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DRAWN BY W. T. SMEDLEY.

IN THE WORLD'S FAIR GROUNDS AT CHICAGO—THE ELECTRICAL BUILDING FROM THE LAKE.

[See "The Making of the White City," page 415.]

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THE MAKING OF THE WHITE CITY.

By H. C. Bunner.

THE ILLUSTRATIONS BY W. T. SMEDLEY.

ON the shore of a wide, blue-gray lake, under a northern sky, veiled over half its horizon with a dim, smoky mist, there spread, two years ago, a waste and desolate sand plain with a streak of marshy pools in the heart of it. Here and there were trunks of scrubby trees and patches of starveling underbrush; but it had none of the pleasant loneliness of the countryside: the bleak desolation of a great city's waste outskirts brooded over the whole tract. On the west the space was bounded by the flat broad road-bed of a suburban railroad; eastward a strong wall of ponderous masonry stood between it and the sullen swash of the inland sea. To the south it went out of sight in loneliness; on the north it narrowed to a point where a great town had begun a fight with nature for a few acres of pleasure-ground, stubbornly pushing a green covering of young trees and grass across the unwilling sand. Beyond this patch of verdure trailed out the city's myriad streets, sparsely settled here, for the town proper lay eight miles away in the heart of the smoky haze that floated along the sky-line.

A Bit of Decoration.

In the month of June, 1891, a man stuck the nose of a plough into the sand of this plain, by way of beginning an undertaking which lay before him, and before some scores of thousands of working men all over the country—day-laborers, like himself; iron-forgers, architects, truckmen, carpenters, painters, surveyors, glaziers, designers, moulders, joiners, masons, gardeners—men of every trade and art and handicraft, of every nationality, of every class and kind of humanity, working together in widely separate places for the accomplishment of one common purpose. To-day, in the prosecution of this undertaking, the surface of that waste plain has become the scene of one of the most

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marvellous manifestations of mechanical achievement which the world has to offer; it is the site of such a group of buildings as has never before been assembled for such a purpose, on such a scale, within such a time, and in such conditions. It sounds like an extravagance to say that within this space of half a thousand acres is concentrated the energy, the skill, the intelligence, the activity, equipped with every material requisite, that would suffice to build up a large city in the space of three years; but to this plain statement of fact must be added this other: that the city is built. He who goes to that lake-side desert a year from now will see, rising from a gracious and well-ordered garden, a white city of glass and iron, a system of structures gigantic in plan and scope beyond anything that science has hitherto held feasible or desirable for the sheltering of a multitude of pleasure-seekers.

If you accept this statement literally, it may convey to the mind a notion of colossal achievement, and yet it may be quite inadequate to suggest the breadth and range of design which make the construction of the World's Fair Buildings at Chicago remarkable among the great things done by modern engineers, architects, and constructors; for the scale of the work forces us to new standards of admeasurement. It is a scale so unusual that the physical eye is tricked until it finds for itself new and specially applicable points of comparison and appreciation. We may know that the great central span of the main building is the largest arched roof in the world; but the eye notes little difference between the impression of that huge arc and the picture that memory reproduces of similar mighty curves. Nor yet does the eye see more understandingly when it compares the monstrous bow with one of the insignificant men who are making it. But turn and look at the man on the top of the next huge building; establish a scale of proportion between that man and that building, and then another between the two buildings, and then you

The Exhibition Ground as it was in June, 1891.

Up Among the Great Iron Arches of the Hall of Manufactures.

obtain some idea of the magnitude of the wonderful edifice which, rising above and dominating all its fellows, still leaves them individually huge and imposing. Even so the mind must grasp that idea by a scheme of comparison that seems strained, almost whimsical and fantastic, forming mental projections of such statistics as these: The largest building hitherto made for purpose of public exhibition, namely, the Machinery Hall at Paris in 1889 could be placed under that span, and, if provision were made for its support a few feet from the ground, the entire population of the city of Milwaukee, which is over two hundred thousand people, could be seated comfortably beneath it—and there would still be plenty of space to spare under the arc of that main building that dominates without dwarfing its fellows.

Of course, that such a great feat has been accomplished in architectural construction does not necessarily mean that a good thing has been done as well as a big thing. If it were the production of an older civilization, it might involve or imply some such guarantee of worth, but in this country to talk thus of a public work is sure to suggest the accusation of measuring art with a yardstick and architecture by the acre. It would be easy enough to put our liberal

Jackson Park—now a Part of the Exhibition Grounds.

resources of technical skill, enterprise, organization, and wealth into so stupendous a work for no higher aim than to gratify an ignorant vanity, and to no happier end than our ultimate humiliation and discouragement. Such things have happened before in the history of our progress, and a country like this would be marked for premature decay if such things did not happen in the first two or three centuries of its lusty youth.

When the conduct of the World's Fair was allotted by Congress to the city of Chicago, it cannot be denied that there was a general fear, and that there was generally good ground for that fear, that Chicago's conception of the housing of the World's Fair might be more interesting for material breadth than for æsthetic height; and the fear has certainly not been lessened by the report of Chicago's adoption of the Brobdingnagian scale.

Eighteen hundred and ninety-three and the opening of the World's Fair will come soon enough to show us how well this country, represented by her second greatest city, has assumed the burden which the performance of such a task imposes upon her loyalty to art, her good taste and her catholicity of interest, and those who form the judgment of the world in such matters will, if we may judge by experience, be neither stinting in censure nor extravagant in praise. It is not in any way the object of this paper to forerun mature judgment or to forecast the value of the finished work. It aims simply to give some portrayal of a most interesting phase and of a great and singular activity, to sketch an imposing and bewildering work at its most significant stage, and to show the lines on which the men who have been chosen for the mighty task are endeavoring to carry out the behest of the state, and turn in less than forty months a barren wilderness into a garden of palaces—to let the work that is being done at Chicago speak for itself.

It is necessary to turn first to one page of the history of the Fair—not the page that tells of the extraordinary exhibition of indecorum made at one time

by two great cities, each for itself, as well as in their relations with each other. No, the page we would turn to bears pleasanter reading. It tells of the doing of the biggest and best thing that has yet been done in the whole business of the World's Fair—of a bigger and better thing than the building of the biggest and best temple of pleasure that ever reared a white forehead against a smoky sky. It is something, too, that could only have been done in America.

The quarrel which resulted in the World's Fair going to Chicago was a credit to neither of the two principal contestants. It reflected unpleasantly upon American civilization, in that it was carried on with the brutal acrimony of an English parliamentary campaign and the sputtering hysteria of an interpellation in the French Chamber of Deputies. On the one side was an old city—old as age goes in this new world—with every facility for handling such an affair, with experience in managing and providing for crowds, and for furnishing comfort and amusement, split into two furious factions of anxious citizens. Both factions wanted the privilege of having the Fair; what they disagreed about was the propriety of buying that privilege with the ruin of an irreplaceable and perhaps an incom-

"No smoking! No cameras allowed on the grounds!"

parable park. On the other hand was Chicago—new, energetic, enthusiastic, untrammelled—with a unanimity of opinion among her citizens that evoked the praise and wonder of the world. Such unanimity deserved the prize, and won it.

But, face to face at last with the responsibility and the task, Chicago sat down to consider coldly some of the limitations of the usefulness of unanimity, and to discern, perhaps, a certain spiritual significance in the difference of opinion which had seemed almost incomprehensible when she saw it vexing the disunited Eastern mind. There is a unanimity that comes from the ordered training of many intellects to work for a single end. There is also the unanimity which hails the ascending rocket with the imitative hiss of admiration. The course of that unanimity during the further career of the rocket has often been noted.

The undertaking she had in hand necessarily brought with it the necessity of considering certain problems that could not but be new to a new civilization. Perhaps, more than any other town, Chicago has made it her boast that her equipment of energy, material, and resource was always kept equal to her demand upon it. Other cities might have to wait for men, time, or money to bring about a realization of their dreams; Chicago kept her force of realizers always on duty and ready for every emergency. Whatever she wanted she had, and as soon as she made up her mind that she wanted it—whether it was the tallest hotel in the world or the system of express passenger elevators needed to make fourteenth story offices as accessible as those on the third floor.

No doubt she made good her boast. But her new obligation introduced her to several wants which she had never before had to consider, and which she was wholly unprepared to meet. The satisfaction of utilitarian requirements, with a reasonable desire to give beauty a fair show at the same time, had hitherto been the formula of Chicago's artistic growth. Even in the laying out of her great parks she had attempted little more than the forcing of an existent flatness and monotony into a more agreeable diversity of form and feature, yet while this coaxing of a smile upon the dull face of nature must be admired as a clever performance under most trying conditions, it cannot be held more than a compromise with abstract beauty—a plucky attempt to wrest from an unwilling soil the public playground's natural birthright. The little artificial hills and dales of Lincoln Park were, however, Chicago's boldest essay for the sake, primarily, of the æsthetic rather than the useful. That is to say, for the special work she had taken upon herself she lacked not only the necessary special preparation, but the situation she faced was one unforeseen in her plan of life and alien to the essential idea of her self-education. Two courses lay open to her; to degrade the work to the level of her own aptitude at the moment, or to carry out her trust in the highest spirit of loyalty and faithfulness, at whatever cost to a local pride, that must have been most sensitive, exacting, and sanguine in the flush of recent victory. Chicago probably has not as yet realized the size of her achievement in adopting the latter alternative; it is not measurable in stone-perches, but it is the biggest thing in Chicago's list all the same.

It must, however, be recorded with regret that the recognition of the necessity of outside help came as an afterthought; it was demonstrated, indeed, by injudicious and unsuccessful attempt. The valuable aid that was invoked came too late to deal with the scheme of construction as a complete, perfect, and independent whole. When Chicago called the best architects and landscape-gardeners to her aid they found that a part of the task before them was the co-ordination with their own plans of certain features not of their own origination. But it seems as if the very difficulty of doing this had added something to the enthusiasm and determination with which they undertook the work. Let us add that it was the only important drawback they had to encounter. The work that was handed over was handed over without reservation or restriction, and with their authority they received the fullest pos-

DRAWN BY W. T. SMEDLEY.

The Lake Front and the Side of the Main Building (Hall of Manufactures).

In Process of Construction (an Entrance of the Hall of Mines).

sible means of accomplishment and the heartiest encouragement and assistance.

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Perhaps the first thing that would strike a stranger entering the World's Fair grounds in the summer of 1892 would be the silence of the place, the next the almost theatrical unreality of the impression by the sight of an assemblage of buildings so startlingly out of the common in size and form.

When I speak of the silence I mean the effect of silence. There are seven thousand and odd men at work, and they are hammering and hauling and sawing and filing as noisily as any other workmen, but their noise is hardly noticeable among these vast spaces. The

disproportion between the men and the structures is so great that this army of laborers looks like a mere random scattering of human beings. Insensibly the beholder gauges the amount of noise he expects by the size of the work before him, and is surprised at the insignificant effect of what he does hear. All of this is part of that first impression of unreality which I have spoken of as almost theatrical. I might call it positively theatrical if I could at the same time convey some sense of the effect of certain daylight views of a great stage decked with ambitious scenery. It is not only the grouping of the huge white and pale-yellow buildings that gives this impression, although it is hard enough to believe in that at first sight; for it cannot but suggest the extravagant fancy that a dozen or so palaces from distant lands—some unmistakably

Before the Agricultural Building.

out of the Arabian Nights—have taken a sudden fancy to herd together. There are certain grotesque figures of the method of construction that strikingly heighten the general effect of strangeness. You watch two or three workmen moving apparently aimlessly upon the face of what seems a stupendous wall of marble. Suddenly a pillar as tall as a house rises in the air, dangling at the end of a thin rope of wire. The three little figures seize this monstrous showy shaft and set it in place as though it were a fence-post. Then a man with a hand-saw saws a yard or two off it, and you see that it is only a thin shell of

Near the Hall of Mines.—The Great Arches of the Main Building (Hall of Manufactures) in the Distance.

The Administration Building.

stucco. As you adjust your perceptive faculties you see, two hundred feet above your head, the two halves of a large arch of veritable iron come together, moved by unseen engines, as noiselessly as though they were shadows against the sky.

This is the first impression, and it is one that comes back most readily to the memory in after hours. But on the spot it is shortly displaced by an amazed perception of the vast activity which informs the whole scene; and an unspeakable fascination seizes you as you watch the working out of a great fundamental idea.

"The whole thing is a sketch," said one of its projectors; and in a certain sense it is a sketch, in lines of iron and wash of plaster. This is not an accident; it is the aspect, which, in the opinion of the builders of the fair, a group of buildings of this character should present. All, or almost all, of the structures must necessarily be temporary and removable or convertible to other uses. All must be of great size; all must be put up in a very limited space of time. This involves the adoption of the iron-frame system of construction, and practically makes elaborate internal decoration an impossibility. This situation has been frankly accepted by the architects. They have left it to the exhibits and their accessories to decorate the inside; their own

DRAWN BY W. T. SMEDLEY.

Site for the Statue of the Republic.

task has been to make of walls and roofs a picture pleasing in general composition and harmonious in detail. An iron frame generally means an iron casing, but to carry out a scheme like this it was necessary to find some material less obdurate, more easily handled and more susceptible of artistic treatment. This material was found in a combination of plaster and jute fibre, called *staff*, which combines adaptability to all forms of plastic handling with a stiffness and toughness almost like wood. This stuff has made possible effects of construction which could never have been attempted under the same conditions with any other material. It is prepared as quickly as water and plaster and fibre can be mixed together; it may be made coarse or fine, rough or smooth in surface as may be desired; it may be cast or molded; it may be colored; and when it is dry and ready for use it is handled almost exactly like wood—bored, sawed, and nailed. This, then, is the wash in which the great sketch of the White City is executed. It takes every form that is necessary to clothe and ornament the iron skeletons; it suggests rather than simulates stone, and, considered for itself as a building material, it has certain agreeable qualities of brightness and softness.

It is of this material that all the mural decorations of the Fair Buildings are moulded, even to the statues, and it lends itself with equal readiness to embodying the graceful and somewhat stern classicism of Mr. Philip Martiny's slim, long-winged goddesses, or the amazing and somewhat unaccountable vehemence of the strange allegorical family with which Mr. Karl Bitter is decorating the finials of the Administration Building.

There is a strong contrast between the clothing and the framework of the building. The iron and woodwork employed are of unusual strength; and the iron castings are in some instances wonders of scientific manufacture. For instance, in setting up the preposterously huge trusses of the main building it had not, up to June, 1892, been found necessary to re-drill a single rivet-hole—which testifies to a miracle of constructive calculation at the distant foundries where these great masses of iron were shaped.

The whole business of construction has been reduced to a system original in

Model for Statue of the Republic, by Daniel C. French.

many respects, and peculiarly applicable to the needs of the time and place, the main idea being to make of the construction an art by itself, leaving to the architect only the responsibility of artistic design. As Mr. Frank D. Millet, the right-hand man of Chief-Constructor Burnham, tersely puts it: "We give our constructors a picture and the dimensions, and say, 'Make that!'" And even to Mr. Millet, who has helped in almost every World's Fair for the last

DRAWN BY W. T. SMEDLEY.

Lunch Time.

twenty years, this is a new step in the progress of architecture.

With this possibility of quickly and inexpensively modelling the exteriors of the buildings at will, it became also possible to the designers to attempt a bold effect of harmony and balance in the grouping of the structures, and to make the individuality of each building fit in with one underlying design which should at once appeal to the eye and to the memory, so that the thought of any part at once brings to mind its position and significance in the whole scheme. To some extent, of course, those features which they found themselves obliged to accept at the inception of their task have interfered with the carrying out of this plan in its absolute completeness; but the interference has been far less than might have been expected.

It may certainly be said that the least observant of visitors can hardly fail to grasp and retain some conception of the simple and effective ground-plan which unites this impressive collection of buildings, in the course of a single progress through the grounds. If he comes in by the main entrance, the idea of order and system is presented to him at the very outset. All the entering railroads converge here to a single *perron*, or platform, in front of which stands a square building, surmounted by a gilded dome. This is the Administration Building, designed by Richard M. Hunt, of New York. It is placed here to serve a double purpose, to form a vestibule to the Fair of impressive and symmetrical dignity and beauty, and to show the new-comer on his arrival the headquarters of control and management. Under this shining dome he passes to what may be called the grand court of the Exhibition, a mighty quadrangle, flanked on either side by towering white façades, and bounded at its farther end by a majestic peristyle raising its long array of columns against the clear background of an enclosed harbor. An artificial lake or basin of water occupies the greater part of this quadrangle, at its head stretching out into a long transept of canals, the northerly arm connecting with a long, irregularly-shaped lagoon at whose farthest end the pillared front of a classic temple rises from the water's very edge. In the angle formed by these two water-vistas stands the mammoth among buildings, the Hall of Manufactures and Liberal Arts, stretching a third of a mile along the water-side.

It is the southwestern—or perhaps it would be more accurate to say the southern—corner of this stupendous pile that centres the whole ground plan and fixes in the mind the relation of its principal parts. The southern façade, covering the whole stretch from the canal to the lake, forms the most important boundary of the central plaza, while its longer frontage looks westward over canal and lagoon upon the broad park-land where lie, irregularly disposed, the buildings not included in the main group. Thus he who stands in front of this corner, at the point where canal and basin join, sees to his right and to his left the two essential divisions of the general design—the court scheme and the champaign scheme—and the thought must strike him that in their combination, in a proportion suggested on the one hand by the breadth and on the other by the length of the grounds, the possibilities of the site have been practically exhausted.

We must not forget the peculiar character of that site. Almost triangular in shape, it was, save for a few marshy hollows, as flat as a parade-ground. It lacked utterly the relief of rock or hill or woodland grove, or even of gracious slopes and terraces. The city lent it no architectural background. Whatever was to be done with it had to be done with the materials at hand. Under such conditions the best thing to be tried for was to make the landscape an attractive and appropriate setting for the buildings, whose size and importance could not but be exaggerated by the character of their surroundings. Here came in the idea of employing water as the effective feature of this setting, and in so broad and liberal a manner as not only to heighten the charm of the architect's work, but to afford a positive novelty in stretching throughout the ground a system of canals and channels navigable for pleas-

ure-boats—of making, in fact, a water-show in the very heart of the land-show. Through the greater part of the triangular plain the body of water created to this end wanders in graceful and natural curves, doubling on itself, stretching out in pleasant reaches, pushing an arm here, a bay there, sweeping around islands large and small; fringed its whole length in every bend and inlet with the simple and ever lovely flora of the inland water-side—iris, pond-lily, hellebore, sedge-grass, arrowhead, sweet flag, and bulrush—and set around with clustering thickets, and long lines of those lowly and grateful willows that ask only a plenteous draught of water to show their pearly gray-greens from the first stirring of the sap till the coming of the Fall.

This has been the work of Mr. Henry Sargent Codman, the partner of Mr. F. L. Olmstead, and it is easier to admire his success than to realize the difficulties under which he has labored. He has laid under contribution all the lakeside country within many miles of Chicago, ransacking ponds and marshes for suitable stock for transplantation, and making his selections with rare skill and judgment. But the setting out of plants and shrubs by the scores of thousands has been only one part of Mr. Codman's arduous duties. He found for his field of usefulness a flat sand-plain with some three or four inches of superficial soil—light, friable loam, excellent for quick growth and not on any account to be wasted. He removed this top-coating of soil, piled it up temporarily in convenient places, dug his lagoons and canals out of the sand-plain, and then spread his stored-up loam back in the places where he wanted lawns and terraces and thickets and bosky islands. That is to say, he skinned his subject, remodelled its contours, and put the skin back.

As it comes before the mighty front of the Main Building, this wandering stream is caught and held within bounds, until, submissively gliding amid the confines of artificiality, curved and arched and trimmed to line and angle, it plays its part in the great parade of the court square.

The picture of which it forms a part—the picture of the great quadrangle—is one not easily forgotten, even when it is seen in the crude bareness of its unfinished line; when only the superb and well-balanced lines of the half-sheathed buildings bound its broad spaces and spread their long roof-lines against the cold sky. It will be more striking, perhaps, when it gets on its holiday drapery of flags and awnings, of splashing fountains and green parterres made gay with flowers; or seen at night, in the wonderful dress of electric light that is being woven for it, an astounding tracery of fire that is to outline every niche and corner and pillar, every balustrade and terrace-edge, down to the water-line, where a triplicate row of lights, mirrored in the shining depths, will map out the margin of the basin; while from time to time the startling, all-revealing glare of the lake-side search-lights travels across the whole enclosure—the bull's-eye lantern of our familiar electrical giant. And yet, fine as is the theatre it presents for splendid pageantry of this sort, to those who have seen it in the last stage of its growth the trappings may only cost the great square something of the simple dignity it derives from the architectural strength and just proportions of the buildings which wall it in. Properly speaking, the whole space is one broad avenue from the railroad terminus to the Lake, for two-thirds of its length practically a water-way, with the Administration Building planted squarely midway of the remaining third; but to view it from a point in the water-way is inevitably to pick out three buildings as salient boundaries—the main building, known as the Manufactures and Liberal Arts Building, the Administration Building, and the Agricultural Hall. In the first case it is pre-eminently the aggressive size that attracts the eye, in the second it is the application of a striking form to a peculiarly appropriate situation; in the third what captivates the attention is simply the charm of a beautiful design ideally well displayed. Seen, as it must first be seen, across the water; in an unbroken perspective against the clearest quarter of the sky, so disposed as to be free from the dwarfing influences of any

other building or group of buildings, its candid classicism receives every advantage that situation can give it, and the eye turns from the effect of breadth and mass in the main building opposite to the calm beauty of its graceful detail with a sense of grateful and natural transition, recognizing a certain complementary relation between the different kinds of dignity expressed in the huge structures.

But if these three buildings offer the most characteristic and unforgettable façades of the square, it is not to be supposed that the rest of the group of giants fail in effectiveness or adequacy in the matter of external appearance. On the contrary, they carry out admirably the idea of restriction to healthy classical lines, which, by mutual consent, has governed the designers of the whole group ; while they offer, individually, an ample diversity of thought and treatment. But their position, at the inland end of the court, presenting their main entrances to the Administration Building, has been governed in some measure by the exigencies of their use.

On the southerly side stands, with its annex, the Machinery Hall, designed by Messrs. Peabody & Stearns of Boston, covering in all a space of ground some fourteen hundred by five hundred feet. On the northerly side are the Hall of Mines, and Mining, and the Electrical Building, so called ; buildings almost twins in size (about seven hundred by three hundred and fifty feet each), but sharply differing in design—the Hall of Mines, with its massiveness of design and detail, and the Palace of Electricity, raising on high its almost fantastically broken sky-line. The one is the work of Mr. S. S. Beman, the other of Messrs. Van Brunt & Howe, of Kansas City. Outside of these, or rather, around the corner from them is the Transportation Building, a vast hall running nearly five hundred feet each way from the imposing Roman arch, with its florid half-oriental decoration, which forms its main entrance. This edifice stands as a sort of connecting link between the serried ranks of the quadrangle buildings, and those which are ranged in " open order " around the water space, in the middle of the champaign or park-like portion of the grounds. These are, in the order of their position : The Horticultural Hall, the Women's Pavilion, the Illinois State Building, the permanent Building of the Institute of Art (around and beyond which are the smaller headquarters of the various States and foreign nations), and then, returning on the lakeward side of the lagoon, the Fisheries Building and the United States Government Exhibition Quarters, which comprise a large building, and at the lake shore an enclosed harbor for the naval exhibit. Here the long ellipse reaches the northerly end of the main building, and thus connects with the base of construction formed by the great court, and that coign of vantage at the confluence of basin and canal from which the eye first takes in the whole broad and varied scheme.

It is from this point that a comprehensive view must be taken of the arrangement as a whole, and of the harmony or discordance of its several parts. Of the quadrangle it may be said that from the layman's point of view criticism would be hypercriticism. Whatever individual taste or scholarship may find to question or reject in the details of this marvellous plaza, with its thronging façades, its spacious water-ways, its treasures of columns and fountains ; the people who go out to see a great and beautiful sight would be mean and ungracious if they sought to weaken by ungenerous analysis the satisfying impression of grandeur and beauty, and of eminent fitness and good taste, produced by the whole picture. It is a noble design, broadly conceived, and carried out with an amazing amount of patient skill and conscientious thought.

To turn to the other and longer vista of the water parkway is to see how sadly the interference of lower standards can mar the complete execution of an exquisite, artistic design. For almost a mile the eye travels the delightfully diversified length of the beautiful waterway which Messrs. Olmsted & Codman have laid out, to rest at last upon the almost sacredly classic front of the great Art Building, calm and pure in its beauty as the waters of the lake from which it rises. It is a beauty of line and proportion rather than of decora-

tion, a beauty of balance and modulation, a beauty which must be seen in its completeness, undisturbed by any other spectacle, if you would feel the full delight of its serenity. And right here, across full half of the western end, the Illinois State Building thrusts an unseemly and ill-bred shoulder into the view, like a drygoods emporium affronting a Greek temple.

There is another building in the way on the eastern side, but it neither affronts nor offends. This is the Fisheries Building, designed by Mr. Henry Ives Cobb, and its delicate pavilions, with their clean, significant lines, and their airy, skyward lift, take gracefully a subordinate part in the picture and relieve a severity with which they are in no wise out of keeping. Joyousness is the keynote of Mr. Cobb's design; his is a happy concept for a people's summer pleasure-house, and he permits himself something like an approach to architectural humor in his grotesque decorations of conventionalized forms of fishes and crustaceans. It may be objected that the primary purpose of the building is scientific, but to this it should be urged that ichthyology is a science which it is hard to disconnect from a certain fantastic curiosity, and that, in spite of what the learned have said, the humor-loving human being will never take fish quite seriously—and moreover, that the man who conceives a design so wholly delightful in spirit as Mr. Cobb's, need make no more apology for the lightsomeness of his art than he does for the gracefulness of it.

Across a lake from the Fisheries Building is the Building of the United States Government, which promises to be one of the most valuable and important exhibits in the whole Fair. It ought to illuminate the soul of even a Congressman from Darkest Kansas with new lights on the selection and compensation of government architects.

The Horticultural Hall, which is the largest building of the park group, is sufficiently imposing in point of size, but disappointing in its heavy and earth-bound lines, the ponderous effect of which is accented by the unnecessarily broad frieze which swathes the building like a wide bandage. It is, however, only fair to say for Mr. Jenny's building that considerations of interior effect have had more weight than in the case of any other edifice (except, perhaps, the Administration Building); his highly colored courts being made a characteristic feature.

It is impossible to avoid speaking of certain unsatisfactory points in this part of the exhibition—impossible because the very high standard of achievement established elsewhere provokes the uncomplimentary comparison. Yet it must not be forgotten that such criticism is, after all, only comparative. It is mainly because so much has been done thoroughly well, that the element of dissatisfaction seems unduly irritant. To use the consoling axiom of Charles Reade's humble publicist, "Where there's a multitude there's a mixture;" and it was inevitable that in a work so vast some parts should be on a lower plane than others, both in conception and execution. The thing to be wondered at is that this undertaking could have gone so far as it has without developing more positive evidence of bad taste or lack of skill. Every World's Fair, I suppose, must have its "Iolanthe in Butter," and perhaps Iolanthe has her place in the art-education of a people. If she has, it may be incidentally remarked that ample provision has been made for filling her place in this instance. There is a modern and realistic *rilievo* at the base of the great entrance of the Transportation Building, which does the completest justice to the Pullman-car end of our civilization.

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I have endeavored to give some idea of what shape and form the World's Fair enterprise had taken to the apprehension of the physical eye in the month of June, 1892, without attempting to discount the future, or to do more than lay before my readers a very brief and untechnical description of a sight that moved me, as I think it must have moved any American who saw it as I did, to a deep interest and honest enthusiasm. It has been a pleasant but a trying task, and how full it has been of temptations to error and to exaggeration can only, I think, be understood by the man, who, as a boy, has peered

through a hole in the circus tent, and whispered to his wide-eyed companions a fragmentary and hurried account of the dazzling show in process of preparation. He, I know, will forgive me, if I have shown more earnestness than art in striving to picture to him the effect produced by this strange assemblage of beautiful, gracious, and inspiriting architectural forms—at the first sight of the unfinished White City of Palaces.

It has been difficult to convey the effect of what has been done: it would be impossible to convey the effect of the doing of it. It is a great exhibition in itself—the concentration of human energy and intelligence which has made this work possible. The men who are doing it are gathered together from distant cities, and for the months or years that their task may require of them, they have given themselves up as absolutely as soldiers give themselves to their duty. It is, in fact, an army of laborers with a staff of artists and architects that is under the command of Mr. D. H. Burnham, the Chief of Construction, a man born for generalship, strong in executive ability and in the capacity for inspiring loyalty and devotion. It is through his constructive and executive genius that the admirably able corps of architects and designers gathered together at Chicago are enabled to realize their splendid fancies in all the strength of their ambition. Within the walls of the great enclosure these men lead, for months at a time, the life of military officers in the conduct of a campaign, living in barracks, their days' work beginning with their waking and ending only with too long deferred sleep.

They have worked so hard and so long together, at home and on this sandy plain, that, like all old comrades of war, they have a talk of their own, and among themselves they sometimes speak of a certain "microbe," the germ of something which, with soldierlike levity, they figure as a disease—the enthusiasm—the uncontrollable, action-impelling enthusiasm for their great enterprise which sustains them through this long strain on body and mind; the enthusiasm which seizes upon all who watch them at their grand toil, and which I wish were mine to communicate in telling of what they are doing.

STATISTICAL NOTES OF THE WORLD'S FAIR BUILDINGS AT CHICAGO.

(These figures are approximately correct, within a foot or so; fractions are suppressed for the sake of simplicity; and allowance must be made for slight alterations in plan.)

The Grounds are a little less than a mile-and-a-half in length. In width they are about a third of a mile at the narrow end, and about four-fifths of a mile at the broad or south end. Speaking roughly, this is about equivalent to as much of the lower end of New York City as would be separated from the upper portion by a line drawn from the foot of Canal Street and North River to the foot of Rutgers Street and East River. They contain more than half a thousand acres, exclusive of the Midway Plaisance, an annex running eastward behind the Women's Pavilion.

The Main Court, Plaza or Cour d'Honneur is a quadrangle 2,000 by 700 feet. It contains the Great Basin, 1,100 by 350 feet; the MacMonnies Fountain, the centre-piece of a basin 150 feet in diameter; and terminates at the lake end in the Peristyle designed by Mr. C. B. Atwood, which is 60 feet high and is composed of four rows of pillars.

The Manufactures and Liberal Arts Building is 1,687 by 787 feet in size. It covers about thirty-one acres. The great main roof covers an area 1,400 by 385 feet, and has an extreme height of 210 feet. This is between 55 and 60 feet higher than the Great Arch of the Machinery Building in the recent Paris Exposition. It is only 10 feet less in height than the great chimney of the New York Steam-Heating Company. It is just 6 feet lower than the top of the spire of Grace Church, New York. It is 11 feet lower than the Bunker Hill shaft at Boston. It would hold the Vendome column mounted on a 74 foot pedestal. The seating capacity of the building is estimated at over 200,000 people. St. Peter's at Rome holds about 54,000, St. Paul's in London less than 26,000, and the Metropolitan Opera House in New York has a capacity of 5,000 people. The entrances to this building are 40 feet wide by 80 feet high. Its ground plan is much more

than twice the size of that of the Pyramid of Cheops. It is the better part of a hundred feet longer than the main span of the Brooklyn Bridge. It is nearly two and one-half times as long and more than two and one-half times as wide as the Capitol at Washington. The architect is Mr. George B. Post, of New York.

THE AGRICULTURAL BUILDING is 800 by 500 feet. Its central dome is 130 feet in height and 100 in diameter. The corner domes are between 90 and 100 feet high. The cornice-line is 65 feet high.* Messrs. McKim, Meade & White are the architects. The statuary adornments of the building are designed by Mr. Philip Martiny. The annex to this building is 550 by 300 feet.

THE MACHINERY HALL is 846 by 492 feet. Its annex 550 by 490 feet. These dimensions do not include boiler house, machine house, etc. The architects are Messrs. Peabody & Stearns, of Boston.

THE ADMINISTRATION BUILDING is 260 feet square. The dome is 275 feet high externally; the internal dome is 190 feet in height. That is, it is about as high on the outside as Trinity Church spire in New York. The dome of the Capitol at Washington is 287 feet in height, and internally considerably smaller than that of this building. Mr. Richard M. Hunt, of New York, is the architect; Mr. Karl Bitter, the statuary.

THE HALL OF MINES AND MINING is 700 by 300 feet, and the architect is Mr. S. S. Beman, of Chicago.

THE ELECTRICAL BUILDING is 690 by 345 feet. The four corner towers are 169 feet high. The longitudinal nave is 115 feet wide by 114 feet high. Messrs. Van Brunt & Howe, of Kansas City, are the architects.

THE TRANSPORTATION BUILDING is 960 by 256 feet, with a one-story annex covering about 9 acres. The cupola is 165 feet in height. Messrs. Adler & Sullivan, of Chicago, are the architects.

THE HORTICULTURAL BUILDING is 998 by 250 feet. The dome is 187 feet in diameter and 113 feet high. Mr. W. L. B. Jenny, of Chicago, is the architect.

THE WOMAN'S PAVILION is 388 by 199 feet. The architect is Miss Sophia G. Hayden, of Chicago.

THE BUILDING OF THE INSTITUTE OF FINE ARTS (permanent) is 500 by 320 feet, with a dome 125 feet high. The architect is Mr. C. B. Atwood.

THE FISHERIES BUILDING is over 1,000 feet in extreme length, the main building being 365 by 165 feet, flanked by two circular pavilions, each 135 feet in diameter, connected by arcades. Its water capacity is 140,000 gallons, exclusive of reservoirs. The architect is Mr. Henry Ives Cobb.

OTHER BUILDINGS are the Dairy Building, 200 by 95 feet; the Government Building, 415 by 345 feet; the Forestry Building, 500 by 200 feet; the Stock Pavilion, 440 by 280 feet, and the Illinois Building, 450 by 160.

* By general agreement among the architects, 65 feet is accepted as the standard height of the main façade in most of the buildings.

Going Home from Work.

two things she wanted, and one I did want myself; but the other—I couldn't seem to bring my mind to it, no—anyhow! We hadn't any children but one that died four years ago, a little baby. Ever since she died my wife has had a longing to have a stained-glass window, with the picture, you know, of Christ blessing little children, put into our little church. In Memoriam, you know. Seems as if, now we've lost the baby, we think all the more of the church. Maybe she was a sort of idol to us. Yes, sir, that's one thing my wife fairly longed for. We've saved our money, what we *could* save; there are so many calls; during the sickness, last winter, the sick needed so many things, and it didn't seem right for us to neglect them just for our baby's window; and—the money went. The other thing was different. My wife has got it into her head I have a fine voice. And she's higher church than I am; so she has always wanted me to *intone.* I told her I'd look like a fool intoning, and there's no mistake about it, I *do!* But she couldn't see it that way. It was 'most the only point wherein we differed; and last spring, when she was so sick, and I didn't know but I'd lose her, it was dreadful to me to think how I'd crossed her. So, Mr. Lossing, when she got well I promised her, for a thank-offering, I'd intone. And I have ever since. My people know me so well, and we've been through so much together, that they didn't make any fuss—though they are not high—fact is, I'm not high myself. But they were kind and considerate, and I got on pretty well at home; but when I came to rise up in that great edifice, before that cultured and intellectual audience, so finely dressed, it did seem to me I could *not* do it! I was sorely tempted to break my promise. I was, for a fact." He drew a long breath. "I just had to pray for grace, or I never would have pulled through. I had the sermon my wife likes best with me; but I know it lacks—it lacks—it isn't what you need! I was dreadfully scared and I felt miserable when I got up to preach it—and then to think that you were—but it is the Lord's doing and marvellous in our eyes! I don't know what Maggie will say when I tell her we can get the window. The best she hoped was I'd bring back enough so the church could pay me eighteen dollars they owe on my salary. And now—it's wonderful! Why, Mr. Lossing, I've been thinking so much and wanting so to get that window for her, that, hearing that the dean wanted some carpentering done, I thought maybe, as I'm a fair carpenter—that was my trade once, sir—I'd ask him to let *me* do the job. I was aware there is nothing in our rules—I mean our canons—to prevent me, and nobody need know I was the rector of Matin's Junction, because I would come just in my overalls. There is a cheap place where I could lodge, and I could feed myself for almost nothing, living is so cheap. I was praying about that, too. Now, your noble generosity will enable me to donate what they owe on my salary, and get the window too!"

"Take my advice," said Harry, "donate nothing, say nothing about this gift; I will take care of the warden, and I can answer for the dean."

"Yes," said the dean, "on the whole, Gilling, you would better say nothing, I think; Mr. Lossing is more afraid of a reputation for generosity than the small-pox."

The older man looked at Harry with glistening eyes of admiration; with what Christian virtues of humility he was endowing that embarrassed young man, it is painful to imagine.

The dean's eyes twinkled above his handkerchief which hid his mouth, as he rose to make his farewells. He shook hands, warmly. "God bless you, Harry," said he. Gilling, too, wrung Harry's hands; he was seeking some parting word of gratitude, but he could only choke out, "I hope you will get *married* some time, Mr. Lossing, then you'll understand."

"Well," said Harry, as the door closed, and he flung out his arms and his chest in a huge sigh, "I do believe it was better than the puppies!"

THE DECORATION OF THE EXPOSITION.

By F. D. Millet.

THE grand style, the perfect proportions, and the magnificent dimensions of the buildings of the World's Columbian Exposition, excite a twofold sentiment in the mind of the visitor — wonder and admiration at the beauties of the edifices, and regret and disappointment that they are not to remain as monuments to the good taste, knowledge, and skill of the men who built them, and as a permanent memorial of the event which the Exposition is intended to celebrate. This complex feeling is a natural one, and is perfectly comprehensible in the presence of the noble porticos and colonnades, the graceful towers, superb domes, and imposing façades. Previous exhibitions, with the possible exception of that in Vienna in 1873, have been confessedly ephemeral in the character of their construction, and have shown a distinctly playful and festal style of architecture, with little attempt at seriousness or dignity of design. The monumental character of the group of Exposition buildings in Chicago is not the result of accident, but of deliberate forethought and wise judgment.

In the heat of the fever of construction, which has spread like a contagion from the rocks of Mount Desert to the white sands of the Pacific coast, a new race of architects has sprung up, fertile in resources and clever in execution, but with little well-grounded knowledge of the real principles of their art. Beginning with the bulbous conglomerations of material which have been forced upon a long-suffering public by the Government architects, and ending with consciously picturesque structures that hint more of the terrors of mediæval dungeons than of the comforts of domestic life, and bear the title of villa but the aspect of military strongholds, the architecture of the past two decades has, with some notable exceptions, been distinguished by increasing ingenuity in imitation rather than the development of skill in adaptation. It would be worse than foolish to demand that an architect should be thoroughly original, as it would be to ask an artist to cut loose from all the proven principles and traditions of his profession, and invent an entirely new method and a novel system. What may be reasonably asked of an architect is that he have an individual point of view, and modernize the adaptation of old principles without disturbing the real spirit of the same; that he develop and extend these principles to meet the requirements of modern life; that, in fact, he work as nearly as possible in the same direction that the masters of ancient architecture would have done if they had been dealing with modern problems of design, plan, and construction. There are certain immutable laws of harmony and proportion which have always governed and will always rule in architecture as in art, and though they are disregarded and tampered with for the sake of novelty and so-called originality, this faithlessness always meets its just punishment in the result. The majority of modern architects have, in these days of abundant photographs, models, and measurements, been led to cater to the vanity of half-educated clients, and have engrafted French châteaux on Romanesque palaces, have invented wonderfully ingenious but viciously hybrid combinations, one of which has been aptly described as "Queen Anne in front and Mary Ann in the back." The precept and example of the scholarly men in the profession have been powerless to stem this tide of ill-considered design, and nothing short of gradual

ENGRAVED BY J. W. EVANS.

Figure Emblematic of the Textile Arts, by Robert Reid, in One of the Domes of the Manufactures Building.

regeneration and slow revulsion of sentiment against this tendency has been hoped for until the present year.

Mr. D. H. Burnham, the Director of Works of the World's Columbian Exposition, took the first important step toward the renaissance of the true spirit

"Autumn," Panel by G. W. Maynard, in the Agricultural Building.

of architecture in this country by ignoring all precedents of competition, and selecting as associates certain architects and firms whose records established their position as true leaders of the profession. These architects, after studious contemplation of the situation, decided on the adoption of a general classical style for the buildings, subject, of course, to such modifications as were found necessary by the requirements of each individual case. The result is a satisfactory and sufficient proof of the wisdom of Mr. Burnham's action, and there is now before the country a more extensive and instructive object-lesson in architecture than has ever been presented to any generation in any country since the most flourishing period of architectural effort. The educational importance of this feature of the great Exposition can scarcely be over-estimated, and its salutary influence on the future architecture of this country can be prophesied with absolute certainty. The scheme has not been considered complete, however, nor the lesson properly emphasized, without the necessary adjuncts of the two arts so closely allied to architecture, sculpture and painting, both of which have been drawn upon with freedom and good judgment to supplement and enrich the architectural features. Sculpture has been employed far more extensively than its sister art, for the very good reason that few of the buildings have been constructed with any intention of carrying the interiors to any high degree of finish. It would have been impracticable, under the circumstances, to bring the interiors up to the same perfection as the exteriors, even with the cheapest material, for it would have added an enormous per cent. to the cost of construction. The architects have, therefore, in most cases frankly accepted the situation and confined their efforts at embellishment to the façades, considering the buildings simply as great sketches of possible permanent structures, confessedly utilitarian as to the interior, but as sumptuous and suggestive in exterior treatment as the conditions permitted. Indeed, this was the only reasonable view to take, both because of the enormous size of the build-

Allegorical Figure of "Needle-work," by J. Alden Weir, in One of the Domes of the Manufactures Building.

ings and the complex uses for which they are intended. The exhibits themselves are necessarily such prominent features of the interiors that they only need a background of more or less simple character to complete, with the elaborate installation which is being carried on, quite as agreeable a decoration scheme as might be reasonably expected on such an enormous scale.

Without going into details of construction, it is proper to call attention to one feature of the interiors, notably of the Machinery and Manufactures and Liberal Arts buildings, where the architect and the engineer have joined forces and produced a result far ahead of anything before accomplished. I refer to the wonderfully beautiful ironwork of these buildings, which satisfies to an eminent degree both the utilitarian and æsthetic requirements. Mr. C. B. Atwood, Designer in Chief, cooperated with Mr. E. C. Shankland,

"Forging," Figure by E. E. Simmons, in the Dome of the East Portal, Manufactures Building.

Chief Engineer, in working out a plan of construction of the immense trusses with the connecting girders, purlins, and braces, which has been carried out in great perfection. The ugly forms of ordinary bridge builders' construction, which have hitherto been endured as necessary for rigidity and strength, have been largely eliminated, and graceful curves, well-balanced proportions, and harmonious lines unite to make the iron-work beautiful in itself, a distinctly ornamental feature of the interiors. Thus, without flourish of trumpets, a great advance has been made, and the great truth promulgated that the useful may be beautiful even in engineering. Painting of an artistic

ENGRAVED BY VAN NESS.

"Ceramic Painting," by Kenyon Cox, in a Dome of the East Portal, Manufactures Building.

(From an unfinished sketch.)

"Pearl," by Walter Shirlaw, in a Dome of the North Portal, Manufactures Building.

character has been confined for the most part to a few domes and panels in various pavilions, to wall spaces under colonnades and porticos, and to the two or three interiors in which there is sufficiently high finish to permit of mural decoration.

The Administration Building, by Mr. Richard M. Hunt, which was built for the uses of the World's Columbian Commission with the numerous branches of its executive force, is the real focus of the group of buildings, not only from its position in the centre of a grand plaza of enormous extent, but on account of its monumental character. The portals and the angles of this building are adorned with groups of sculpture by Mr. Carl Bitter, of New York, and spandrels and panels, both outside

"The Telephone," by J. Carroll Beckwith, in a Dome of the North Portal, Manufactures Building.

and inside, are enriched by designs by the same sculptor. The dome, which is two hundred and sixty-five feet high, is truncated at the top and is lighted by a great eye forty feet in diameter. The interior of this dome around the great eye, a surface of the approximate dimensions of 35 × 300 feet, is to be covered with a figure composition painted by Mr. W. L. Dodge, representing in general terms the figure of a god on a high Olympian throne crowning with wreaths of laurel the representatives of the arts and sciences, and flanked by figures of Agriculture, Commerce, and Peace. A Greek canopy, supported by

flying female figures, contrasts agreeably with the clear blue of the sky background, against which the principal groups are shown in strong relief. Three winged horses drawing a vehicle with a model of the Parthenon, troops of warriors cheering the victors in the peaceful strife of the arts, and a wealth of minor figures, make up the composition, which is bold and imposing not only in magnitude but in line [pp. 705–6–8]. The interior walls of the great Rotunda are tinted so as to give the effects of colored marbles and mosaics, and under the outside the massive white Doric columns have a background of Pompeian richness of tone. With the exception of Mr. Dodge's composition in the Administration Building, neither of the other buildings fronting on the grand plaza has any purely artistic decoration, although the hemicycle and portions of the Electricity Building, and the extensive arcades of the Machinery Building, are all treated with flat colors to supplement this architectural ornament, the former by Mr. Maitland Armstrong, the latter by Mr. E. E. Garnsey, of F. J. Sarmiento & Co. Across the south canal, however, a blaze of richly colored panels in the pavilions of the Agricultural Building, with here and there a figure of an animal half hidden by the superb Corinthian columns, shows where Mr. G. W. Maynard and his assistant, Mr. H. T. Schladermundt, have converted, by the magic of their art, the uninteresting plaster surfaces into a series of elaborate pictures. This decoration has been planned with great attention to the appropriate character of its individual features. There are two pavilions at either end of the building, with a large doorway breaking the wall into two panels, each one of which has a dado of elaborate ornament, a narrow border of conventionalized Indian corn on each side, and great garlands of fruit on top framing an oblong rectangle of rich Pompeian red with a colossal female figure of one of the seasons [p. 694]. Above the two panels, and connecting them by a band of color, is a frieze with rearing horses, bulls, oxen drawing a cart of ancient form, and other small groups of agricultural subjects. The focus of the decorative scheme is naturally at the main portico, the entrance to the Rotunda, called the Temple of Ceres, with the statue of the goddess in the mysterious twilight of the graceful and impressive interior. The portico is treated on much the same plan as the side pavilions, but as it provides a much greater area of wall surface, Mr. Maynard has been able to introduce a richer combination of colors and a greater variety of figures. "Abundance" and "Fertility," two colossal female figures, occupy, with the richly ornamented borders, great flat niches on either side of the entrance, and are flanked in turn on the side-walls by the figure of King Triptolemus, the fabled inventor of the plough, and the goddess Cybele, symbolical of the fertility of the earth, the one in a chariot drawn by dragons, the other leading a pair of lions. These figures, as well as those in the four porticos, are treated in a broad, simple manner, so that they carry perfectly to a great distance and at the same time lose nothing by close inspection.

The sumptuousness of the color decoration is balanced by the lavish abundance of sculpture work which fills the pediments and crowns the piers and pylons, and, in general terms, the main features of the façades. The main pediment is by Mr. Larkin G. Mead; and the other statues—figures of abundance with cornucopiæ, a series of graceful maidens holding signs of the Zodiac, groups of four females representing the quarters of the globe supporting a horoscope, and various colossal agricultural animals—are all by the hand of Mr. Philip Martiny, who joins Mr. Olin L. Warner in supplementing the architectural ornamentation of the Art Building with various figures and bas-reliefs. Dominating the grand outlines of the edifice, perched high on the flat dome, is the gilded figure of Diana, by Mr. Augustus St. Gaudens, familiar as the finial of the tower of the Madison Square Garden in New York, a fitting apex of the monumental structure.

The north front of the Agricultural Building, with the peristyle and the south façade of the Manufactures and Liberal Arts Building, form a grand court of honor, so to speak, facing the

"Decoration," Figure by C. S. Reinhart.

Administration Building, which may be appropriately termed the Gateway of the Exhibition, for it rises directly in front of the Terminal Station, a building of vast proportions and noble aspect, designed to accommodate the thousands of visitors who reach the Fair by the numerous lines of railways concentrated at this point. Six rostral columns, surmounted by a figure of Neptune, by Mr. Johannes Gelert, accent this court at different points. Mr. Frederick MacMonnies's *fin-de-siècle* colossal fountain fills the west end of the basin with a busy group of symbolical figures and a flood of rushing water. Opposite, at the east end of the glittering sheet of water which reflects the architectural glories of the colonnades, the dignified, simple statue of the Republic, by Mr. D. C. French, towers high in air, relieved against the beautiful screen of the Peristyle, with its forest of columns showing clear cut against the blue waters of the lake. Every column and every pier of the Peristyle has its crowning figure, the work of Mr. Theodore Baur, and the great central arch, or Water-Gate supports a colossal Quadriga executed by Mr. D. C. French and Mr. Edward C. Potter, the former undertaking the figure work, and the latter the horses. Two pair of horses, led by classical female figures, draw a high chariot with a male figure symbolizing the spirit of discovery of the fifteenth century, and pages on horseback flank the chariot on either side, enriching the composition so that it presents a well-sustained mass from every possible point of view. This group is an achievement well worthy of its situation as the dominating embellishment of the great court with its wealth of sculpture and ornament.

The terraces afford another inviting field for open-air decoration. Numerous pedestals have tempted the skill of the sculptors of the Quadriga to produce distinguished types of the horse and the bull, and formal antique vases on the balustrade and reproductions of the masterpieces of ancient statuary break the long lines of parapet and greensward. The graceful bridges spanning the canals are guarded by sculptured wild animals native of the United States, part of them by Mr. Edward Kemeys, others by Mr. A. P. Proctor, in appropriate contrast to the classicality of their surroundings and suggesting future possibilities in sculpture inspired by similar motives. The eye cannot take in at a glance the sumptuous beauties of this grand court, even in its ragged state of partial finish, but roves from statue to column, portal to terrace, resting agreeably on broad masses of rich color and on the gleaming reflections in the basin. Imagination can scarcely picture the scene with the addition of the festal features of fluttering banners, rich awnings, gayly decorated craft giving life and movement to the water front, and everywhere the crowd of visitors all on recreation bent.

The casual observer might well be pardoned for failing at first to mark how the grand pavilions and porticos of the Manufactures and Liberal Arts Building are accented by frequent spaces covered with artistic decoration. In each of the four corner pavilions there are two tympana, those on the south side having been given to Mr. Gari Melchers and Mr. Walter MacEwen to fill with a decorative design. Both these artists have made elaborate compositions representing, in general terms, "Music" and "Manufactures" and the "The Arts of Peace," and "The Chase and the Manufacture of Weapons," respectively.

In the foreground of "Music," at the left, a group of Satyrs pipes to a dancing cluster around the Muse Euterpe, and with various other personages make up a composition of great distinction of live and skilful arrangement. The second panel, which illustrates manufactures or textiles, is equally rich in groups, and in the background of both compositions is continued a procession in the honor of Pallas Athena, who was credited by the Greeks with the invention of spinning. The general color gamut is light with an intricate harmony of delicate tones. The procession is silhouetted in bluish tones against a warm sky with the colors of early evening, the golden reflections touching the figures with beautiful lines of light. Mr. Melchers has fol-

ENGRAVED BY J. CLEMENT.

"The Armorer's Craft," one of four figures by E. H. Blashfield, representing the Arts of Metal Working.

Banner adopted from the Standard of Spain under Ferdinand and Isabella.

lowed out much the same general plan of color in a varied but well sustained composition, so that the four tympana make, in a sense, a series of harmonious pictures.

The four grand central portals of the Manufactures and Liberal Arts Building recall triumphant arches of Roman times. Each of these portals has a lofty central entrance with rich bas-reliefs by Mr. Bitter and smaller side arches under pendentive domes. These eight domes have been filled with figure decorations, each by a different artist. Those on the south front of the building have been painted by Mr. J. Alden Weir and Mr. Robert Reid, who, with distinctly individual compositions, have harmonized their designs in a remarkably agreeable and skilful manner. Mr. Weir has chosen allegorical female figures of "Decorative Art" [p. 695], "The Art of Painting," "Goldsmith's Art," and the "Art of Pottery." Each of these figures is seated on a balustrade and is relieved against a sky of pale broken blue tones. Flying draperies and capitals of four orders of architecture serve to connect the lines of the composition, which is further enriched by a cupid holding a tablet inscribed with the different arts and decorated with a wreath. The figures are large and simple in line, and the general scheme of color is pale blue varied with purple and green, a combination suggested by the evanescent hues of Lake Michigan. Mr. Reid has also selected seated allegorical figures to carry out his ideas, with the addition of four youths, one on the keystone of each arch, holding high above their heads wreaths and palm branches which meet and cross so as to form a band of decorative forms around the upper part of the dome. A semi-nude figure of a man with an anvil and wrought-iron shield represents "Iron working;" a young girl in white resting one arm on a pedestal and the hand of the other arm touching a piece of carved stone, signifies "Ornament;" another in purple, finishing a drawing of a scroll, suggests the principle of "Design," as applied to mechanical arts, and the fourth figure is readily interpreted as honoring the "Textile Arts" [p. 693]. In the east portal Mr. E. E. Simmons has placed a single figure of a man in each pendentive of the dome, symbolizing "Wood Carving," "Stone Cutting," "Forging" [p. 696], and "Mechanical Appliances." The general scheme is pale gray and flesh-colored tones relieved and accentuated by the forms of the tools and accessories appropriate to each figure. The composition is bold in line, firm in outline, and original in conception. Mr. Kenyon Cox in the adjacent dome has worked so far in harmony with Mr. Simmons that he has decorated the pendentives rather than the upper part of the vault, placing a standing female figure in each against a balustrade and foliage. Above the heads, graceful banderoles, bearing the subjects illustrated, convert each pendentive into a shield-shaped space. A robust woman in buff jacket testing a sword, suggests "Steel Working." A graceful girl in blue and white drapery holding a rare

vase needs no title to show that she represents "Ceramic Painting" [p. 697]. "Building" is symbolized by a tall and shapely damsel in golden green robes, standing near an uncompleted wall, and "Spinning" by a stately maiden of fair complexion dressed in rose-colored stuffs, with the significant accessory of a spider web. In the north portal Mr. J. Carroll Beckwith has illustrated the subject of Electricity as applied to Commerce. Four female figures occupy the pendentives. The "Telephone" and the "Indicator" are personified by a woman standing holding a telephone to her ear and surrounded by tape issuing from the ticker [p. 699]; "The Arc Light" by a figure kneeling holding aloft an arc light; "The Morse Telegraph" by a woman in flying draperies seated at a table upon which is the operating machine, while she reads from a book; and "The Dynamo" by a woman of a type of the working-class seated upon the magnet with a revolving wheel and belt at her feet. Above, in the upper dome, is placed the "Spirit of Electricity," a figure of a boy at the top of the dome from which radiate rays of lightning, to which he points. Mr. Walter Shirlaw, who has decorated the neighboring dome, shows distinct originality of conception in his four allegorical figures, "Gold" [p. 698], "Silver," "Pearl," and "Coral," symbolizing the abundance of the land and the sea. The maiden representing "Gold" steps forward freely, her mantle of yellow falling as she advances. A silver-gray cloak, fastened with silver disks, distinguishes the figure of "Silver." "Pearl" stands erect with glistening pearls around her neck and on her garments. "Coral," with raised arms, places a coral ornament in her hair. A spider's web in decorative pattern connects the figures and occupies the central surface of the dome. White, green, and gold, treated in monotones, form the color plan.

The figure on page 701 is taken from a sketch of one of Mr. C. S. Reinhart's figures in the south dome of the West Portal, and has been materially changed in the enlargement, and improved in action and accessories. The effort of the artist has been to bring all the separate tones into harmony with each other, making the design and color appropriate to the purposes of the building, the architecture, and the construction of the pendentive dome itself. A white-marble terrace describes a complete circle just above the four arches of the dome, the railing of which is a repetition of the actual one which finishes the top of the walls of the building itself; above

"Musicians," Fragment from the Procession, by W. L. Dodge, in the Dome of the Administration Building.

a vibrating blue sky, with touches of salmon pink; in the pendentives four seated female figures, representing the

Female Figure from W. L. Dodge's Decoration in the Administration Building.

Arts of Sculpture, Decoration, Embroidery, and Design. Between the figures and above the arches are urns with cactus, from which vines and flowers are trailing, thus uniting the composition. The treatment is mural—broad, flat tones within the severe contours. Above, in the sky, faint in color and harmonizing with the sky itself, four cherubs are having a merry-go-round with pale ribbons.

The pendentives of the adjacent dome, painted by Mr. E. H. Blashfield, are filled by four winged genii, representing the "Arts of Metal Working." The "Armorer's Craft" [p. 703] is personified by a helmeted figure; the "Brass Founder" and "Iron Worker" by two half-nude youths, one holding an embossed trencher, the other a hammer, while a maiden, in the closely clinging gown of the fifteenth century, with a statuette in her hand, symbolizes the "Art of the Goldsmith." The extreme points of the pendentives are filled by appropriate attributes, a pair of gauntlets, brass workers' tools, a horseshoe, and a medal. Behind the figures, and a little above their heads, is a frieze of Renaissance scroll work, and the whole composition is bound together by flying banderoles and by the sweep of the widely extended wings. The centre of the dome is occupied by two winged infants supporting a shield. The general color scheme comprises a series of peacock blues, greens, and purples, brilliant white tones in wings and frieze, and pale blue of the sky as a background to the composition.

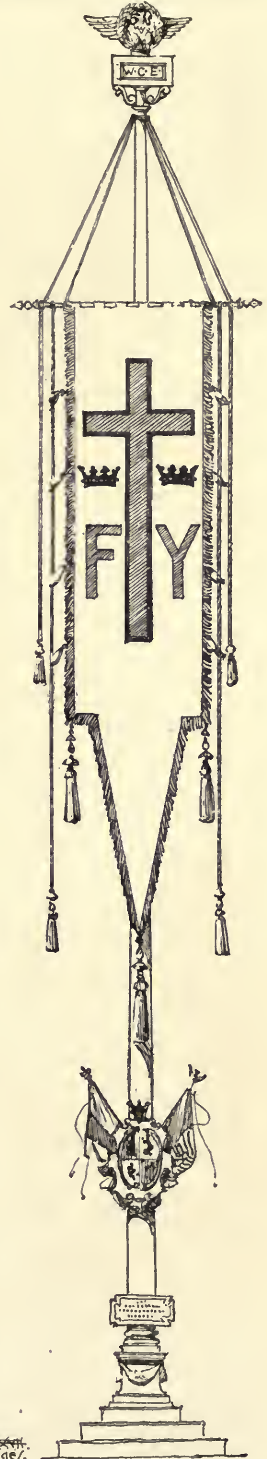
The list of figure decorations briefly described above includes, with the exception of those in the Woman's Building, by Miss Mary Cassatt and Mrs. Frederick MacMonnies, all the work of this special artistic nature which has, at present writing, been decided upon; but there is every reason to hope that the panels in the Art Building may receive some adornment worthy of the noble structure, that the frieze around the dome of the Horticultural Building may also be artistically treated, that the Music Hall of the Peristyle may have various wall-spaces decorated with figure work, and that the scheme laid out for the Manu-

factures and Liberal Arts Building may be completed by the painting of the four remaining tympana in the corner pavilions on the north end.

The sculpture groups on the roof of the Woman's Building, and the elaborate pediments executed by Miss Alice Rideout, with the Caryatides, by Miss Enid Yandell, have already long been in place. The same is true of Lorado Taft's graceful groups and friezes which adorn the Horticultural Building, and of Mr. John J. Boyle's realistic and expressive embodiments of ideas suggested by the fertile theme of Transportation, and ranged in almost bewildering profusion around the building which bears that name. The much-desired statue of Columbus, probably to be executed under the direction of Mr. St. Gaudens, the regiment of statues on the Machinery Building, by Mr. M. A. Waagen and Mr. Robert Kraus, those on the Electricity Building, by Mr. J. A. Blankingship and Mr. Henry A. MacNeil, the statue of Franklin, by Mr. Carl Rohl-Smith, together with scores of other works of more or less importance, would, if listed, make a long catalogue of interesting objects of the sculptor's art. The immense numbers of these works, proportionate, of course, to the colossal magnitude of the Exposition, forbid even the bare mention of them in detail. In addition to this great mass of sculpture work executed for the special purpose of supplementing the architecture, it is intended to place at different places, notably in the Grand Court and on the grounds, and in the colonnades of the Art Building, selected examples of ancient sculpture, various reproductions of antique monuments, and probably also a certain number of works offered for exhibition.

An essential part of the decoration of the building is, of course, the architectural details, the models of which have been executed by various parties, notably Ellin & Kitson, of New York, and Evans, of Boston, with distinguished taste and skill. The capitals, mouldings, and ornaments of Greek and Roman buildings have been accurately copied on a scale and in a manner never before attempted. A few short months ago there was in this country but a very limited number of full-sized reproductions of any of the notable details of ancient architecture. The cast of the great Jupiter Stator capital was, it is said, found in but a single architect's office. Now the whole range of details, from the beautiful Ionic capitals of the Temple of Minerva Polias to the mouldings of the Arch of Titus, are practically at the command of any architect and student.

Much has been said and much written about the proper color to be given to the exteriors of the great edifices. Experience shows, even if reason had not already dictated the decision, that the nearer they are kept to white the better for the architecture. Every experiment which has been made to produce æsthetic effects of texture suggested by the usual treatment of



Banner adopted from the Expeditionary Flag of Columbus.

Riders of Winged Horses, from W. L. Dodge's Decoration in the Administration Building.

plaster objects has resulted in partial or in total failure, and every time the warm white of the staff has been meddled with, its glory has departed. But the conditions imposed by the climate, by the impossibility of securing a homogeneous surface, and by the exposure and consequent discoloration of a certain portion of the work have made it necessary to apply some sort of paint to all the buildings. Ordinary white-lead and oil have been found to give the best results, for the irregular absorption of the staff and the weathering rapidly produce an agreeable, not too monotonous an effect, and the surface deteriorates less rapidly after this treatment. The single notable exception to this simple scale of color is found on the Transportation Building, which has been given to Healy and Millet, of Chicago, to cover with a polychromatic decoration, carrying out the original intention of the architects, and making it unique and splendid in appearance. All the statuary of this building is to be treated with bronze and other metals, the great portal, commonly called the "Golden Door," will be exceedingly rich and gorgeous in effect, and the intricate ornamentation of the architectural relief decoration will have an echo in the flat surfaces covered with rich designs.

The decoration of the Exposition would be incomplete without careful attention to the informal and festive features, such as flags and awnings. Every building presents new conditions and demands special study and design. A large proportion of the flag-staffs will bear gonfalons or banners, but a certain number will be reserved, naturally, for the United States flag and the flags of all nations. At various points large poles will be planted in the ground, most of them for the purpose of displaying the Stars and Stripes, and a group of three poles, with ornate bases, elaborate flutings, and proper finials will be placed in front of the Administration Building. The middle pole will carry a United States flag of large dimensions, and it will be flanked on either side by a large and sumptuous banner, one adapted from the expeditionary banner of Columbus [p. 707], the other from the standard of Spain [p. 704] at the time of the discovery of America. The finishing touches of the Exposition can only be given after the

storms of winter are over and the spring fairly sets in, and on the perfection of the finish will depend a great part of the charm of the place to the visitor and to the exhibitor. It was recorded in the first pages of this article that little could be expected of the interiors to compare with the elaboration of the façades. But the white-wash brush which converts the interior of a hovel into an attractive dwelling can also metamorphose the rough timber-work into a near semblance of finished construction and give the great naves and aisles a tidy and agreeable aspect. As far as this work has already proceeded it has surpassed the expectations of all concerned. A few simple tints, selected with care, give the best results and form a most satisfactory background for the installation of exhibits.

In the enormous perspectives ordinary means of decoration with bunting and banners fail entirely, for they are annihilated by the colossal size of the surroundings. Therefore the problem is a new one, and the future will show whether it can be satisfactorily solved.

A WEST INDIAN SLAVE INSURRECTION.

By George W. Cable.

I.—Stage and Actors.

THIS is a true story. But it is not mine; I take it all from a friend's manuscript, which I have had for years and which lies before me now. It tells of a beautiful island lying some twelve hundred miles southeastward from the southern end of Florida; the largest of the Virgin group; the island of the Holy Cross. Columbus, on his second voyage of American discovery, sailing into the marvellous waters of the Caribbean sea, found this wonderful island. Its inhabitants called it Aye-Aye; but he piously changed its title to Santa Cruz, and bore away a number of its people to Spain as slaves, to show them what Christians looked like in quantity, and how they behaved to one another and to strangers. You can hear more about Santa Cruz from anybody in the rum business.

It has had many owners. As with the woman of numerous husbands, in the Sadducee's riddle, seven political powers have had this mermaid as bride. Spain, the English, the Dutch, the Spaniards again, the French, the Knights of Malta, the French again, who sold her to the Guinea Company, who in 1734 transferred her to the Danes, from whom the English captured her in 1807, but restored her again at the close of Napoleon's wars, in 1815. Thus, at last, Denmark prevailed as the ruling power; but the English language remained the speech of the people. The two towns of the island are Christiansted on the north and Fredericksted on the south. It is about twenty-three miles long and six miles wide. Christiansted is the capital.

In 1848 there lived on Kongensgade, that is King Street, in Frekericksted, a little maiden named Dora. I have known her these many years, though I did not know her as a child or in the island. She is the author of the manuscript now lying before me, from the facts of which I shall not go aside from first to last, even though I have to end the story tamely without births, deaths, or marriages.

She dwelt with her aunts, Marion, Anna, and Marcia, and her grandmother, and was just old enough to begin taking care of her dignity. I wish the story were even more about her than it is. Whether she was Danish, British, or United Statesish, she was often puzzled to know. When her grandmother, whose husband had belonged to a family which had furnished a signer of our Declaration, told her stories of the American Revolution, Dora felt the glow of an American patriotism. But her grandmother had stories of English valor and renown as well, and when in telling these she warmed up to their heroic or momentous nature, she would remind Dora that her, the damsel's, father and mother were born on this island under British sway, and "once

a Briton always a Briton." And yet again, Dora's playmates would say—

"But you, yourself, were born when the island was already Danish ; you are a subject of King Christian VIII."

One of her playmates, much beloved of her, was invariably silent on this subject. He was a large and beautiful white cat, much more important to Dora than he is to this story, in which he appears but once, momentarily and quite parenthetically.

Kongensgade, though narrow, was one of the main streets that ran from the walls of an estate at the northeastern end of the town, to the lagoon and fort at the southwestern end. Dora's home was a long, low cottage on the street's southern side, its rear facing southward, seaward, on grounds that sloped downward to the street in front and rose and widened out extensively at the back, until they suddenly fell away in bluffs to the beach. It had been built for the grandmother, a bridal gift from her rich husband. But now in her widowhood the wealth was gone, and only refinement and inspiring traditions remained.

At her husband's death the estate left her was mainly slaves, whose sale or hire might have kept her in comfort. But a clergyman lately come from England convinced her that no Christian should hold a slave, and setting them free, she accepted a life of self-help and of no little privation. She was his only convert ; his own zeal soon quieted ; and there being no adequate public freedom provided either by law or custom for those whom private hands and consciences liberated, her ex-slaves merely hired their labor to less scrupulous employers, and yearly grew more worthless to themselves and the community.

Yet, to be poor on that island did not, of necessity, mean a sordid narrowing of life. The voices of nature were lofty, the beauties of land and sea were inspiring. You would have found the main room of Dora's home furnished in mahogany black with age and mounted with brass. In a corner where the breezes came in by a great window, stood a jar big enough to have held one of Ali Baba's thieves, into which trickled with a cool gurgle a thread of water from a huge dripping-stone set in a frame, while above these a shelf held native waterpots whose yellow and crimson surfaces were constantly pearled with dew evaporating through the porous clay. On a low mahogany press near by was piled the remnant of the father's library ; and there were silver snuffers, candlesticks, crystal shades, and such like on the ancient sideboard.

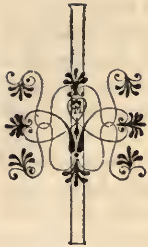
But it was not old mahogany, brass, silver, or family traditions that gave this room its finest charm. As you entered it from the street the glory of the sea met you and filled the place. There was no need, no whereabouts, for pictures. The living portraits of nature hung framed in wide high windows through which came in the distant boom of the surf on the rocks, and its salt breath perfumed with the blossoms of the cassia. A broad door led from it by a flight of stone steps to the couch-like roots of a gigantic turpentine tree whose deep shade gave harbor to birds of every hue. It was these things that lent the room such beauty that even strangers, entering it, exclaimed aloud in admiration.

And outside, round about, there was far more. To Dora, sitting often by that equatorial sea, the island's old Carib name of Aye-Aye seemed the eternal consent of God to some seraphic spirit asking for this ocean pearl. All that poet or prophet had ever said of heaven became comprehensible in its daily transfigurations of light and color scintillated between wave, landscape, and cloud, its sea like unto crystal, and the trees bearing all manner of fruits. Fragrance, light, form, color, everywhere ; fruits crimson, gold, and purple ; fishes blue, orange, pink ; shells of rose and pearl. Distant hills, clouds of sunset and dawn, sky and stream, leaf and flower, bird and butterfly, repeated the splendor, while round about all palpitated the wooing rhythm of the sea's mysterious tides.

The beach ! Along its landward edge the plumed palms stood sentinel, mingling their faint rustle with the lipping of the waters and the curious note of the Thibet-trees that shook their long dry pods like castanets in the evening breeze. By the water's margin what treasures of the under world ! Here a sponge, with

CHICAGO'S PART IN THE WORLD'S FAIR.

By Franklin MacVeagh.



IT will aid the editor of Scribner's, who wishes to inform the readers of the Magazine as to the relations of Chicago and the great Exposition, if I state that this article is written at his suggestion by one who has no connection with the World's Fair management; because then it need not be read as if it were the doing of an enthusiast. The truth, however, is that it is much easier to keep within the facts, in this case, than it is to get beyond them, if one has only the usual imagination; and the editor in trying to get an unbiassed article might have saved himself some of his trouble. Moreover, there is probably nothing new to be said at all, which is another protection against enthusiasm; for everything touching Chicago's relations to the Fair has probably been said many times over—both as to her part in making the Fair, and as to how she will care for the people who visit it. But the facts have not been put all together, nor for the general public, in any more deliberate form than news items of the daily press.

In measuring the discharge of responsibilities by Chicago one should be careful to know what her responsibilities are. She has practically taken the work of the Fair upon her hands entire, even, in large measure carrying on her shoulders the Government's own Commission. But strict limitations to the responsibilities of whatever city might be chosen as the place of the Fair, were clearly fixed by the Government. The theory of the law was that the World's Fair should be controlled and administered by the Government's Commission; while the city was simply to furnish, to the satisfaction of the Commission, a site and buildings, and then to conduct the mere business administration. The scope of the Fair, and all intercourse with exhibitors and with foreign nations, and all matters of award and the general control, were to be in the hands of the Government. To carry out the engagements of Chicago a corporation was formed, the members of which are the shareholders, who fairly represent the entire community, and whose work is done by a board of forty-five directors. There are therefore two executive bodies, admirably contrived for conflicts of authority and general confusion and delay; all of which promised at the beginning, but have been for the most part averted by the uncontemplated dependence of the National Commission and its admirable good sense and patriotism, and by the youthful readiness of Chicago to do unlimited work and assume unlimited responsibilities. Perhaps any other American city would have done this, and felt obliged, by the Government's reluctance, to pay the way of its Commission, to discharge its own responsibilities and those of the Government, too. Chicago, at any rate, accepted very willingly the work which threw upon her an almost exclusive responsibility for the success of the Fair. And it has certainly had the excellent effect of unifying the management, by breaking down in practice the double authority fixed by the law. Since the Government would not adequately support it, the Commission had to look to the Directory for a part of its subsistence; and as in all governments the real power goes with the purse-strings, so it was in this. Possibly the power might have resided in the National Commission, if Congress had generously sustained it; and yet, looking back now, it is difficult to imagine the absence of the profoundly individual impress made upon the Fair by the characteristics of the city; nor does it seem possible that the remarkable power, energy, and public spirit which were so ready to devote themselves could have been declined. At any rate in this way, and in this alone, by indefinitely exceeding Chicago's responsibilities, has the World's Fair secured the advantage of the astonishing

individuality of the city. And so favorably has the world been impressed that it is doubtful whether Congress, when it makes an appropriation, will now disturb the situation.

But there is another thing to be said of Chicago's responsibilities. It is generally assumed that the Fair is Chicago's enterprise, and only countenanced by the Government; for it is forgotten that Congress, feeling obliged to celebrate the four hundredth anniversary of the discovery of America, chose to hold a World's Fair, and established it before deciding where it should be held. There was after this a sharp contest in Congress between the partisans of four cities. This is a different thing, and carries very different responsibilities from a proposal by Chicago to hold a fair on its own account, coupled with a request for the Government's endorsement. As I have intimated, Chicago hasn't troubled itself to draw lines about its responsibilities, and it has been prompt to fill all the gaps left by the Government; but if we are to weigh the performance of her duties we must understand what her duties are.

And here, before going on to specify what has been done by Chicago, and what will be done, let me say a word about the finances. I am writing before it is possible to know what action Congress will take; but I have no doubt whatever that, whether Congress contributes or not, the Fair will not be allowed to fail, or even to suffer. Chicago is committed, not to the world—for her responsibilities there are distinctly limited—but to herself; and under whatever hardship or injustice, she will unquestionably raise all the money needed if the Government refuses to participate.* No one who understands Chicago could doubt this for a moment; and if Congress declines the responsibility it will be because she knows Chicago will assume it.

Nothing, however, in my opinion, could be a more unjust hardship. What are the facts?

1. That the sum put in the bill for the city to contribute was five millions.

2. That no higher sum was mentioned while the contest of the cities was before Congress.

3. That the deliberate judgment of Congress and of the contesting cities, at the time Chicago was chosen, was that five millions measured all a city should contribute in addition to a site.

4. That the bill had practically passed, and simply paused in the hands of a committee while the city was chosen, that the name might be inserted; and at this juncture, and when Chicago had been chosen, one of the unsuccessful cities chose to say it would have provided ten millions, whereupon the committee chose to think Chicago ought to double the amount which Congress had itself adopted. Three Chicago men went before the committee to meet this situation. They thought it would not do to stand upon their rights, and yielded to the pressure. They telegraphed the fact, and received in reply a telegram from leading Chicago financial institutions and wealthy citizens, sustaining them. Perhaps the committee ought to have insisted upon the amount in the bill when the cities contested, and which was part of a moral contract; but they did not, and Chicago, which had not entered a ten-million contest, found itself with its obligations suddenly doubled—doubled in a day—never having before contemplated such a thing.

5. That the committee of Congress itself faltered, fearing Chicago might be promising under pressure more than it could perform. It therefore cross-examined Mr. Gage, the Chicago spokesman, as to how Chicago could get the other five millions of dollars. Mr. Gage made the best answers he could, the new situation being wholly unexpected. He said, "We will raise another million by subscription, and then we will pledge the gate receipts and borrow the other four from our people. We will get it somehow, for we have promised."

6. That as five millions was considered sufficient, no one ever expected that Chicago ought to exceed ten.

7. That Chicago has voluntarily raised the sum to eleven millions, and herself proposes to raise it to thirteen.

8. That meanwhile the National Commission, which had to be made satisfied with site and buildings, and determined

* This paper had been written before the final action of Congress.

the scope of the exhibits, demanded so much that eighteen millions will be needed to open the Fair. These demands were wise and were heartily believed in by Chicago; but the Government took the responsibility of making them.

9. That Congress has itself pronounced that Chicago has already fulfilled its financial obligation to the Fair, leaving, one might think, nothing to be said.

It is true that Chicago was expected to furnish the site and buildings, but certainly not at a cost of eighteen millions. If Congress refuse to share the wholly unexpected increased expense of her own enterprise, Chicago will beyond any question pay it all. But would it be worthy of the nation to take advantage of a clause in the bill originally associated with a liability of five millions of dollars, and already obliged to include a liability of double the original amount, to make a single city pay eighteen millions in face of the fact that the increased cost has been incurred by the Government itself—and when Congress has formally enacted that Chicago has fulfilled its obligations?

And these financial relations have worked from the beginning other mischief, and have made Congress not simply parsimonious, but unfriendly and unjust as well. No one certainly can deny that it is unfriendly and unjust to enact a great World's Fair and select a city to hold it in, throw the whole expense and responsibility upon that city, and then treat the whole affair with practical hostility. And that has occurred; and Chicago, in addition to lacking the support of certain influential parts of our country, and those the parts most known and listened to by foreign nations, has had to carry the weight of governmental suspicion, hesitation, and indifference. The only thing volunteered by Congress has been an investigation, and its only anxiety has been to escape expense.

And under these not too easy or flattering circumstances, what, speaking now specifically, has our youngest American city done? That it has done wonders all the world now knows; and in this we may all take pleasure, for it is a national achievement due to national traits in their most national development.

In the first place, then, Chicago, expecting at first to furnish five millions of dollars, has supplied eleven millions, and will certainly supply two millions more; and the other five, if the Government doesn't.

She has also arranged a site for the Fair which in extent, in situation, in plan, and in adornment, exceeds by far anything ever before attempted for World's Fair purposes.

She has provided these remarkable grounds with buildings equally remarkable; which in size, variety (within the wonderful harmony of a general plan), and artistic value, constitute the greatest possible aid to the development of national architecture, and suggest the single regret that they are not to remain always, to interest and instruct the nation.

She has brought sculpture and kindred forms of adornment into generous use to make the buildings more worthy, more interesting, and more beautiful; and has given to sculpture other wide and distinguished opportunities.

She has brought color to its most artistic and refined exterior uses, and protected and defined it to a single large result; so that nothing in the hundreds of acres is too large or too small — neither a building nor a boat — to be brought into a general harmony.

These great effects have been made possible by seeking them with singleness of purpose and largeness of mind. In the first place, politics had to be vigorously excluded; and their complete exclusion and the substitution of pure public spirit in their stead, is one of the remarkable feats of this enterprise. The expenditure of eighteen millions of public money within two years, in an American city, without wasting a penny through politics, and without letting a politician ply his trade for one moment, is a unique achievement, and a very important contribution to American history.

To achieve these great effects, another rigorous exclusion had to be made, and was made almost or quite by instinct—

the exclusion of localism. From the first the directors simply sought out the best things and the ablest men, regardless of where they came from. The architecture, for instance, is by picked men whom all would say represent the best development of that art throughout the United States. The color directors come, one from the West and one from the East. The chief landscape architect is Frederick Law Olmstead, the recognized head of his profession. So in all things else a perfect cosmopolitanism has prevailed.

But more than this, none but the largest and noblest plans and the best ideas have been adopted from the beginning until now. Nothing is inadequate, nothing without great plan, nothing incomplete, and nothing inharmonious ; and nothing falls short of "the best that is thought and known in the world." There is no note of provincialism and of localism : all has been excluded but the evidence of unique public spirit, wonderful energy, and the better knowledge of the world.

Another achievement is now assured in the certain completion of site and buildings within the time specified.

And another doubt has been resolved by the unprecedented foreign interest in the Fair. The international character of the enterprise will be more accented than that of any previous exposition. The number of foreign countries exhibiting will be not less than fifty-nine, and in many an exceeding interest is felt. What seemed the impossible has been rather easily accomplished ; and it now seems as if we had been overlooking the special reasons why both exhibitors and visitors and governments should prefer to get into the midst of a nation rather than to merely reach its coast. Indeed, the justification of the location of the Fair in the interior is now seen to be complete ; for not only will foreign exhibitors have access to all of our people, and all foreigners who come see a much greater portion of our country, but our own people will better see our own country and get better acquainted with each other.

But, after all, the best thing that Chicago can boast of is that she is building a Fair that can conveniently be visited by more of the American people who are not rich than could visit it in any other city. This is her finest justification ; and we may be sure she has done this great work with this inspiring thought in her mind. And it can truly be added that, as she has been building for the people, and as politics and mere localism have been excluded, so nothing that is petty or sordid, or any other way unworthy in motive, has been admitted within her plans. She could not have built as she has with sordid motives or a narrow mind. The building of the Fair could not be given over, as it wholly is, to the spirit of art and beauty, and high and wide usefulness, if the men who direct it or the community supporting them felt it to be other than a great public trust, committed to hands that must be kept clean and to minds that must be kept clear. It is right that this should be said, for it is a part of the evidence of how Chicago has discharged her responsibilities, and of how she has dealt with the honor of the nation.

And so, not by magic but through well-considered purpose, hard thought, and hard work Chicago, in acknowledgment of her responsibilities, presents a World's Fair site and buildings that not only surpass what has been done by previous World's Fairs, but equally surpass the expectations of the nation ; and at the same time give guarantee that the Exposition will be filled to overflowing with the exhibits of almost the entire world. The outside alone will be enough for any man to see ; and the inside will certainly excel that of any other exhibition. Even the more purely intellectual and spiritual sides of exhibitions, contrary to general expectation, will be here more than ever accented ; and there has again been done what was thought to be impossible, in placing it beyond question that the Fine Arts department will be one of the greatest successes of the Fair. And though the Fair has from the beginning been treated as a vast educational enterprise, the other important end, of making it an entertainment upon a vast scale, has been completely secured. Orchestral and choral music will be beyond doubt at their best ; and amusements and nov-

elties will be in such increased numbers over those of other expositions, and of so much greater elaboration, and will occupy so much more space, that they will constitute a new development. And great preparation and provision has been made for congresses of every useful kind; and for the accommodation of these the new Art Institute, now building by day and night in the centre of the city, will be entirely set aside. All these are provided, or all fully assured; and are noted here as chief instances only among the things which Chicago has thus far done in fulfilment of her legal obligations, and her self-imposed duties to the nation and the world.

The other of the two main questions to ask is, what Chicago has done or can be trusted to do to take care of, and make safe and comfortable, the visitors to the Fair.

The facilities for getting to and from Chicago have not been open to question. A railroad centre so phenomenal can easily take the people to and from the city. All of the great railways centring there — and I believe there are more than thirty small and great—are, however, making special preparations. Additional tracks are laid in some instances, and new rolling stock is being generally added. I am credibly informed, too, that every terminal station in the city, except one which has been quite recently built and another which will be entirely new, will have its facilities materially increased. The railroad managers are taking advantage of all previous experience in handling crowds, to provide against all delays and discomforts that can possibly be foreseen.

The transportation of the people from other parts of the city to the Fair presented difficulties which have been completely solved. All excursion trains—that is, all trains with passengers for the Fair exclusively, no matter from what distance, nor over what lines they come—will deliver their passengers over the Belt lines, in the Fair grounds, without entering the heart of the city at all, and will take up their passengers at the same place. The transportation facilities within the city will be these:

1. Surface street-car lines, including one first class cable line, which has in anticipation just now doubled its capacity by doubling its loop facilities. This line has handled an immense Sunday traffic easily without these extra facilities.

2. A double-track elevated railroad just completing, and therefore a new resource.

3. A boat system from the old city front. This transportation will be in the hands of one very responsible company. The vessels will be large, safe, and well appointed; and the company is obliged to furnish a service equal to at least fifteen thousand passengers per hour.

4. The Illinois Central Railroad Company's right of way runs from the centre of the city almost to the Fair grounds, and consists of six tracks, two of which are for suburban passenger traffic. The right of way is being raised, and four tracks being added for exclusive World's Fair passenger traffic—two for express trains from and to the centre of the city without stops, and two for trains that stop at all city stations. These four tracks will run into the World's Fair grounds, where the terminal facilities will be ample and perfect. The facilities of this line, of course, could be largely increased by the partial use of its other tracks, but that will not in the least be necessary. The line will be protected by the latest and best automatic block system; and it is expected to carry the bulk of the people.

5. The World's Fair is reached from the heart of the city by parkways, and many people will choose to drive. A cheap cab system prevails, and the streets are well supplied with hansoms and other cabs. The cabs will of course greatly increase.

6. Very many people, living or stopping near the Fair grounds, will need no conveyance.

Transportation within the grounds will be all that could be wished. As all the principal buildings are directly reached by the interior water-courses (which have a circuit of more than two and a half miles) three classes of boats will be used—omnibus boats making regular trips and stopping at each building; express boats making round

trips without stopping; and boats answering to cabs, to be hailed and engaged for the trip or by the hour.

There will also be an elevated railway making a five-mile circuit, and reaching everywhere within the grounds; and finally there will be the usual rolling chairs that are found at all Expositions in profusion.

But can visitors be comfortably lodged? It must be remembered that when the numbers of admissions to World's Fairs are mentioned, these do not mean people. Visitors, of course, multiply their visits. But in addition to the multiplication of visits there is to be borne in mind the fact that very many of the visitors at all expositions are the people of the city in which it is held, or who come from distances that admit of excursion trains. This greatly reduces the apparent need of house accommodation. It is a noteworthy fact that Paris (at least as far as I could observe) didn't build a single new hotel, or enlarge an old one, in 1889.

Then the mass of the visitors who will need lodgings will wish moderate prices, and will choose boarding-houses; and boarding-houses can rise in a night. At Philadelphia there were boarding-houses in profusion, because they could so easily be improvised; and so it will be in Chicago, where people, as at the Centennial, will turn an honest penny by taking boarders or lodgers just as far as the demand shall exist. And the same is true of restaurants, which, however, are already in very abundant supply. The danger is not that there will be too few restaurants, lodging, and boarding houses, but that there will be too many to be profitable.

But after all allowances are made, there will be great use for hotels, and especially for those of the highest grade. That Chicago has always had hotel accommodations ample for special occasions is quite true, and great gatherings like national conventions have chosen it for that reason; but lately, and especially in view of the World's Fair, hotels have largely increased in number (and they have also improved in quality). I recall four large hotels of the first grade that have opened since Chicago was given the Fair (besides the Auditorium hotel, also opened about that time), two that are opening now, three nearing completion, and the duplicate Auditorium that is to be ready next spring. There are other permanent ones doubtless built or building not seen by me; and there are large hotels to be improvised near the grounds, and I think another permanent one about which I am not particularly informed.

Of course all hotels can, if required, increase their facilities by taking on rooms near at hand; and if there should be need it would then be profitable to temporarily use some of the great fireproof structures constantly going up. Such extreme possibilities I only mention to show how impossible it is that an enterprising American city could be without accommodation for expected visitors; but I think it will be clear from the above that no extraordinary provision will be necessary. Certainly one would think not when the experience of Paris in 1889 is recalled. It will, however, allay any remnant of apprehension, if I state, after very good authorities, that there are, great and small, fourteen hundred hotels in the city.

A bureau will be established by the Directors, and another by the Lady Managers, which will systematically aid all who may require their services in placing themselves satisfactorily. These bureaus will have all the necessary information, and will have agencies at all the stations; but of course a variety of private enterprises will anticipate a great deal of the necessity for these services.

The police arrangements, I am definitely assured by Major McClaughrey, the able chief of police, are receiving the fullest attention, and will be ample and efficient. The force for the World's Fair itself will not tax the general police force, but is a separate body which has been organized and growing with the Fair, under the command of Colonel Rice, of the United States Army. It will consist of not less than five hundred men. The city force has been "taken out of politics," and has been severely reorganized by Major McClaughrey; and even in its political days it was always effective in emergen-

cies. It will number probably from 3,400 to 3,700 before the Fair opens; and will be greatly strengthened by the new Bureau of Identification on the system of M. Bertillon, of Paris, which is an interesting feature of the preparations. This bureau will have the Bertillon measurements of most of the principal "crooks" and criminals of Europe and America; and the fact that their identification by this dreaded system is easy, will deter many from coming, so that it would not be strange if Chicago should become during the Fair less the resort of the criminal classes than it, or any great city, usually is.

A word now about the water-supply of the city, for the reason that more or less has been rather sensationally published upon the subject, both in England and America, in the way of warning to those intending to visit the Fair. The simple truth is that there will be no trouble with the water-supply next year, as there is none now; for Chicago has now and will have then what it has always had, except for a few brief intervals (which cannot now occur), the most favorable water-supply enjoyed by any of the great cities of the world. The difficulty is to explain how any hubbub has risen against water that is not only not bad, but is good and wholesome and delicious almost beyond comparison. Lake Michigan, which the city faces, is the source of supply, and is a great body of the freshest, clearest, coolest, and purest water that can be imagined. As a source of supply for a city it is ideal. The drainage of the city is, of course, not into the lake, but into the Chicago River, which is also the port of the city and leaves the lake port unused. The course of the river was long ago changed, and is not into but out of the lake, and through a canal to the Illinois, and so on to the Mississippi. Thus the drainage flows westward over and beyond the lake's watershed, leaving the lake itself as pure and clear as when it was an Indian highway.

Then, why is there any criticism? I fear it must be admitted that enough excitement was aroused by the contest over the location of the World's Fair to make criticism of Chicago rather enticing, so that rigid investigation, which might forestall it, isn't held to be obligatory. The starting-point of the story —which could easily have shown itself to be but a temporary accident, against whose effect a remedy was preparing and then almost completed—was a flood in the Chicago River. In this year of singular storms and downpours more than one flood had occurred; and when the flood is heavy enough the devices of engineering, pumping-works, and all are overcome and the current of the river is turned toward the lake. The river drains such a very small district that floods are not frequent and are of very short duration; and it is only the exceptional ones that can carry the river-stream very far beyond the shore of the lake. Now, the water-supply has been taken, since the city grew large, at a point two miles from the shore, considerably away from the direction of the river, and considered to be beyond the possible reach of the waters of a flood. But as it was proven that, under certain coincident conditions of wind and flood, the waters of the river could get that far, tunnels were undertaken *four* miles long, to unimpeachable distance and depth, and they have just been completed; so that the remedy was almost at hand when the criticism arose. The new drainage undertaking, which the city has just entered upon, involving a probable outlay of thirty millions of dollars, confirms the fitness of the present system, of which it is but an elaboration meant to anticipate the demands of a city of several millions of people. When that is finished even floods cannot affect the steady course of the river, but will themselves suffer capture and be sent harmlessly into the valley of the Mississippi. Meanwhile the new tunnels make the water-supply perfectly secure. Doubtless the World's Fair has hastened these tunnels, but they were begun before it was thought of. And it may be said generally that no city could be more careful at all times, or more enterprising or indifferent to cost, in the protection of its water-supply and the management of its drainage; and to this is doubtless due, in large measure, the remarkable healthfulness of the city.

Hauteville House, the Residence of Victor Hugo, on the Island of Guernsey.

CONVERSATIONS AND OPINIONS OF VICTOR HUGO.

FROM UNPUBLISHED PAPERS FOUND AT GUERNSEY.

By Octave Uzanne.

THE English weekly review, the *Athenæum*, published in April last the following curious information :—"Mr. Samuel Davey, archivist and expert in autographs, announces to us that he has acquired a *journal intime* of Victor Hugo, 'The Journal of Exile,' consisting of about two thousand pages of close writing, as well as a thousand letters addressed to the poet. These letters were contained in six stout packages of divers papers, which the son of Mr. Davey bought some years ago, and which seem to have been sold by the people of Hauteville House as so much waste paper. The journal commences in July, 1852, and goes to 1856. It is a minute relation of the conversations of Victor Hugo with his family, his friends, and distinguished visitors, that seems to have been written day by day. Victor Hugo must have reviewed this journal himself with care. With his own hand he has made corrections and additions. The correspondence extends over a period of nearly fifty years. It comprises letters of a great number of celebrated people—writers, artists, musicians, actors, politicians, and political refugees—from all parts of the globe."

This note, furnished by a literary review generally well informed, and of which the authority is very great in the United Kingdom, was enticing, and as I found myself in London at the moment when it appeared, I hastened instantly to the house of the expert and dealer in autographs, Mr. Samuel Davey, situated on Great Russell Street, immediately opposite the British Museum.

The worthy Mr. Davey, whom I now count among my friends, received me