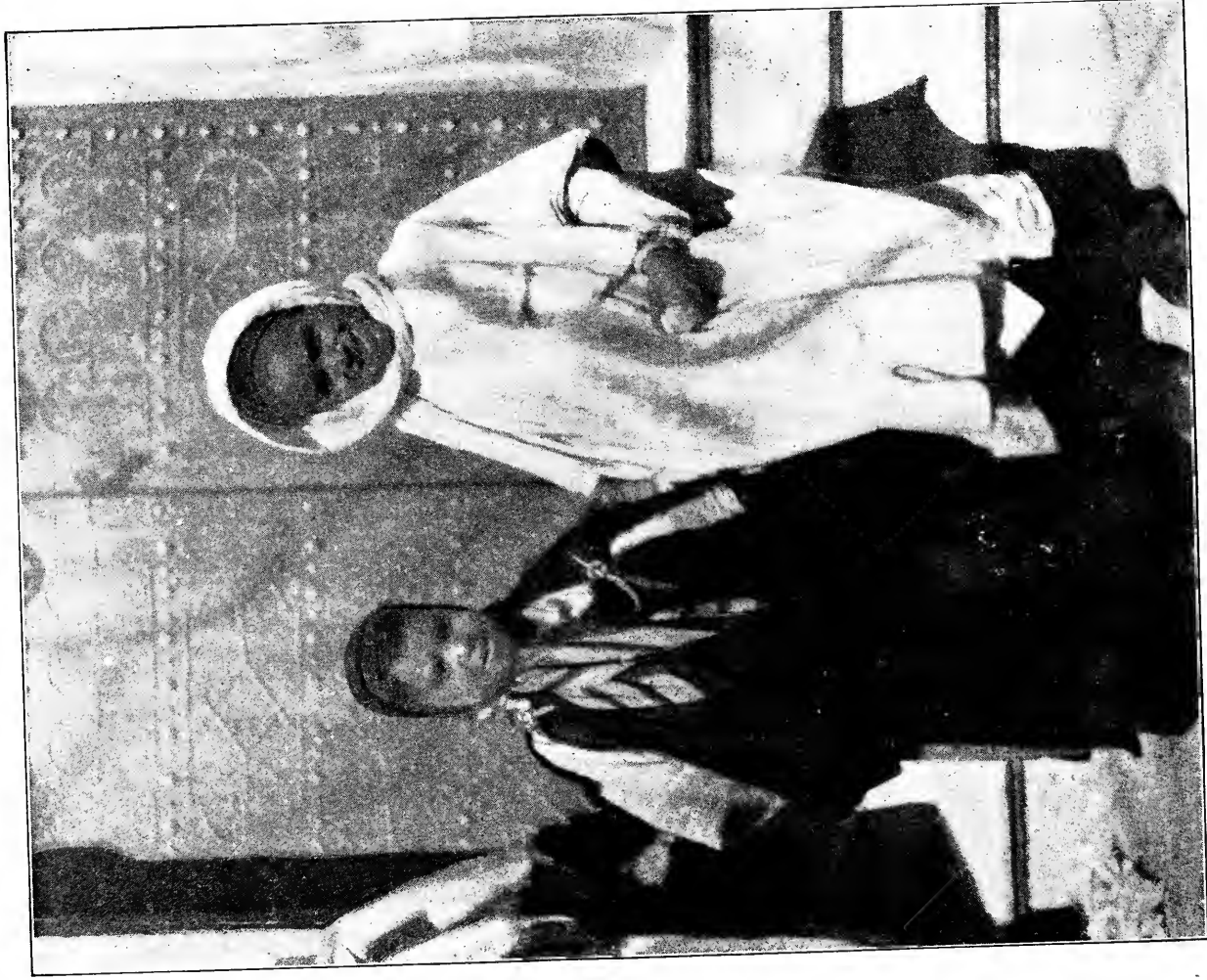
Palais de Constantine.—A reproduction of the Palace of the Bardo used by the Dey of Constantine at the time of the independence of the piratical Barbary States. Now Constantine is the capital of one of the three provinces of Algeria, the eastern one, confining to Tunis. The man standing in the door is a spahi, a native cavalryman of good family.



Le Village Suisse.—In the beautiful reproduction of Swiss scenery, one of the finest Exposition attractions, a number of pretty girls in Bernese costumes are seen wandering about selling flowers, etc.



Le Grand Palais des Beaux-Arts.—THE GRAND PALACE OF FINE ARTS, on the west side of the Avenue Nicolas II., is a stately permanent building, covering an area of over 400 000 square feet. The colonnade that runs all around this huge, detached edifice, adds much to the superb effect.



Two Little Arabs.—These two bright-looking little chaps were photographed for this book on the steps of the Mosque (or Mahomedan Church), in the grounds of the Algerian Village at the Paris fair. Their raggedness and intelligence place them on a par with our own street "Arabs."



Frise de la Porte Monumentale.—On the outside of the superb MONUMENTAL GATE OF THE EXPOSITION are two Friezes, or allegorical decorations, representing all the trades contributing to the success of an Industrial, Agricultural and Artistic World's Fair. Height, 7 feet; width, 30 feet.



Perspective depuis le Trocadéro.—From the terrace in front of the Trocadéro Palace one enjoys a complete view of the main Exposition, including all the colonial buildings and the Champ de Mars vista of splendors. At the furthest end the Waterwork structure in front of the Electricity Palace.



Le Vieux Paris; Vue Générale.—The most curious, complete and costly “concession” at the Exposition is the reproduction in wood of OLD PARIS, with its quaint buildings, thoroughfares, markets, even to its inhabitants in costumes of the time. Here is a general view from the river; area, 60,000 square feet.



Dahomey.—A street in ABOMEY, THE CAPITAL OF DAHOMEY (Western Africa). This territory was added to French possessions, in 1892, by the fine expedition of General Dodds, a mulatto French commander. Reproduced in the Trocadéro gardens



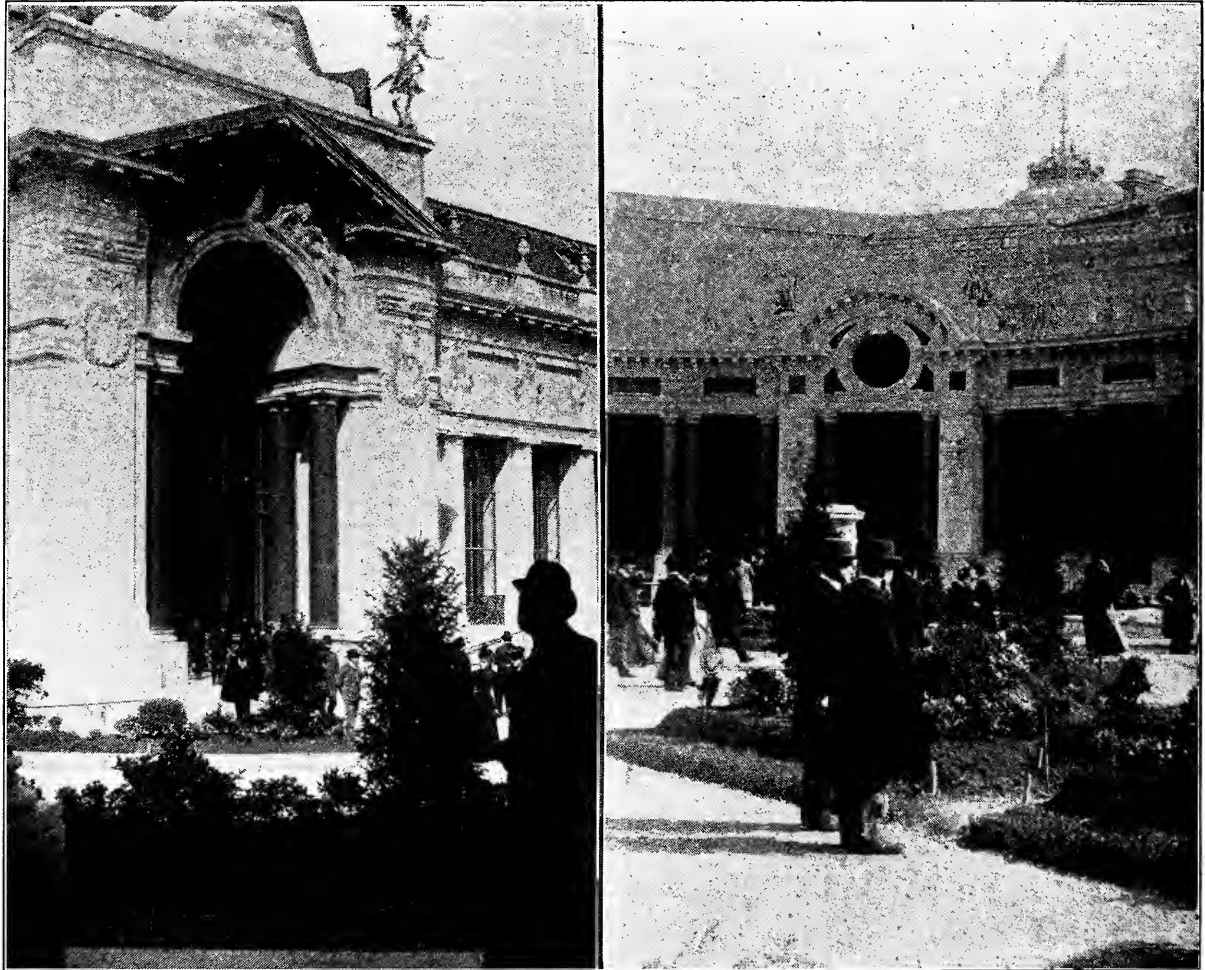
J. Asie Russe.—This gives a general view of a RUSSIAN-ASIATIC SETTLEMENT as reproduced in the Colonial section of the Fair. Churches, houses, factories, stores, even plants have been brought over from Siberia and placed there by Russian hands.



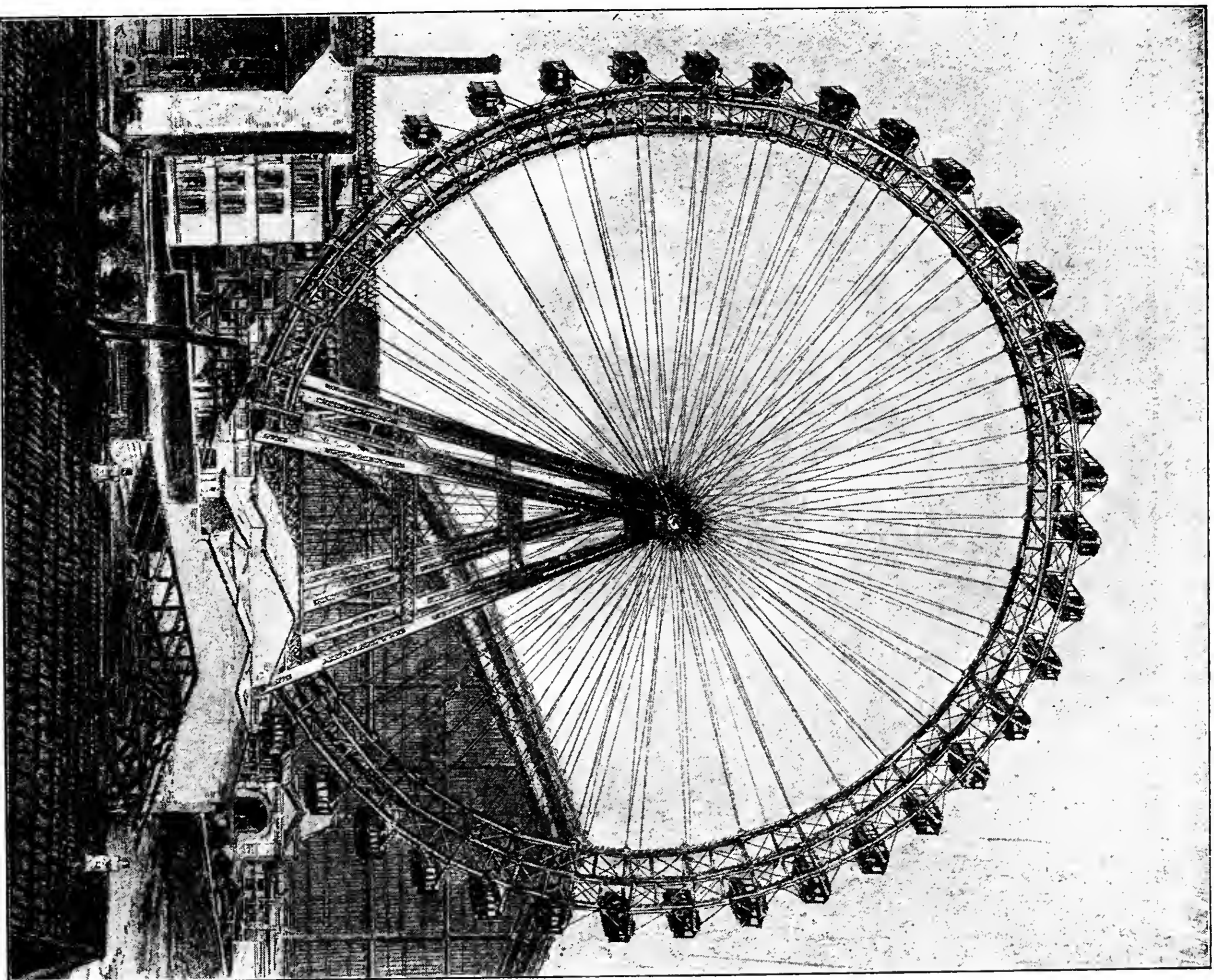
Palais de l'Horticulture.—Along the right bank of the Seine, west of the Building of the City of Paris, stands the PALACE OF HORTICULTURE AND ARBORICULTURE, occupying two naves, each 185 feet long and 80 feet high; these are superb



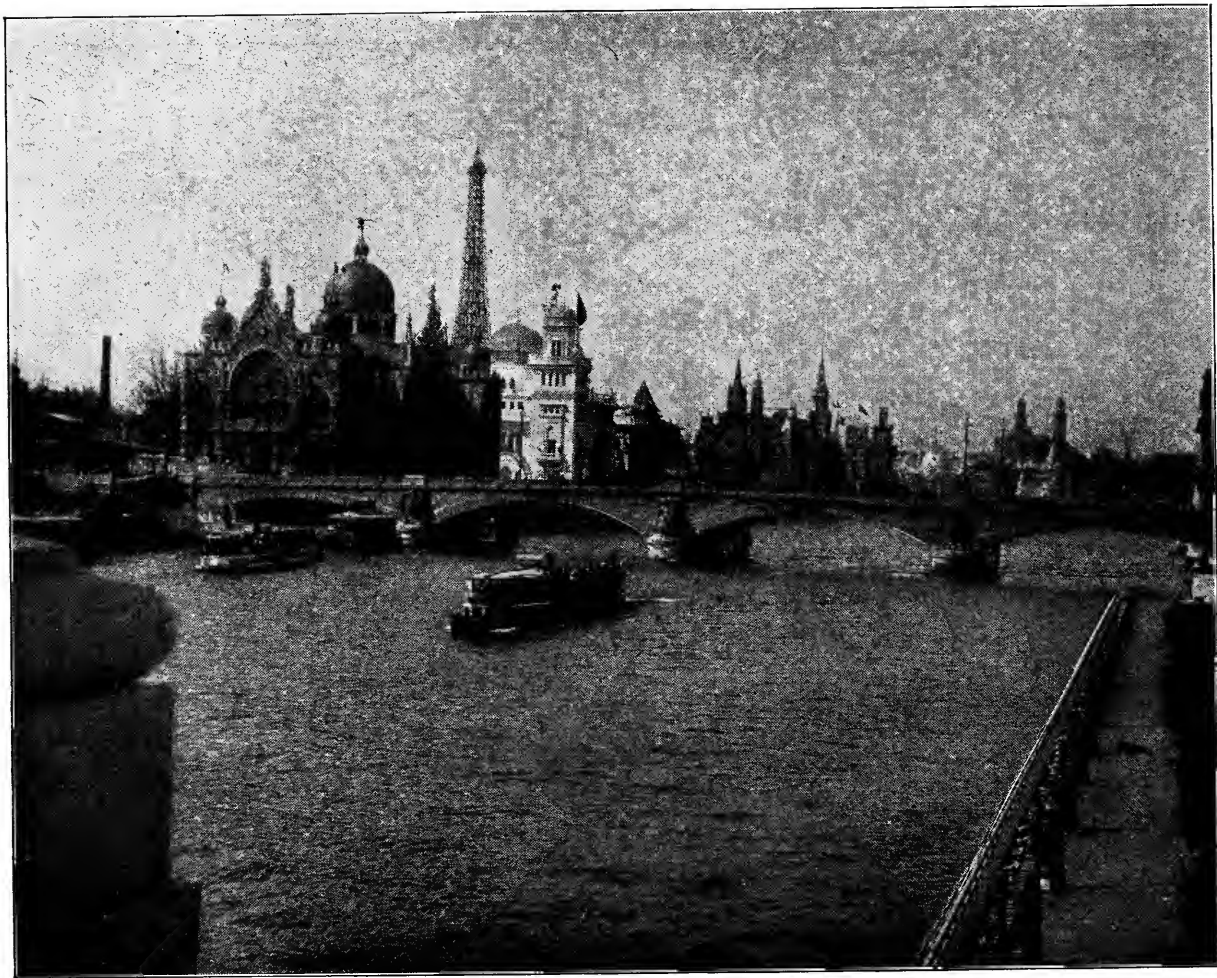
Le Village Suisse.—This open space is one of the prettiest spots of the Swiss village, perhaps the most curious of the Exposition concessions. Swiss chalets with their inhabitants in costumes, and with their children in their traditional dresses, are the most interesting of the Swiss village.



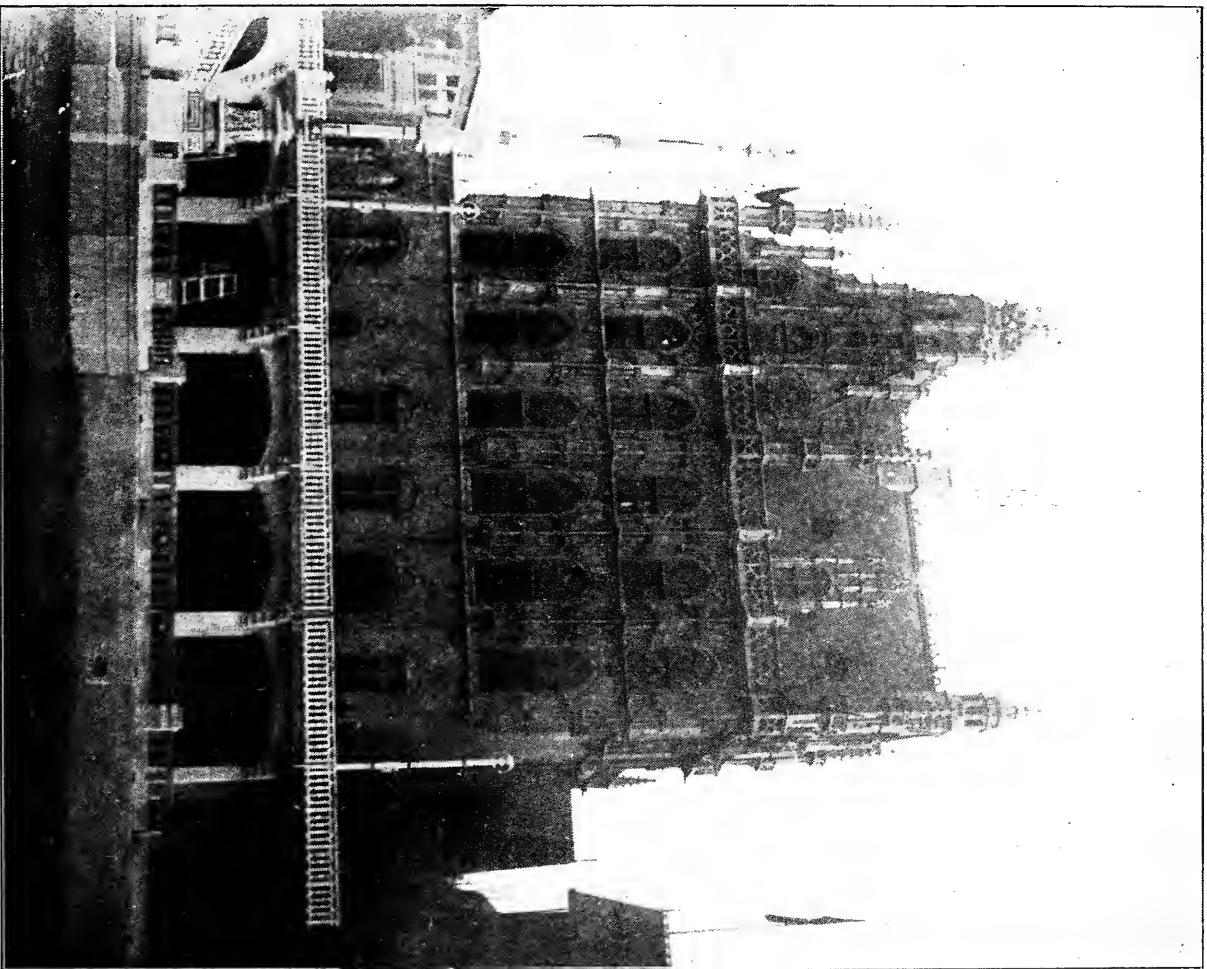
Garden of the Petit Palais des Beaux-Arts.—The smaller PALACE OF FINE ARTS, a permanent stone building, is shown here with EXHIBITS OF FRENCH ART DURING THE 19TH CENTURY. Here are details of interior architecture, seen



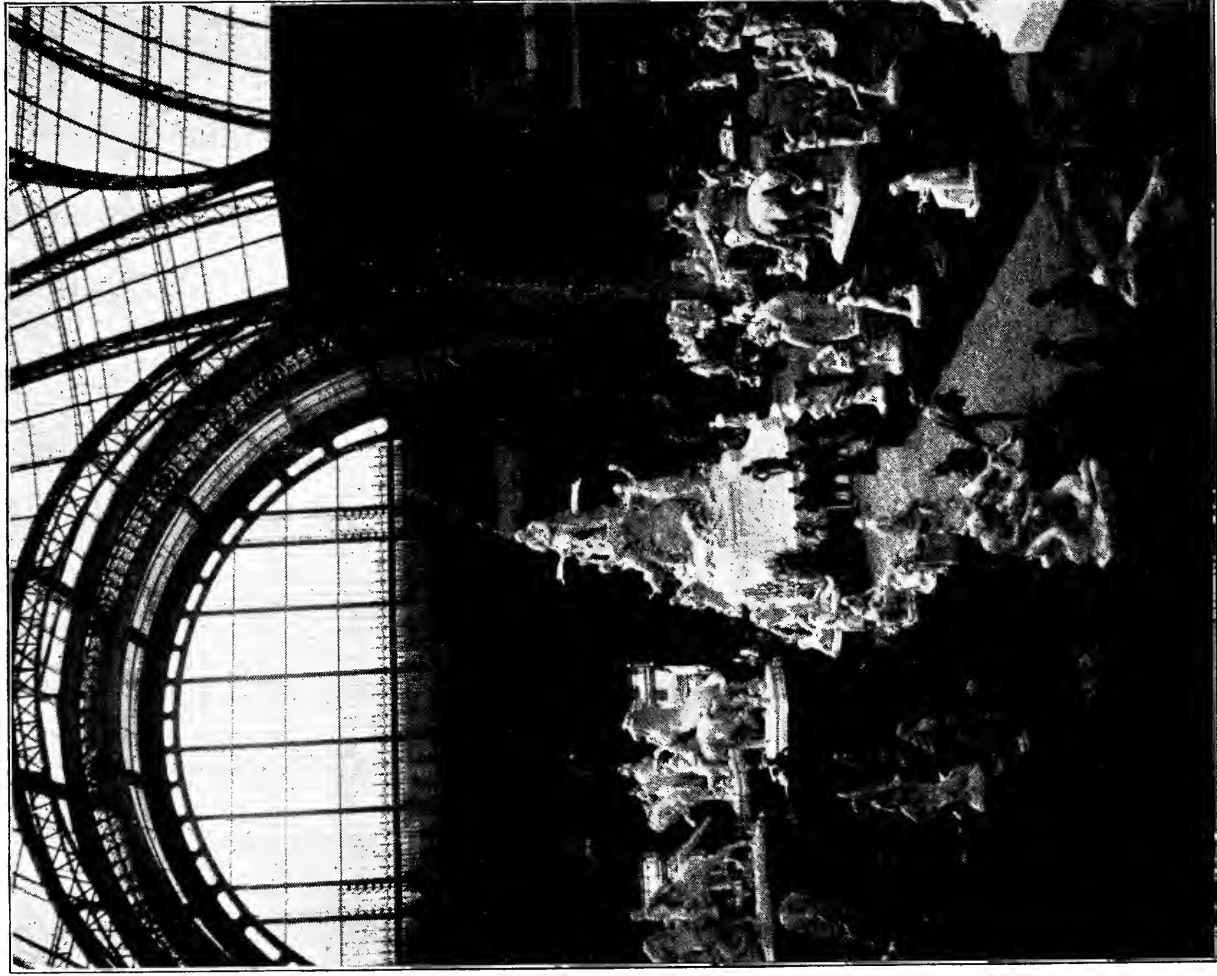
La Grande Roue de Paris.—This enormous wheel, built on more gracious lines than the Ferris wheel, needed 800 tons of steel for its construction. Each of the 40 cars reaches, in its turn, a height of 330 feet. The motive power is electricity; 1,200 people may take the trip at the same time.



Le Quai des Nations.—This picture, taken from the Alexandre III. bridge, gives a clear view of the Quay of Nations, with the splendid foreign buildings in a row: Italy, first, then Turkey, United States, Austria, Herzegovina, Hungary, etc., etc. In the background: the Trocadéro Palace.



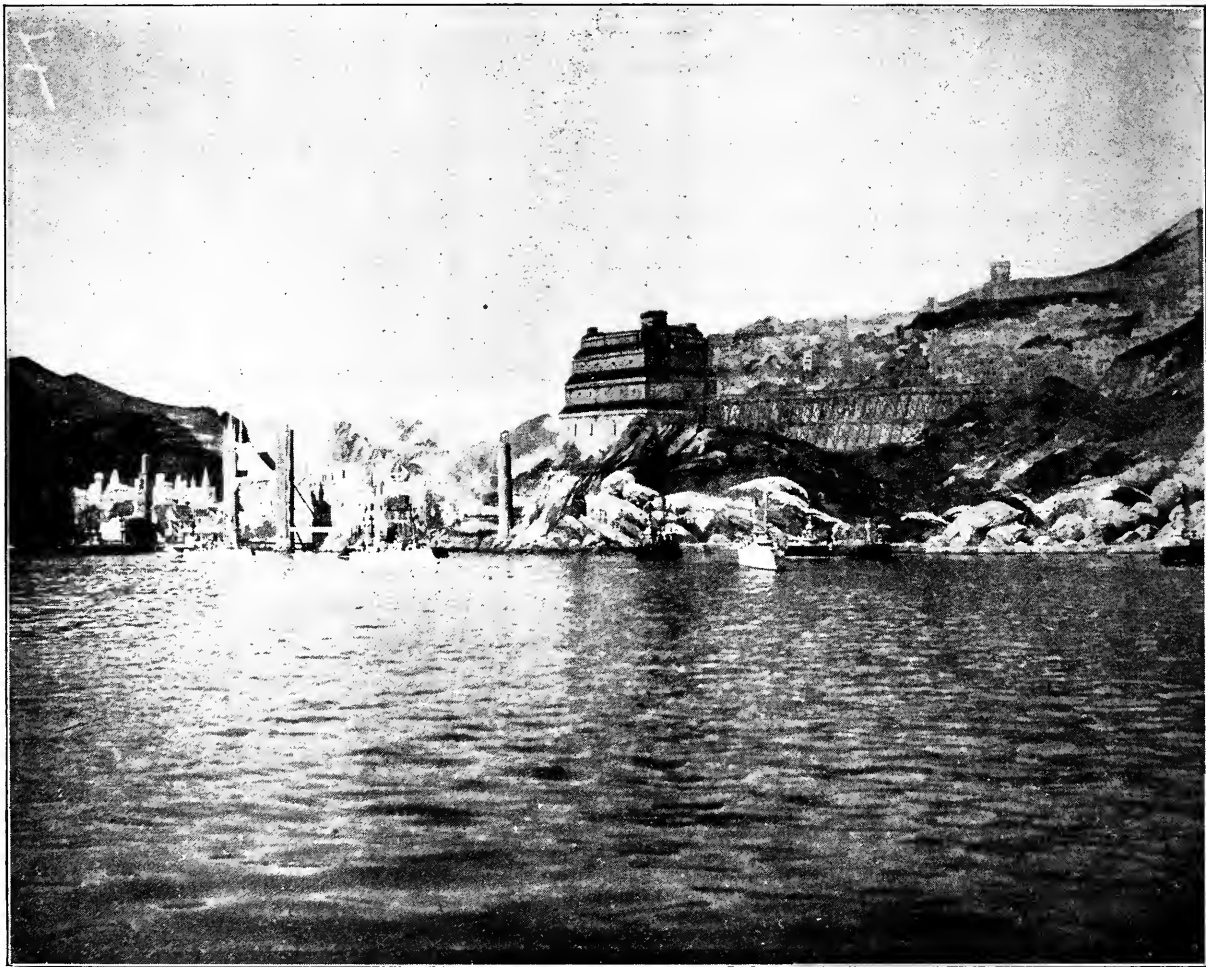
Palais de la Belgique.—Of the countries of Central Europe, Belgium contains perhaps the largest number of admirable Middle-Age and Renaissance buildings. At the Exposition this prosperous little kingdom is represented by an admirable reproduction of the City-Hall of Oudenarde (1535).



Exposition de Sculpture.—In the main hall of the GRAND PALACE OF FINE ARTS, the permanent stone, iron and glass edifice that occupies 400,000 square feet of space on the new Avenue Nicolas II, are grouped the best specimens of the world's sculpture since 1889.

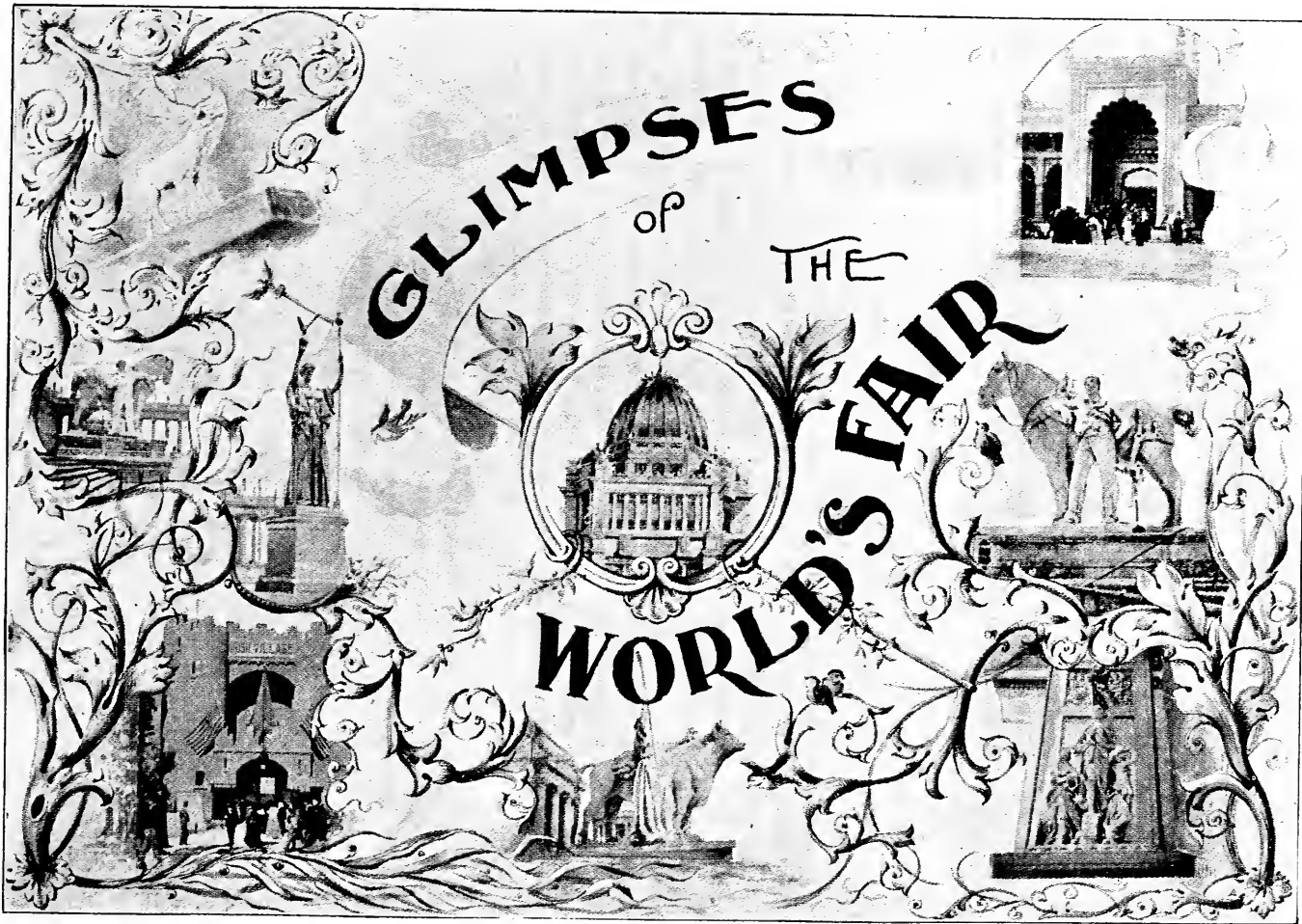


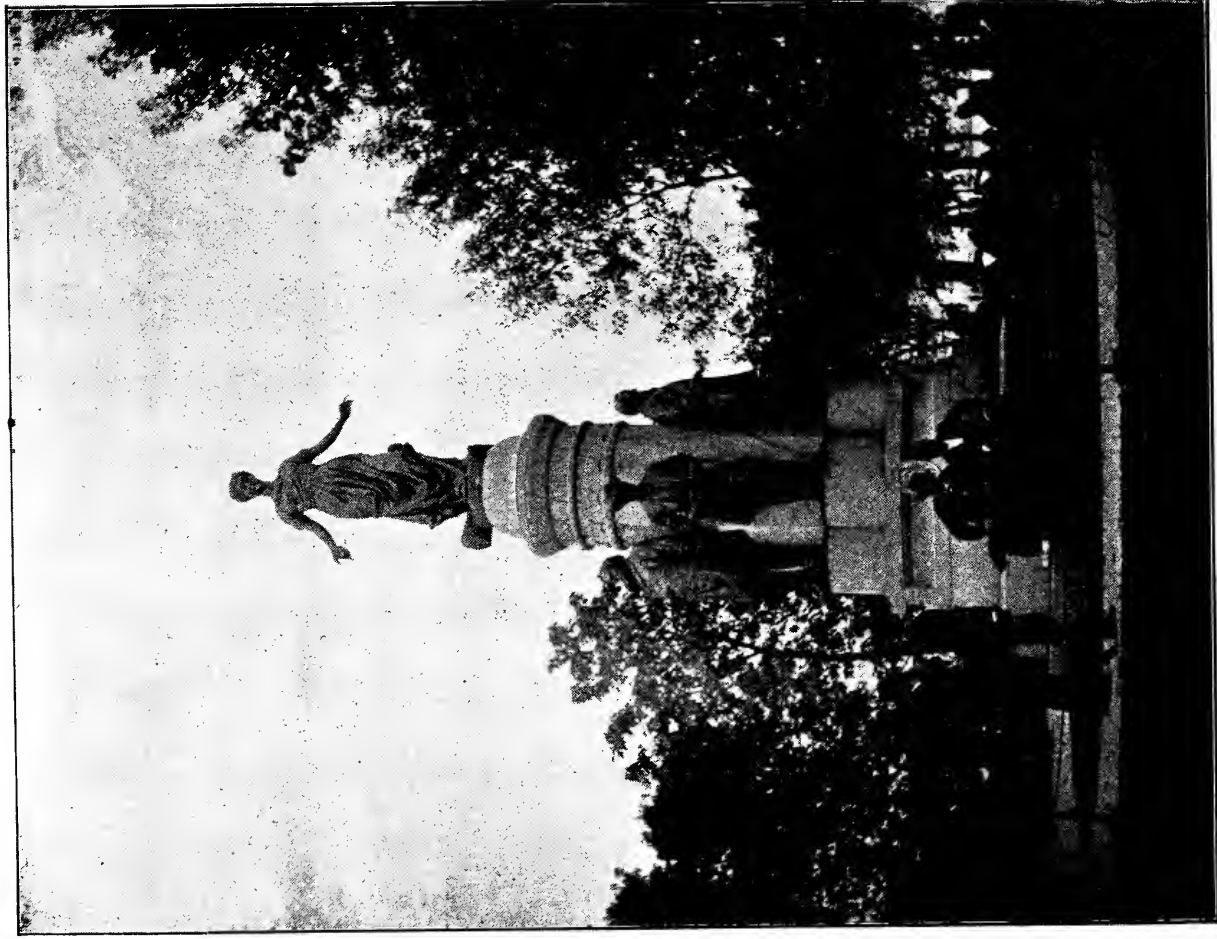
Porte Tonkinoise.—This curious gate admits the visitor to the TONKING VILLAGE in the colonial section of the Paris Fair. Tonking is a rich country in the Indo-Chinese portion of Asia, conquered by France in 1883-85, and now being rapidly civilized with the help of railroads, etc. A Tonkinese is standing in the foreground.



Le Combat Naval.—This attraction, which is not included within the grounds of the Exposition, gives a realistic representation of a NAVAL BATTLE. Real water and rocks, miniature forts, men-of-war, etc., are lighted up in such a clever manner as to give a complete illusion. Mimic warfare, with gun-firing, evolutions, etc., make this show one of the most curious on record.

GLIMPSES
OF
THE
WORLD'S FAIR





The Statue of Ohio.—This majestic emblem of the new "mother of presidents," stood in front of the handsome Ohio Building, and around its pedestal the great warriors of the State, wrought in stone, stood guard and gazed upon the multitude.



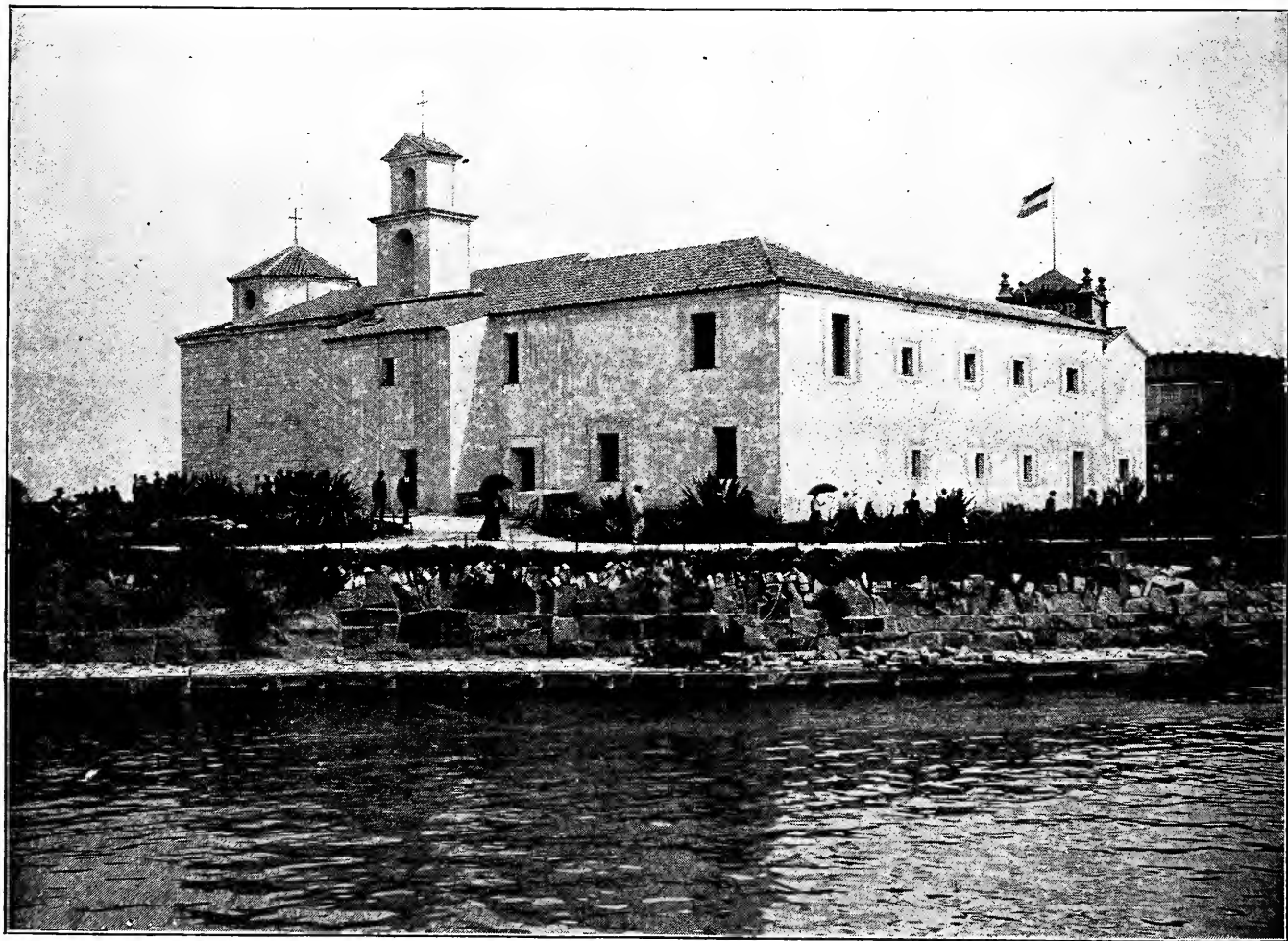
The Brazilian Building.—A very handsome palace, worthy of the largest of the South American republics. The dome was 43 feet high above the rest of the structure.



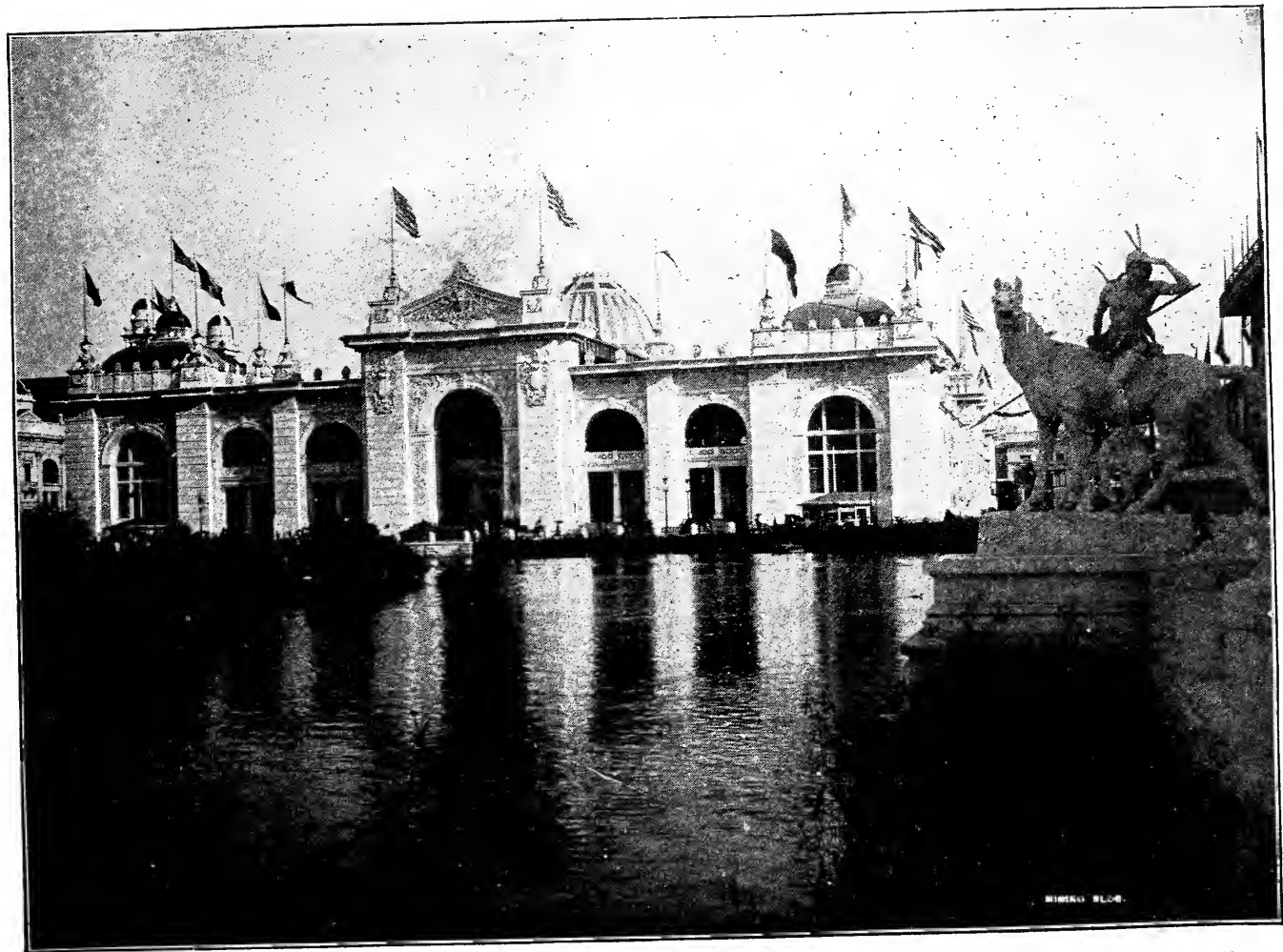
Monaco.—The tiny principality on the Mediterranean sea, stretching its enchanting shores between France and Italy, is represented here by a very important building, paid for, of course by the owners of the gigantic gambling establishment of Monte-Carlo, whose easily-filled purse settles all the bills of the Prince and his office-holders.



The New York State Building.—It was considered the finest of the many State buildings, and it was certainly the largest. It occupied a ground space 160 x 105 feet. The magnificent stairway was lined, on either side, with gilt candelabra and everything was on the same scale of magnificence.



The Convent of La Rabida.—An exact copy of the famous convent-building, in Spain, from which Columbus started, Aug. 3, 1492, on his famous expedition. Here were displayed relics from the great explorer lent by the Pope and the duke of Veragua—a scion of the Columbus family.



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The Mining Building.—Another very large construction; it occupied over eight acres of ground and the principal hall was 630 x 325 feet.



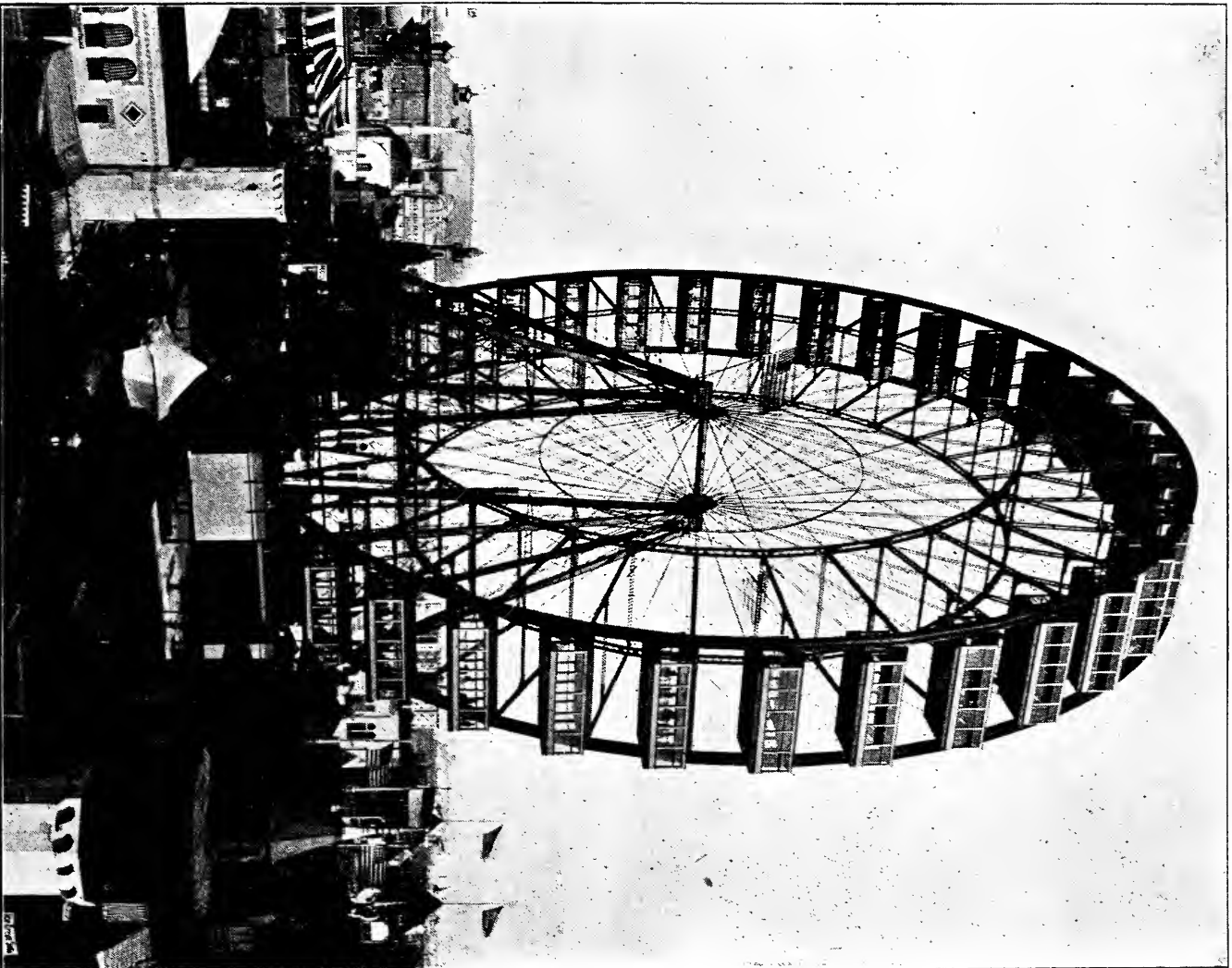
The Electricity Building.—It covered $9\frac{1}{2}$ acres of ground and its size was 700x345 feet. The beautiful structure was surmounted by four domes and ten towers, the largest 195 feet high.



The Agriculture and Machinery Buildings.—These two superb palaces faced the Court of Honor. The first one devoted to a complete exhibit of the agricultural wealth of the country; the second, to a display of the world-famed Yankee inventive genius.



In the Soudanese Village.—This cute little baby comes from far off Africa and is dressed up in the superb attire of a royal child. The girlie was the pet of the visitors to this Midway concession.



The Ferris Wheel.—In those days the largest wheel in the world. It cost \$300,000, was 204 feet high, and carried around 36 cars that could contain 60 passengers each. The axle weighed 56 tons. It took twenty minutes for one trip.



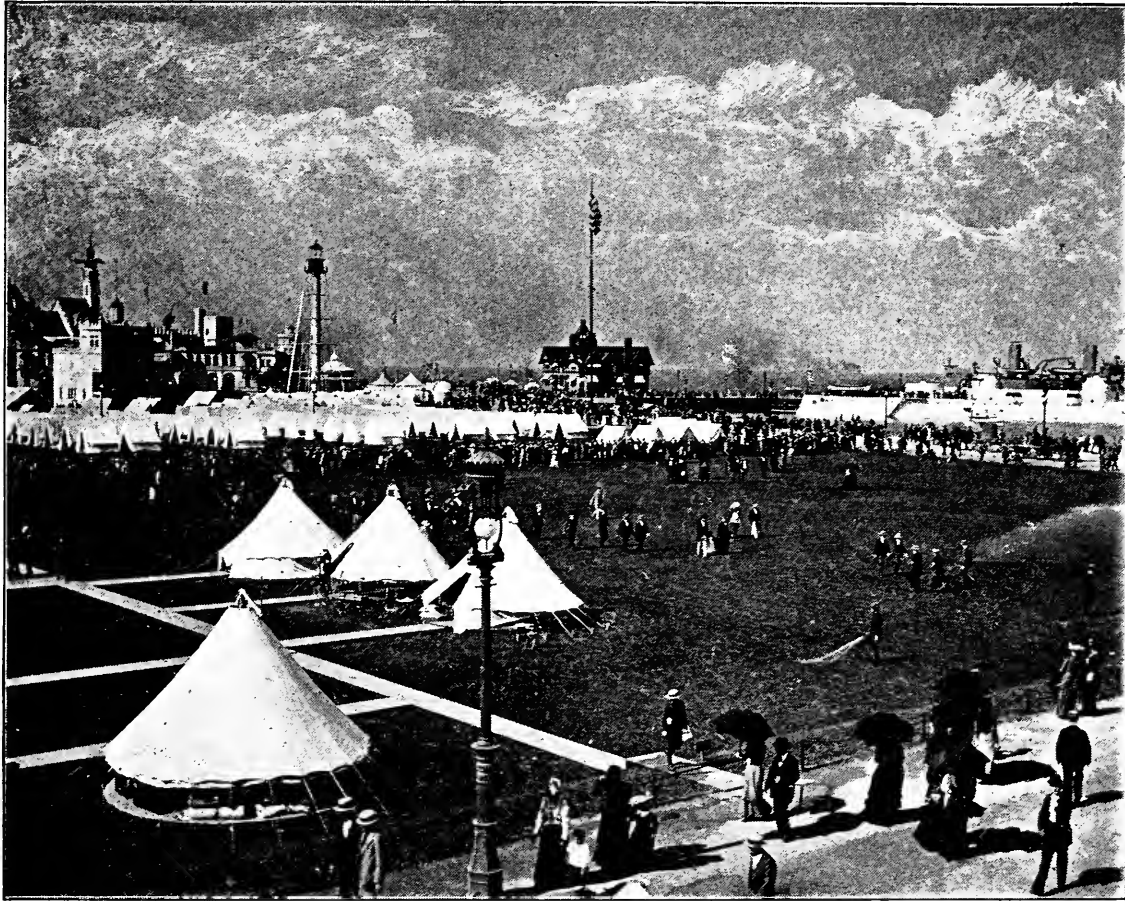
A View from the Woman's Building.—The building with the many pointed towers is the Marine Cafe and just behind it the Fisheries Building is visible. The dark palace to the right is the Swedish building, and next to it the beautiful Brazilian palace.



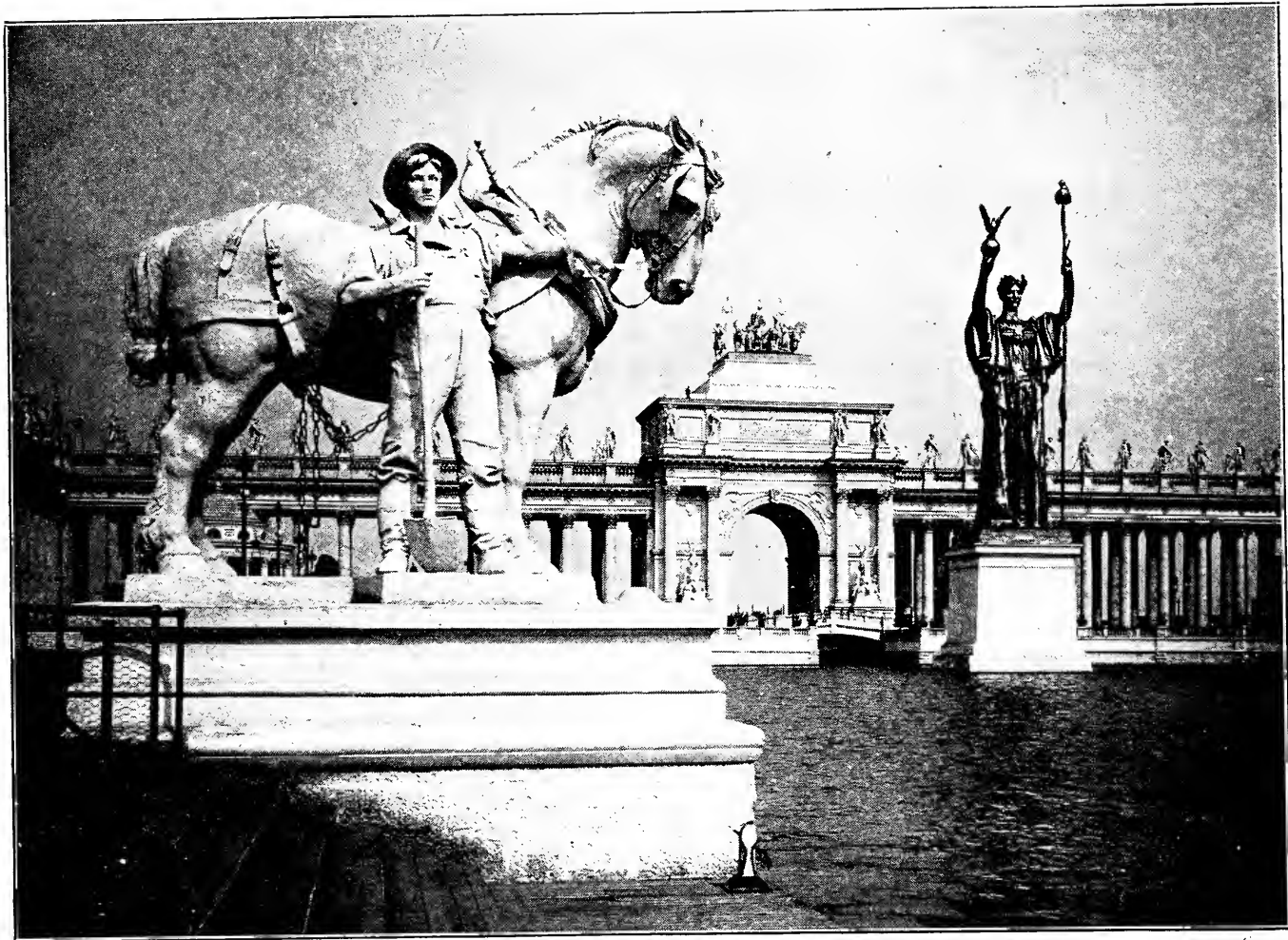
In Front of the Hawaiian Panorama.—This magnificently presented view of the world-famed burning Volcano of Kilauea, had, outside, a white and a red "barker," whose picturesque attires and eloquent appeals drew crowds to this splendid show.



The Children's Building.—Behind the huge stag, stood the building devoted to the Child, not only on account of the exhibits it contained, all relating to the little one's welfare and education, but also because, therein, a number of trained nurses took charge of hundreds of children left in their care by visitors. The White Star Line building to the right.



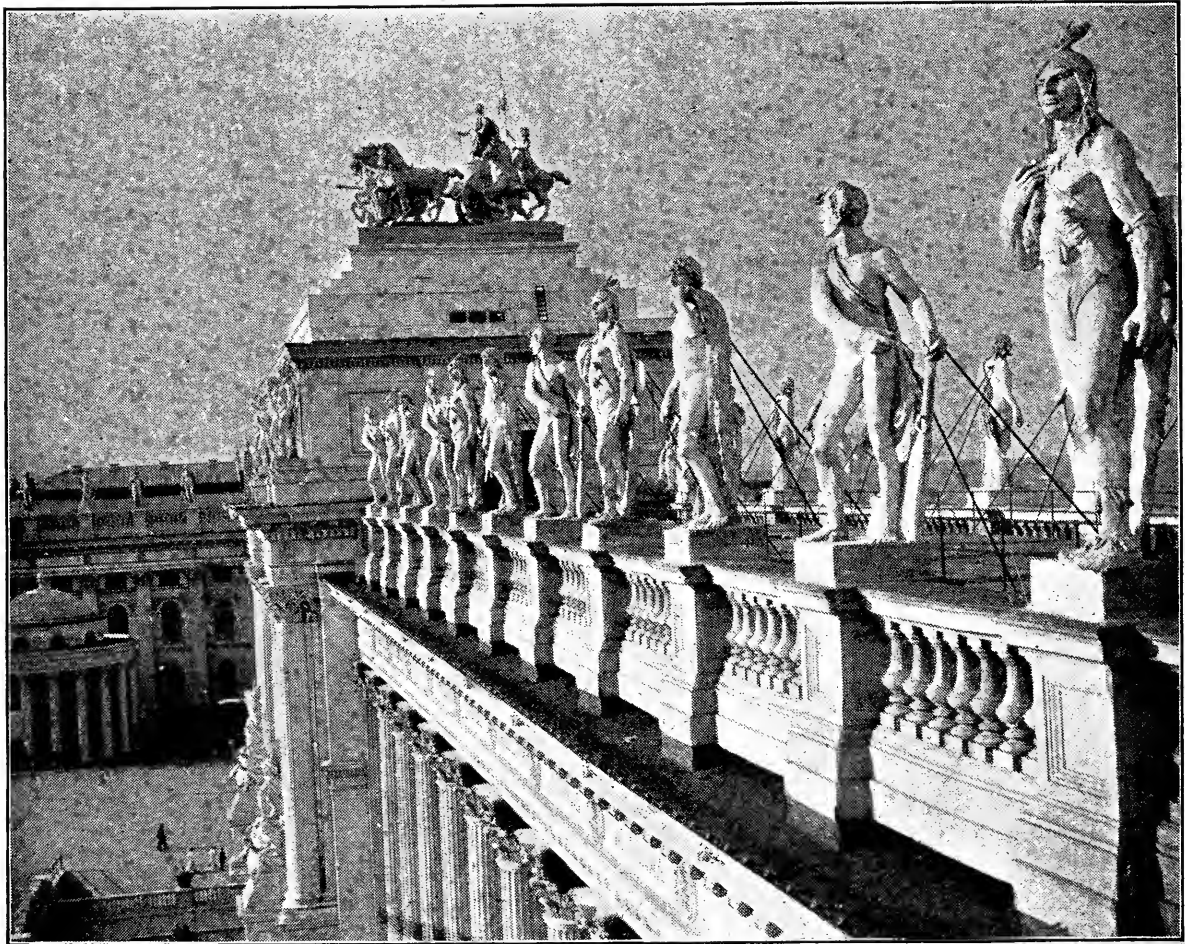
The Government Camping Grounds.—Here did various detachments of the U. S. army and state militias camp during the Fair. West-pointers were among the most popular of these visitors.



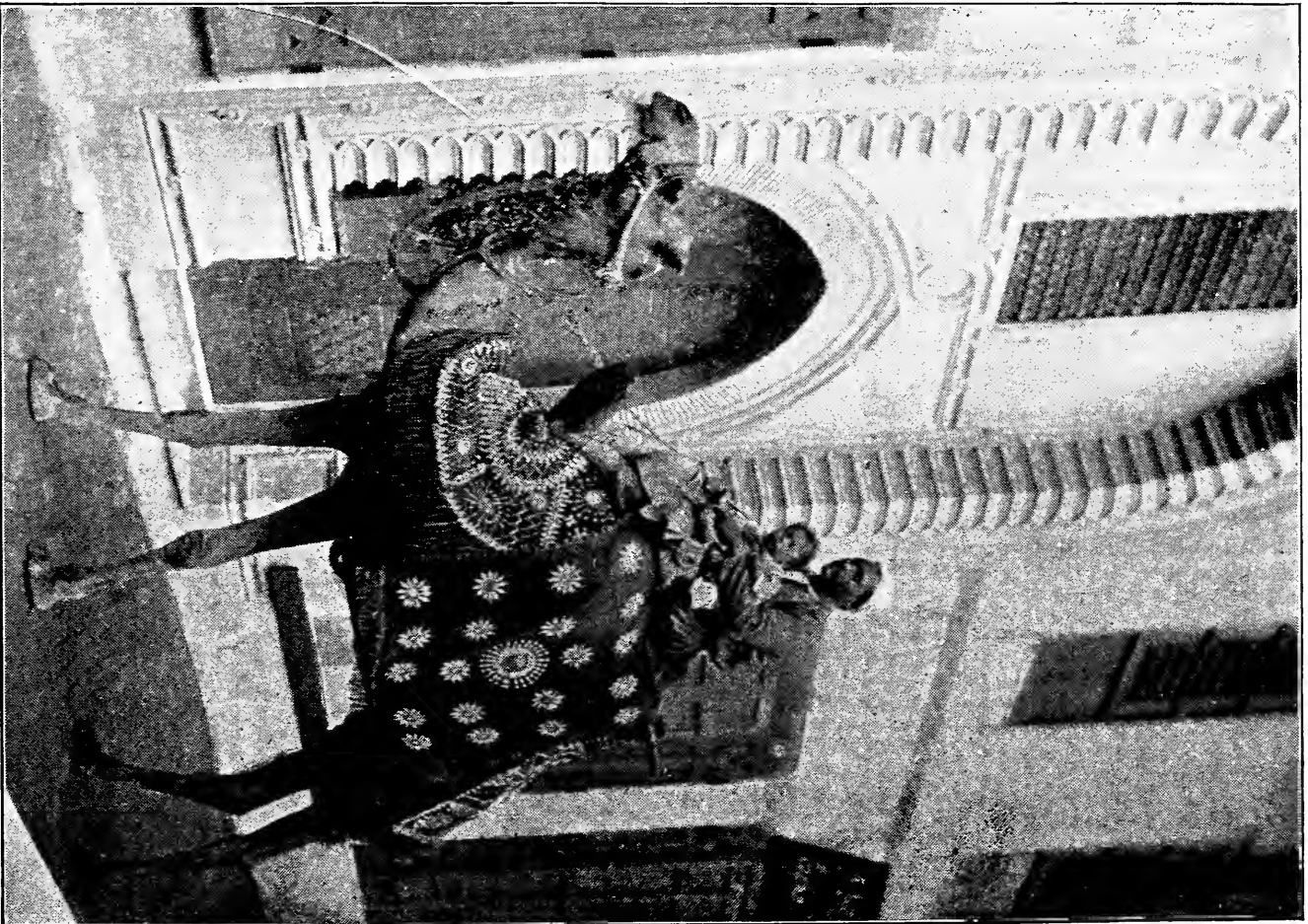
The Prominent Features of the Court of Honor.—The huge Statue of the Republic looms up in the background, while in the foreground a laboring man standing by a superbly molded draught horse tells a story anyone can understand.



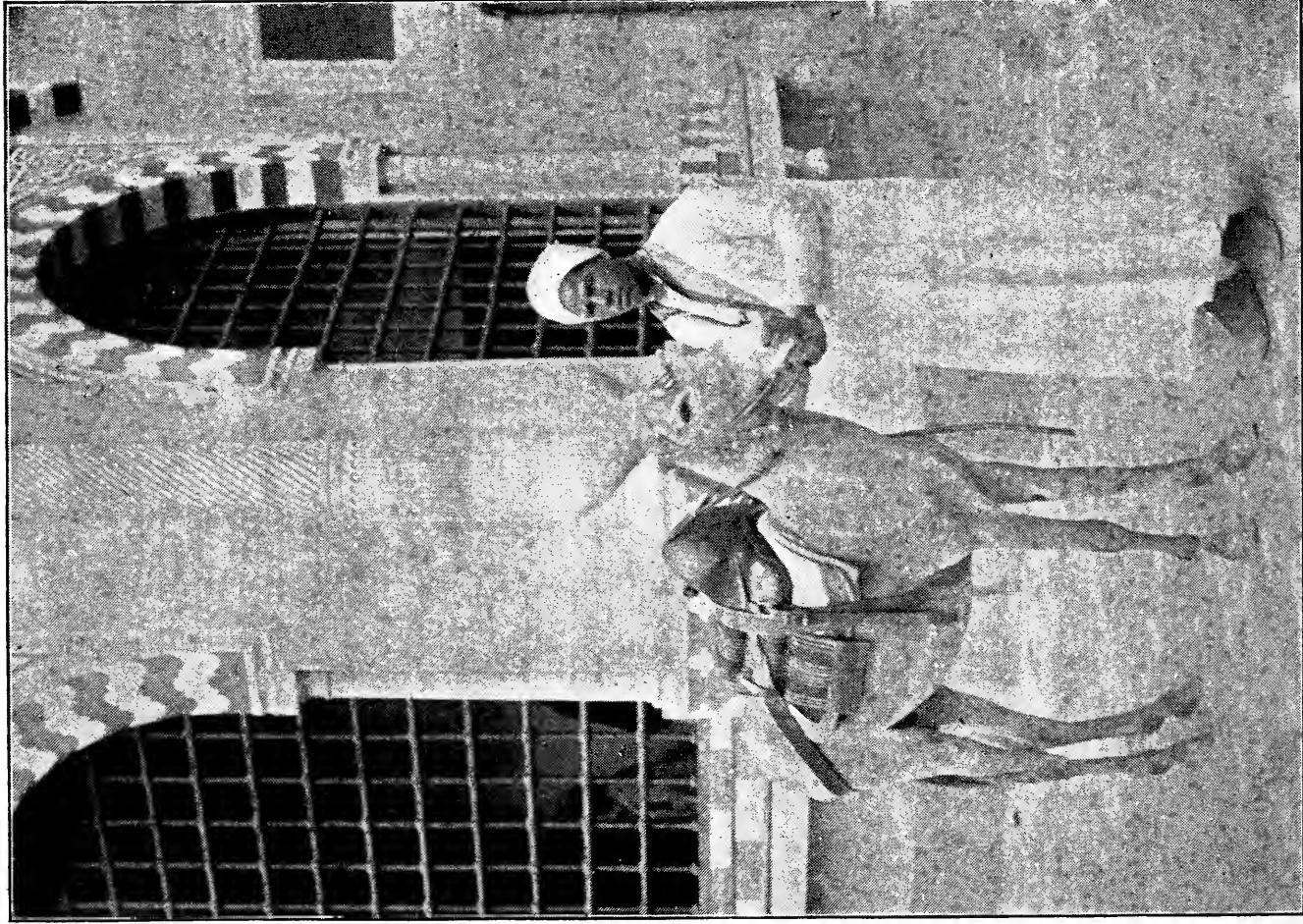
Samoa Warriors.—These thinly-clad, bronze-colored, splendidly built specimens of the Pacific Ocean race, used to promenade the Midway before giving their performances.



The Statues on the Colonnade.—The superb series of Grecian columns that closed in the Court of Honor from the lakeside, was surmounted by a gallery upon which were ranged huge statues of the various types that have entered into the composition of the American race.



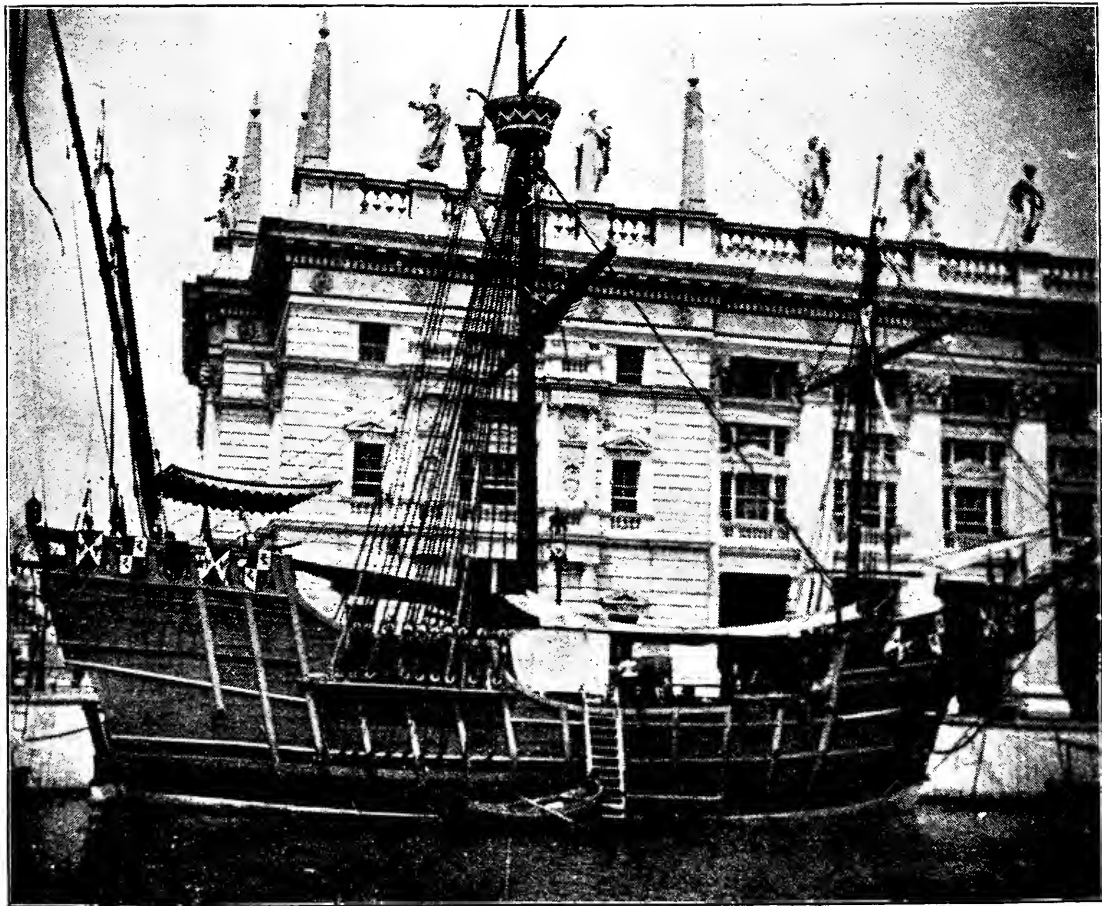
One of the Camels in the Street of Cairo.—A great favorite with women and children, whose shrieks of delight were one of the amusements of the Midway



A Well-Known Face.—This little Egyptian donkey and his brethren were seen everywhere on the Midway. Their drivers had acquired a surprising command of the most approved Bowery slang.



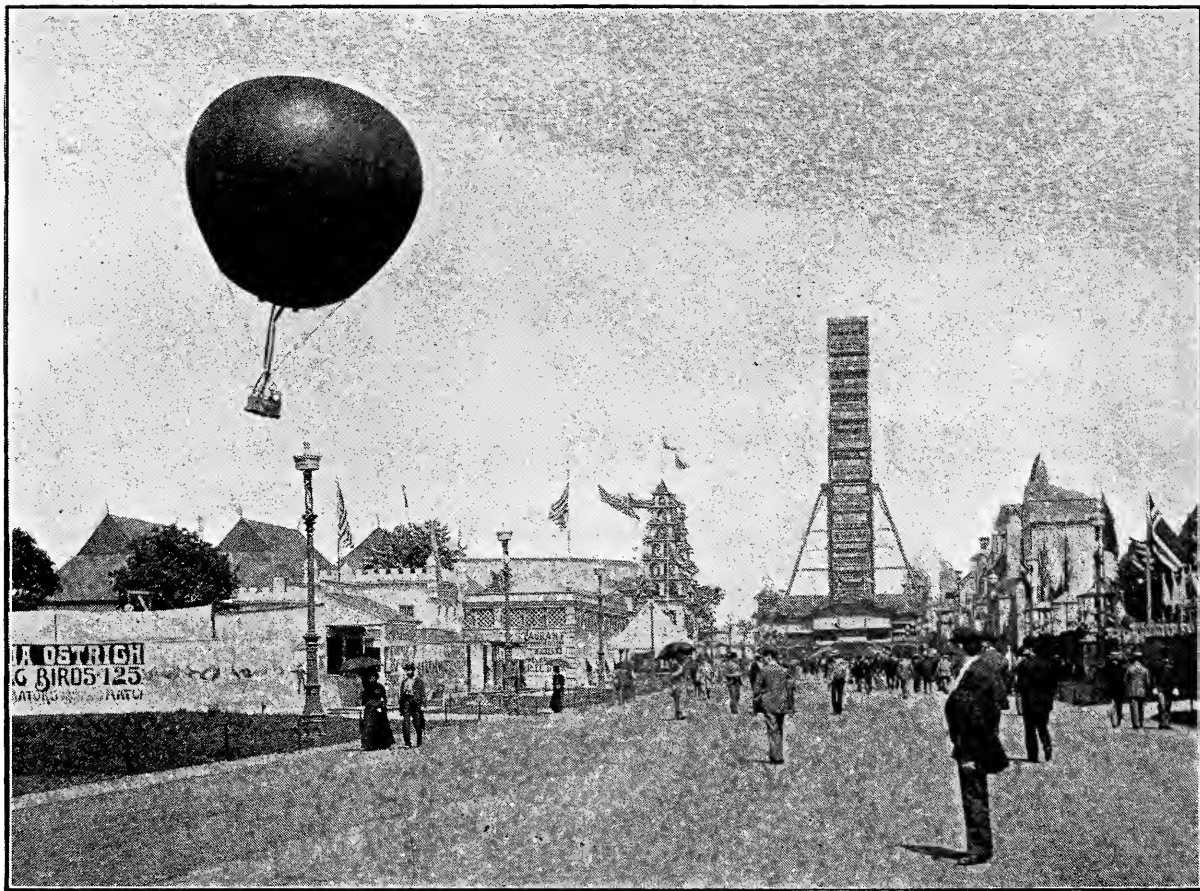
The Colonnade.—This is a comprehensive view of the superb Arch of Triumph and the series of forty-eight columns on either side. The gallery was 600 feet long, 60 feet wide and 60 feet high.



Caravel Santa Maria.—The replica of the ship on which Columbus made his marvellous trip of discovery. This copy was built and presented to the United States by the Queen Regent of Spain.



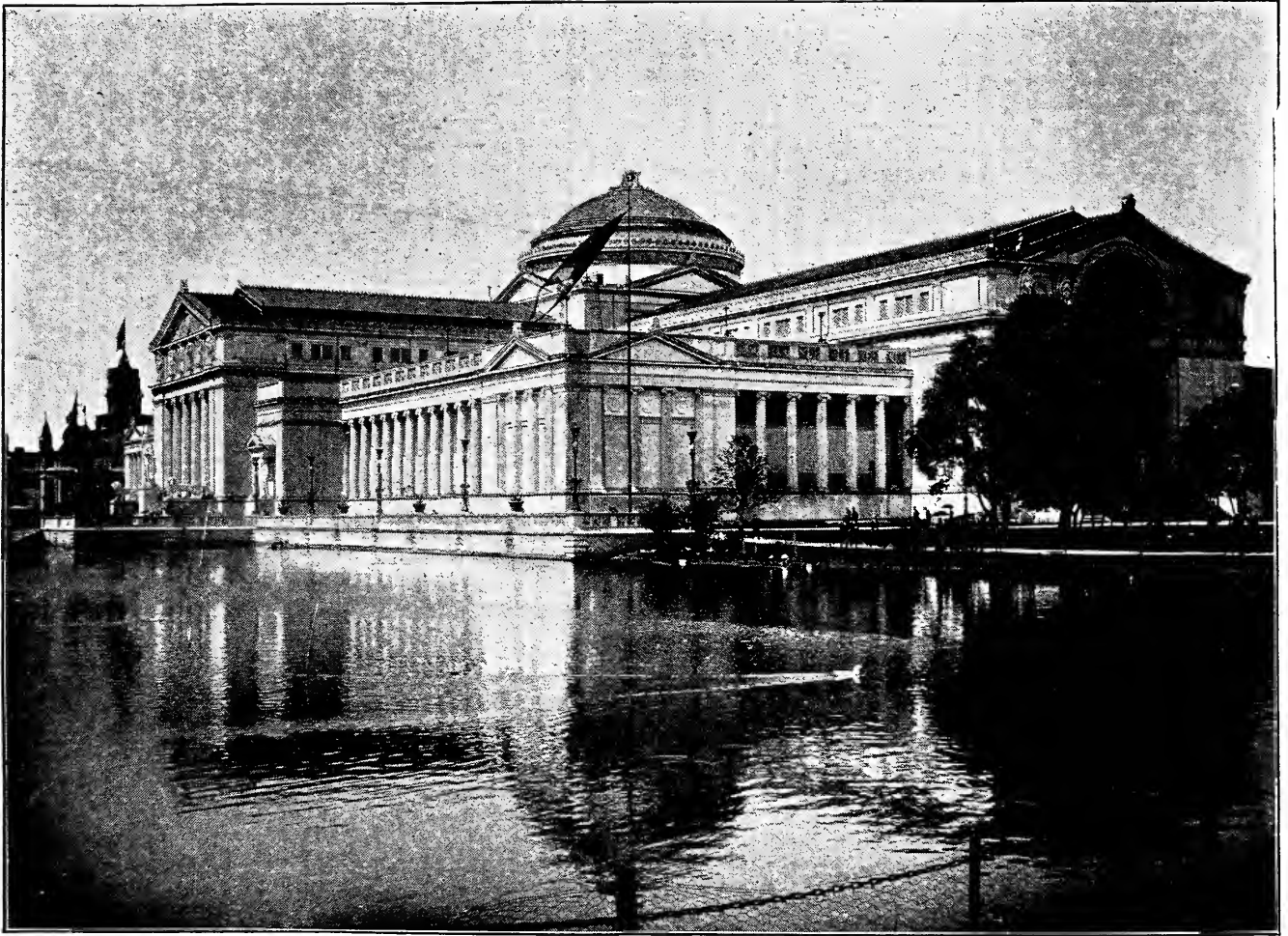
The Great Lagoon by Moonlight.—In the background, the Administration Building; in the fore ground, to the right, the Palace of Manufactures and Liberal Arts. At night this lagoon was a sight never to be forgotten.



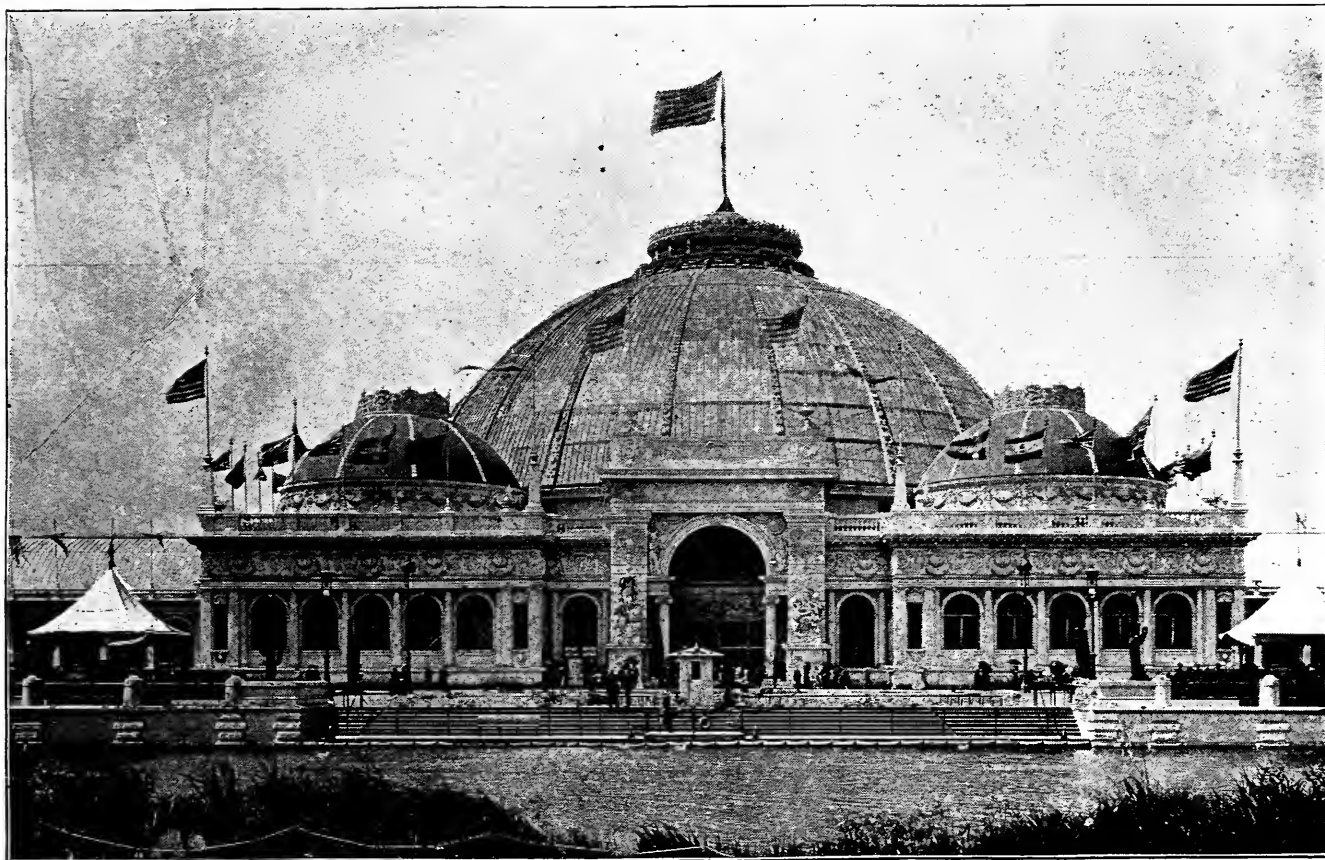
The Captive Ballon.—This gigantic aerostat, 1492 feet in bulk, could carry to dizzy height 40 persons at a time. It was destroyed by a thunder storm.



The Transportation Building.—Occupied a ground space of nine acres and the palace itself was 960 x 256 feet; it was decorated in a most sumptuous and novel style and was considered, architecturally, the gem of the Exposition.



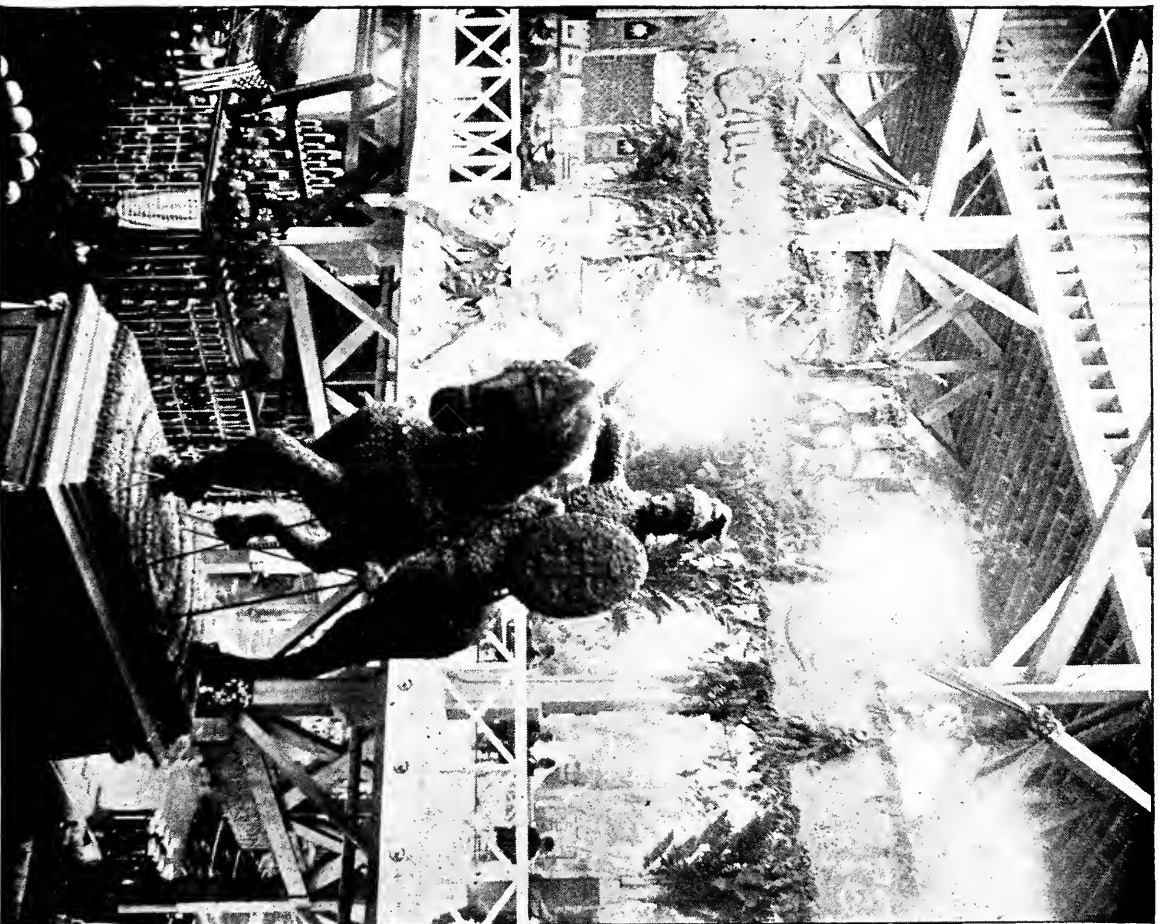
The Palace of the Fine Arts.—Is still in existence under the name of Field Columbian Museum, It occupies five acres of ground, and, with its annexes, is a building of classical perfection. It was replete with the masterpieces of painting and sculpture from every civilized country in the world.



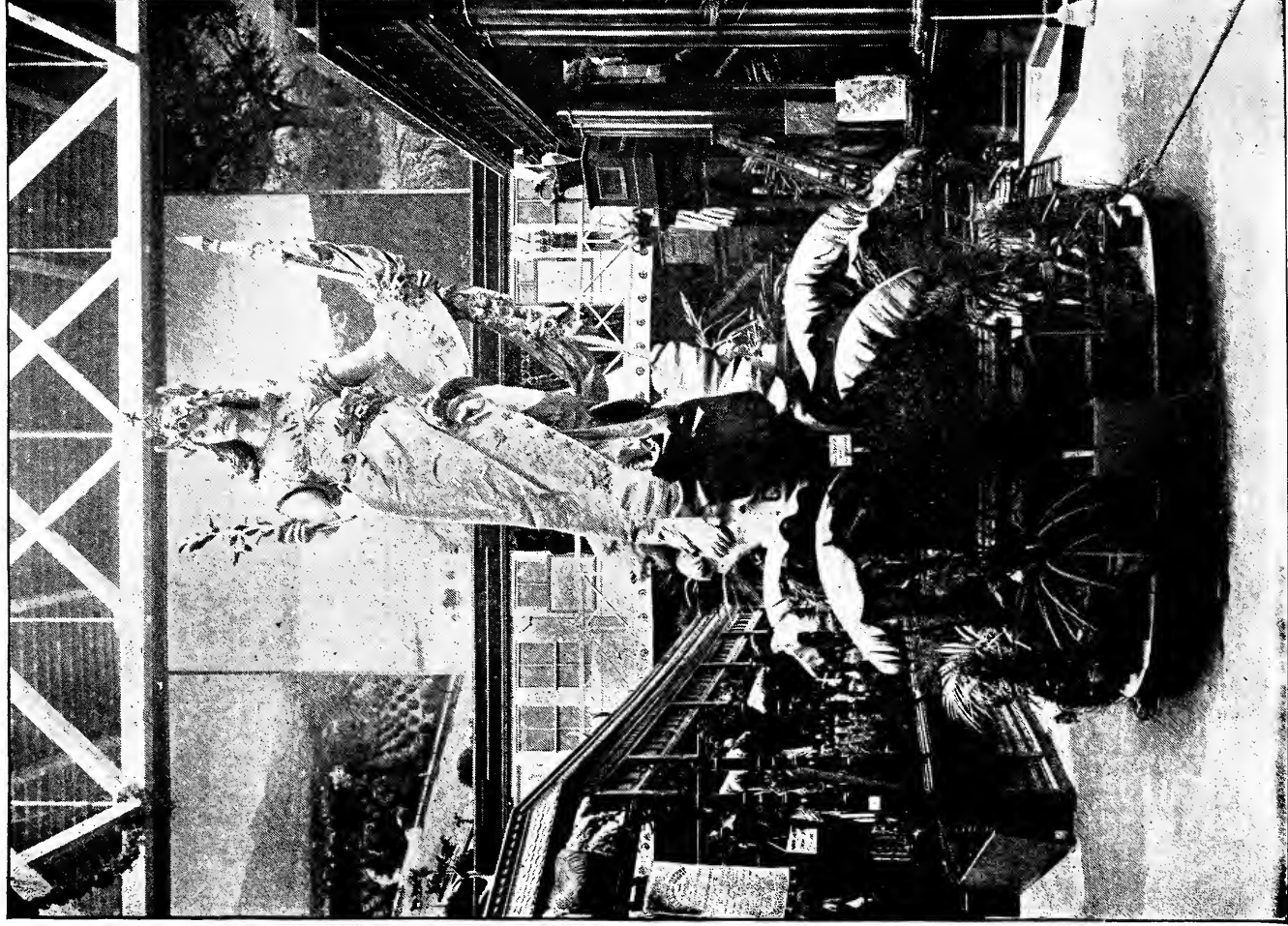
Horticultural Building.—This remarkably handsome structure occupied over six acres of ground. The large dome was 114 feet high and 180 feet in diameter. 35,000 plates, full of fruit, were exhibited daily, and an exhaustive display of the world's wines was a notable feature. The collection of palms was unexcelled.



The United States Building.—This magnificent structure covered six acres of ground and the height of its dome was 236 feet. It contained superb exhibits from all the departments and ethnographical collections of unique value and interest.



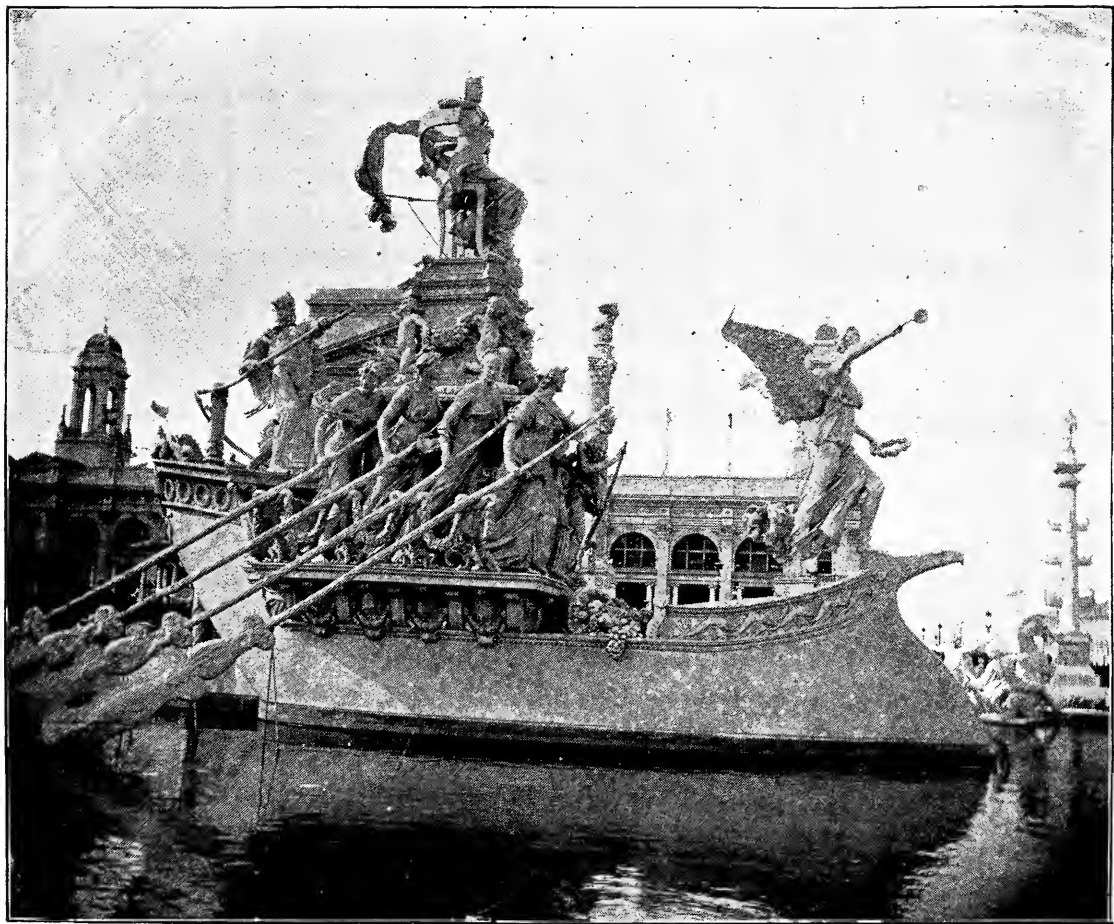
A Knight in Dried Plums.—This masterpiece of ingenuity was found in the California building and reminded one of the enormous growth in the dried fruit business, which is rapidly enriching the beautiful Pacific coast.



Inside the California Building.—This vast palace, the reproduction of an old convent, was filled with the fruits for which this State is famous the world over. A statue of the young commonwealth surrounded by tropical plants was the central attraction.



The Liberty Bell.—This replica of the famous Philadelphia bell was cast in bronze and the funds for it were subscribed by the school children of America. The inscription is clearly visible in the picture.



The MacMonnies Fountain.—At the time this superb piece of sculpture, due to the genius of an American, Frederick MacMonies (since then receiving the highest distinction at the Paris Exposition), was considered the largest fountain in the world. It adorned the Court of Honor.

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