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VIEWS OF THE WORLD'S FAIR AND MIDWAY PLAISANCE



Comprising 217 Rare Photographs OF THE MOST ATTRACTIVE SIGHTS, SCENES AND PEOPLE OF THE EXPOSITION.



PRICE 50 CENTS

CHICAGO.
W. B. CONKEY CO.
PUBLISHERS.
1894

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VIEWS OF.....

THE WORLD'S FAIR AND MIDWAY PLAISANCE

Comprising Rare Photographs of

THE MAIN EXPOSITION BUILDINGS
ENTRANCES,
FOREIGN, STATE AND TERRITORIAL BUILDINGS,
LAGOONS,
STATUARY,
THE MIDWAY PLAISANCE,

And many
Interesting, Instructive and Curious
Attractions of the
World's Columbian Exposition.

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"OF the making of books there is no end" was the wail of the Psalmist, and he would assuredly become still more earnest were he alive now and aware of the number of World's Fair publications issuing from the press. But time was required to make a book which should embrace all views of interest, should be a work of art, and with accompanying intelligent descriptions almost literally reproduce the Fair. Only of late has it been possible to secure the best photographs and to select most wisely from the thousands taken. Such a book, it is believed, has been produced in the present volume.

The illustrations speak for themselves as to their quality. Accompanying each is just what the reader wants, in a brief description telling what the illustration is and what it means. The views are not bound together carelessly but are arranged in groups, enabling convenient reference. The officials of the Exposition, the Court of Honor, the Administration Building, views about the Court of Honor and the Peristyle, the Columbian and Electric Fountains from different points, the Lagoons, the most curious outdoor attractions of the Fair, the Main Buildings with admirable views of Entrances and Interiors, the State Buildings, the Foreign Buildings, and the most interesting views of the Midway Plaisance appear in the order indicated. The arrangement is one of association of ideas as well as of locality. Nothing like the present book, showing graphically World's Fair as it was, has heretofore been given to the public, and the publishers rely for its popularity simply on its merits.

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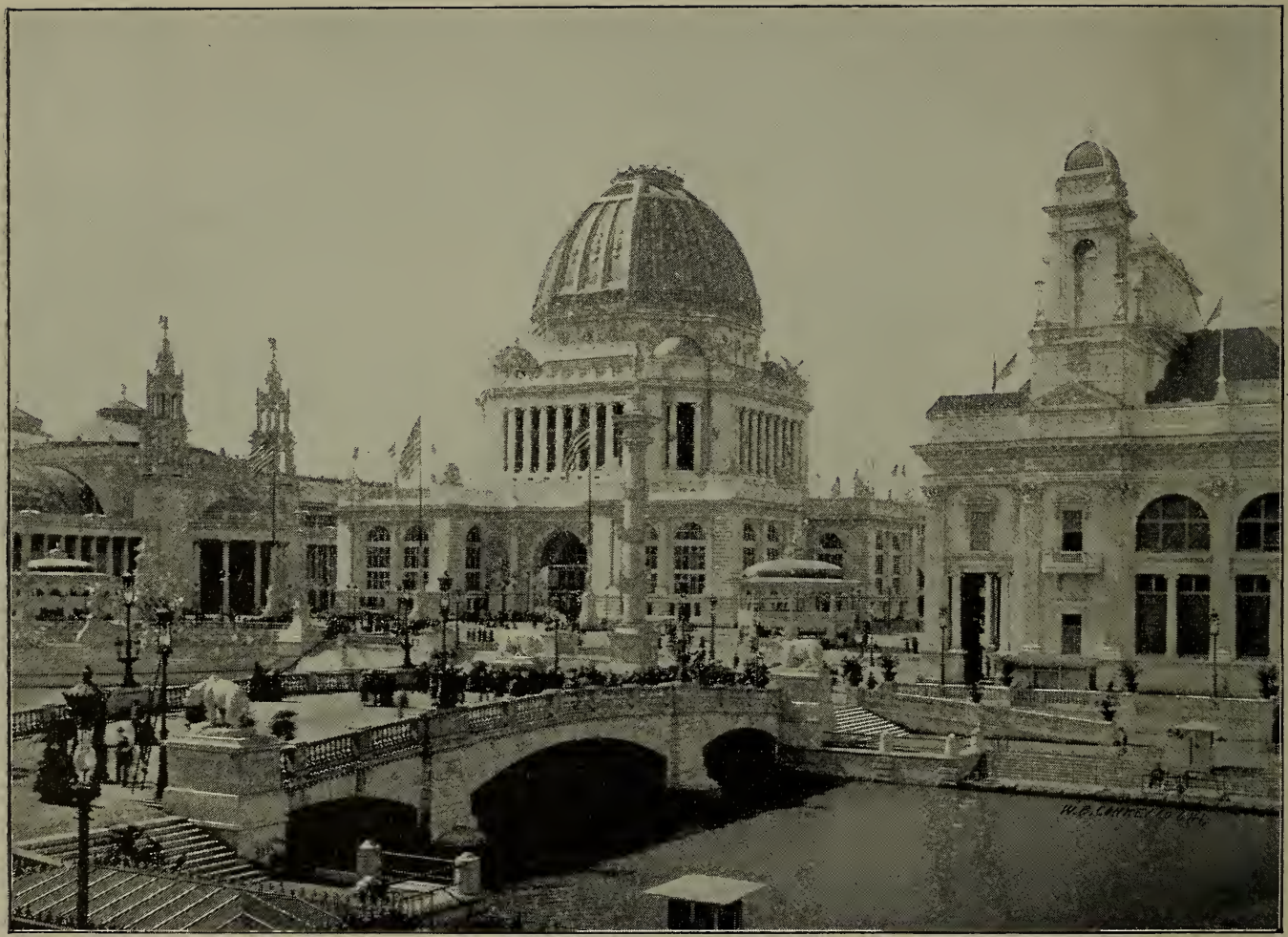
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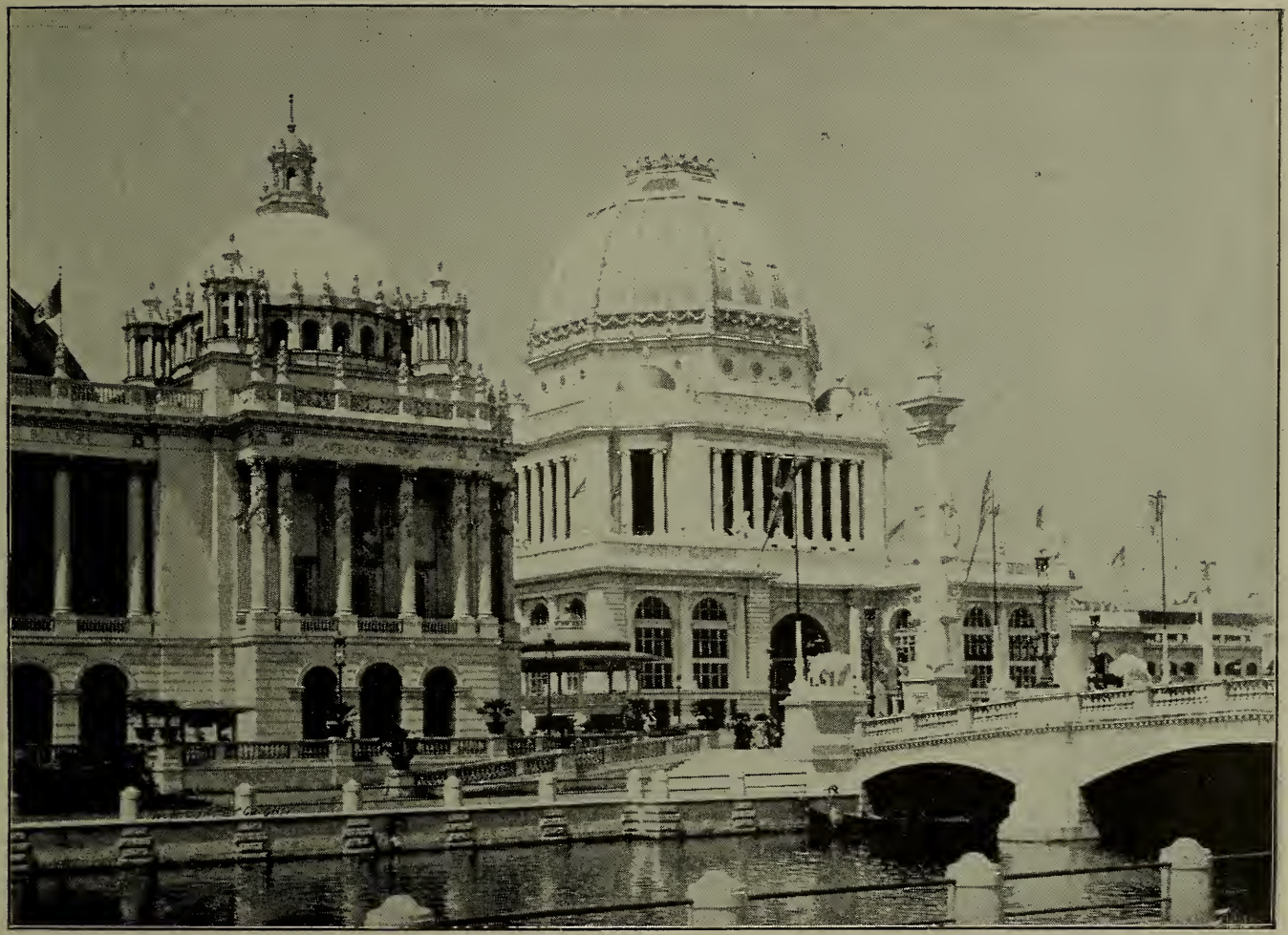
The Court of Honor by Moonlight, afforded by common consent the most charming scene the World's Fair could produce. The sky and water, the great white buildings, the flitting launches and gondolas, the floating lights and the flashing fountains combined to produce an impression which will remain lasting in the memories of millions of people.



Chicago Day.—Who has not heard of it? The seething mass of humanity, which left scarcely a square yard of unoccupied space in the vast area covered by the Exposition buildings and its grounds, was proof positive that not only Chicagoans, but the strangers within her gates wished to show by their presence their appreciation of Chicago's herculean task. Seven hundred and fifty-four thousand, two hundred and sixty-one visitors! No wonder the world stood aghast.



The Administration Building had a character about it so unmistakable that from whatever point a view was taken of it, or wherever it appeared it could always be recognized. Its east front was a favorite one to present, flanked by the Electricity Building on the right and Machinery Hall on the left.



From southeast over the Grand Plaza was one of the most imposing views to be had upon the Exposition grounds. From a point in this direction, as indicated in the illustration, were visible a portion of Machinery Hall on the left, a whole front of the Administration Building and part of the "Farmers' Bridge" on the right.



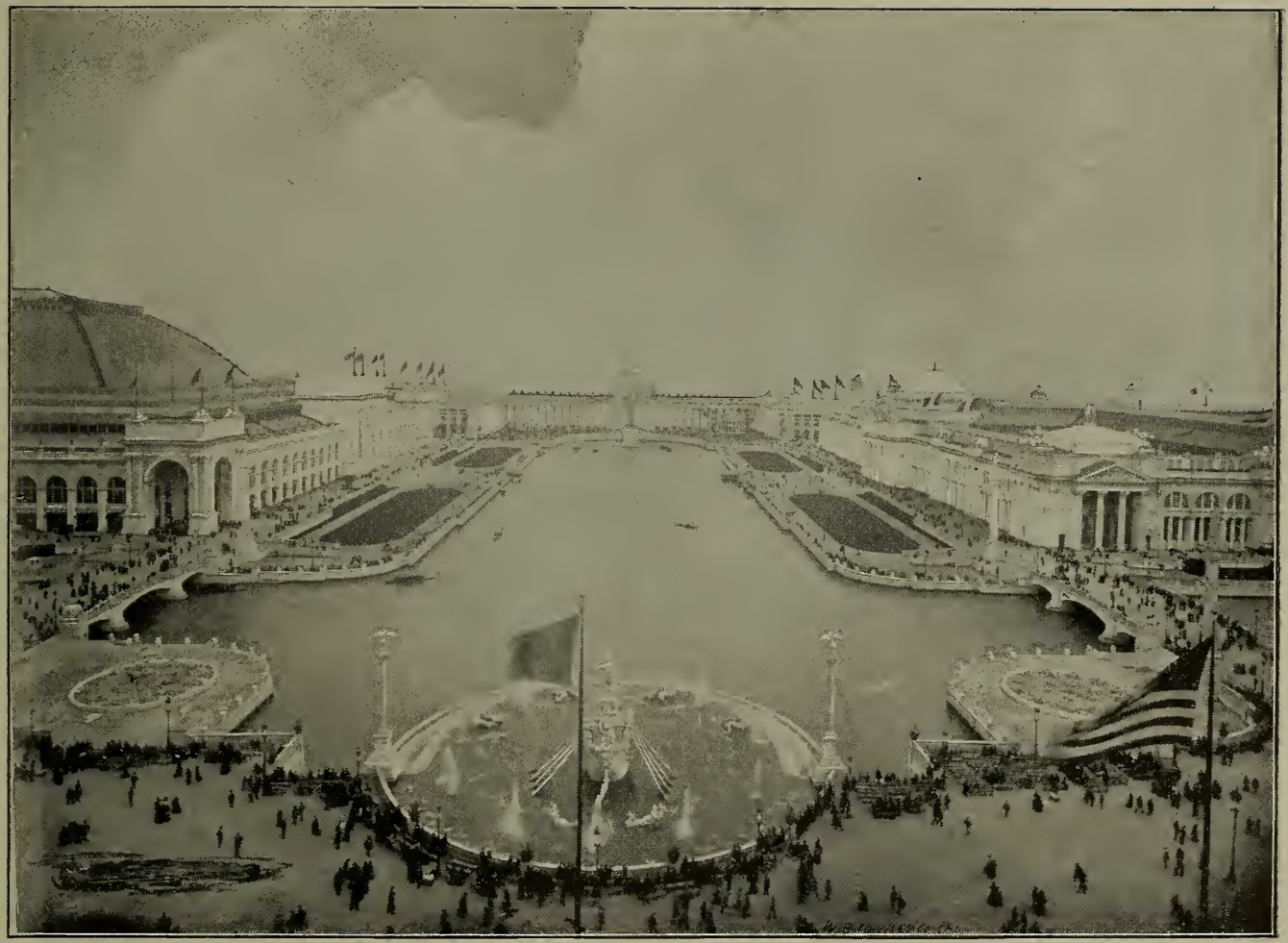
The Boy and Horse, as one of the striking statues adorning the Grand Basin was called, represented a youth standing shovel in hand beside a noble horse of the Norman breed. The horse is harnessed as if the pair were just going to the field or returning from it, the conception being spirited and most effective.



The Statue of Plenty, designed by the sculptor E. C. Potter, was duplicated among the adornments of the Grand Basin and was a most successful symbolic work. Plenty, a tall and graceful woman, stood beside a massive bull, her arm resting upon him and in her extended hand a stalk of ripened corn.



The Music Hall, Peristyle and Movable Sidewalk, viewed together from the roof of the Manufactures Building, afforded a picture of interest. The Movable Sidewalk on the pier extending far out into the lake was very popular during the warm days of the Fair, when the lake breeze in all its cooling force was especially sought for by the multitude



The Grand Basin, looking eastward, afforded one of the famous views of the Exposition. The beautiful sheet of water, the great white structures on each side reflecting in its depths, the fountains in the foreground and the Peristyle in the distance combined to make a picture to be borne in mind for all time.



The Grand Arch of the Peristyle supported what was known as the Columbus Quadriga, a group of figures representing the discoverer in a chariot drawn by four horses led by women. Heralds rode beside them. The attitude of the great navigator standing in the chariot was that of one who has succeeded, and the whole grouping was full of life and energy.



The Peristyle as viewed from the lake possessed charms for the beholder which could only be temporarily forgotten when the greater glory of this majestic production of the designer's art burst resplendent upon the vision upon entering the Court of Honor. In its stately grandeur, however, the Peristyle as seen from the lake was a sight always to be remembered.



The Agricultural Building never appeared to better advantage than when viewed from the south terrace of the Grand Basin. Here its principal facade with its richness of outlines, wealth of ornamentation, massive Corinthian pillars and statuary of heroic size created an impression which is indelibly impressed on the memory.



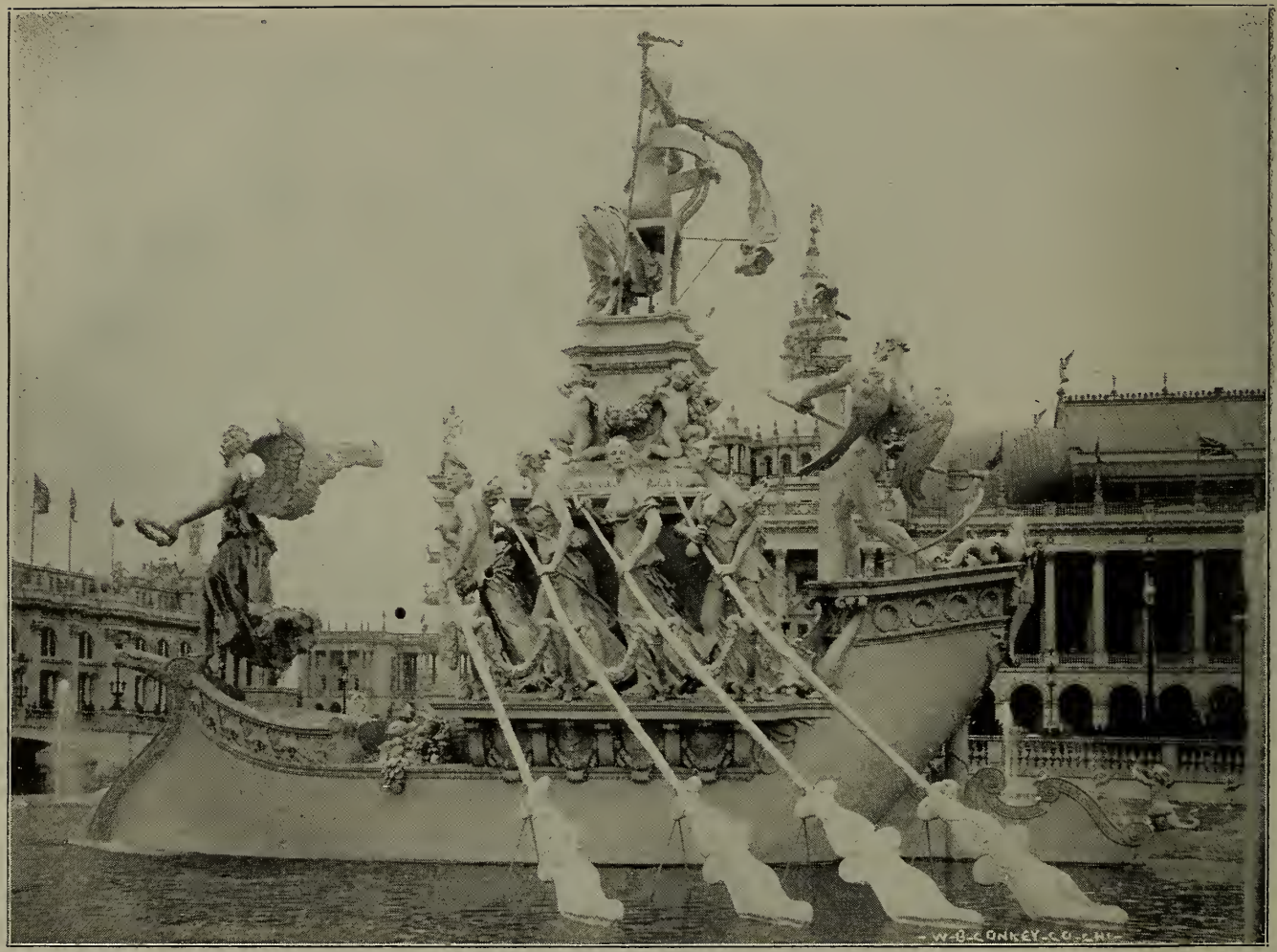
The "Farmers' Bridge" in the foreground was so named as nine out of ten of our country cousins crossed the South Canal here to enter the Agricultural Building at the northwest corner. This sketch presents another picturesque combination of many features which made the Court of Honor so attractive.



A Portion of the Court of Honor is here represented, showing the southwest corner entrance of Manufactures Building, with the bridge leading over the North Canal in the foreground. A statue of Neptune stands out boldly against the sky, and at its base is seen one of these refreshing bits of well-kept lawn in which the Park abounded.



A Rear View of the Columbia Fountain gives a view of Father Time using his scythe as a helm and holding firm the massive rudder beneath. Sea nymphs are disporting themselves in the water of the vessel's wake, tritons and dolphins are playing about, and sea-horses uprear themselves in the distance, drawing the barge with them in their progress.



A side view of the Columbia Fountain shows Columbia sitting aloft in a grand barge of state urged on by the sea-horses of commerce and by the rowers on either side, the Arts and Industries. The rowers which appear in this illustration are Agriculture, Science, Industry and Commerce. Fame blows her trumpet at the bow and Father Time is at the helm.



The Front of the Columbian Fountain, which could be seen closely only from a boat on the water of the Grand Basin, afforded one of the most effective views of that great piece of work. In the illustration a pair of the sea-horses, which draw the barge, are seen uprearing just over the fountain's cascade.



MacMonnies' Fountain stood at the head of the Grand Basin immediately in front of the Administration Building. Its right and left supports were the electric fountains, one of which is discernible in the left corner. In the near background is the east portion of Machinery Hall with the obelisk and colonnade in the distance.



The Electric Fountains had a never-failing charm for the host of visitors who nightly attended the Exposition. The one here given stood opposite the southeast corner of the Electricity Building. The bridge led over the North Canal to the Manufactures Building, which is seen on the left, and away in the distance can be seen the Music Hall and the ill-fated Peristyle.



The Monolith which stood at the end of the South Canal near the Southern Colonnade was an exact reproduction of the famous Cleopatra's Needle which was given to the United States by the Khedive of Egypt, and now stands in Central Park in New York. Lions guarded its base and the whole formed a graceful filling out of the scene at that point.



Standing under the shadow of the Colonnade and looking north to the far distant Illinois Building, there was spread before the observer's gaze a view so replete with charms as to hold spellbound the true lover of the beautiful. Here art proclaimed herself, and so true had she been to nature that nature's own handiwork seemed to pale before such magnificence.



The North and South Canals, with the intervening basin, were prolific in charms for the artist to reproduce. The one here given was taken from the landing stage on the east side of the Electricity Building. With a small portion of Manufactures Building on the left, there can be seen beneath the arches of the bridge the breadth of water in front of the fountains, with Machinery Hall and the Agricultural Building in the distance.



A south view of the Illinois Building from the colonnade of the Woman's Building is produced here with a most artistic effect. The sharpness of outline is softened down by the distance, while the shrubbery in front and the glimpse of the quiet waters of the lagoon give to the whole an Old World appearance



The South Canal, as was called the pretty sheet of water between the Agriculture Building and Machinery Hall, was not on the great highway for boats, and so lacked a little of the variety of the ponds and lagoons, but this deficiency, as the illustration shows, was well offset by its magnificent surroundings.



The Obelisk rose to a towering height at the termination of the South Canal near the Colonnade. On its base was the following appropriate inscription: "Four hundred years after the discovery of this continent by Christopher Columbus, the nations of the world unite on this spot to compare in friendly emulation their achievements in art, science, manufactures and agriculture."



The North Pond, as it was called in default of a better name, was the pretty sheet of water lying between the Art Palace and the Wooded Island. In the view above the Illinois Building appears on the left and the Art Palace on the right. The little platform extending over the water is where the competitive fly-casting was done.



A Look Northwest from the Northwest Corner of the Government Building gave a pretty view of the roadway skirting the lagoon and of the two bridges, one over the north inlet and the other over the lagoon, to the Wooded Island. The Fisheries and the Illinois State Buildings were here the most conspicuous structures.



The Wooded Island, viewed from the roof of the Manufactures Building, lay beneath the eyes in such a manner that all its features could be perceived. In the view given above, the south half of the Island is particularly well defined. The object lying beside the Island in the foreground is the float, whereon performances were sometimes given.



From the west front of the Agriculture Building standing beside one of the statues of Plenty, and looking northwest, the scene was most picturesque in a strictly artificial way. There was nothing of nature to the scene save the water of the canal in front, but the architectural effect was graceful in the extreme.



Proctor's Cowboy, next to the Indian by the same artist, was the most successful piece of statuary on the borders of the two lagoons. The figure of the cowboy was extremely spirited and forceful, but the horse was not so well done. It is said that this portion of the work was left to a pupil.



Proctor's Indian, which ornamented the shore of the lagoon near the Transportation Building, was, admittedly, one of the best pieces of sculptural work on the grounds. The attitude of the Indian shows him eagerly scanning the plain for a possible enemy. The chief Red Cloud served the artist as a model for the well-executed work.



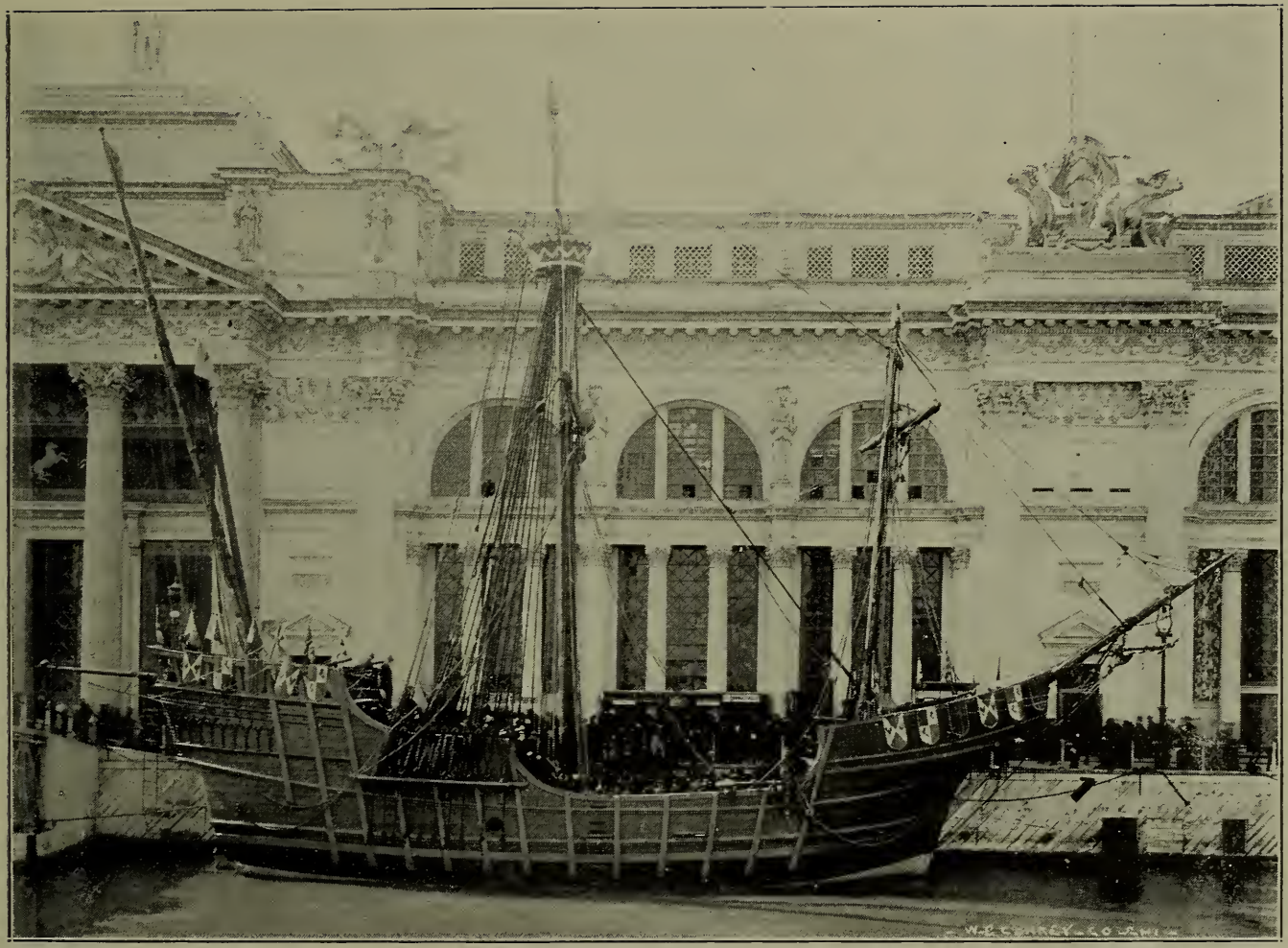
Carter Harrison Addressing a Vast Audience was one of the scenes of the day when the Viking Ship reached its destination and cast anchor in the harbor at the World's Fair grounds. The illustration, small as is the scale of portraiture, gives a faithful idea of the appearance of the famous mayor standing before a multitude.



The steamer Christopher Columbus, more popularly known as the "Whaleback," carried more people to and from the World's Fair grounds than any other vessel in the service. It was built on the plan lately coming into vogue on the great lakes, and by its appearance fully justified the title given its class of boats. It was a good-looking monster.



The Nina and Pinta, the two smaller vessels of the Columbus fleet, left Spain with the Santa Maria, but unlike her had to be towed over. They were modeled after the plans of the originals in which the discoverer made his perilous voyage. As they lay at the wharf, east of the Agricultural Building, they were never for a moment during the day without a crowd of visitors.



The Santa Maria, one of the three Columbus caravels, left Cadiz, Spain, in February, 1893, and crossing the ocean alone reached Chicago the following July. She was an exact reproduction of the flagship in which Columbus sailed to the New World. Her dimensions were as follows: Length at water line, seventy-one feet three inches; beam, twenty-five feet eight inches; depth of hold, twelve feet five inches. She carried a crew of fifty-two men.



The Viking Ship, built in Norway and making the ocean trip alone, was a reproduction of a ship a thousand years old, dug out of an ancient mound. The staunch vessel made the voyage with ease, repeating the journey of Leif Ericssen, who undoubtedly saw America long before the year 1492, though not profiting by the discovery.



The Yucatan Ruins made an interesting study for visitors to the Fair. These ruins from ancient cities whose history is lost, were cast in staff from molds secured by the United States consul to Yucatan, and indicated a higher stage of culture than now possessed by any people of the region where they exist. They are a puzzle to the student.



Curious aboriginal emblems were those known as Totem Poles, erected by the Indians of British Columbia to commemorate heroic deeds in the lives of the braves. They are grotesquely carved and vary in height according to the rank of the deceased. The natives are said to value these ancestral relics very highly.



The Penobscot Indians represented by four families made the Ethnographical ground north of the Anthropological Building their temporary home during the Exposition. Here in a thoroughly primitive style they whiled away the summer days and afforded a vast fund of entertainment and instruction to visitors who watched them at their domestic duties in their birch-bark wigwams or paddling their canoes on the South Pond.



The Windmill exhibit was an elaborate one. As many as a hundred makers of windmills in the United States had their manufactures displayed here. Mills abounded on every hand from the modest one for family use to the towering aermotor seen in the illustration. An interesting feature in the display was the old Dutch windmill seen to the left.



The Naval Observatory, Life Saving Station, Lighthouse Exhibit and Weather Bureau were all grouped near together on the lake front just south of the north inlet. In the illustration the structures devoted to the purposes named appear in the foreground. In the rear is the government encampment. Dimly in the far distance appears the Statue of the Republic.



The Statue of Germania, which stood near the stock barns, did not, because of its location, attract the attention it would have done nearer the center of the grounds. The statue had, however, a utilitarian value, since it was cast in cement and served to illustrate to what uses that substance properly constituted may be diverted.



The Government Encampment was always an object of curiosity to visitors to the Fair and was worthy the attention given it. Very nattily kept was the encampment, and the regular discipline of a military post was duly observed. The government occupied with its encampment and exhibits all the space between the Machinery Building and the north inlet.



The Manufactures Building, from the southwest corner of the Grand Basin, looked very much like a mountain richly sculptured and decorated about its base. The enormous expanse of domed roof was almost too great to suggest ordinary human construction. Its more distant features were rendered vague and uncertain, and the general bigness of the Exposition was fully emphasized.



The east side of Manufactures Building as viewed from Lake Michigan here shows when there is the stillness of a summer Sabbath, not even a gentle zephyr to create a ripple; the pennants hang listless on their staffs, the mighty monarch of the Exposition is reposing, and the little craft, the only thing that seems possessed of life in the scene, lies "as idle as a painted ship upon a painted ocean."



The Manufactures Building had four great entrances, one in the center of each facade. The one here shown is that on the west side and approached by the bridge over the North Canal from Electricity Building. Each entrance was designed after the manner of triumphal arches, the center one being forty feet wide and eighty feet high.



The United States Government Building was not counted a triumph of architecture as compared with the beautiful structures about it, but, viewed from many points, the great edifice was by no means unattractive. The view given here is from some point a little south of west and across that portion of the waterway known as the North Pond.



The South Canal Bridge connecting the plaza in front of the Administration Building, with the Manufactures Building was seldom without a throng upon it. From this point a fine view was afforded of the front of the Agriculture Building, the Grand Basin with its flitting boats making an artistic foreground to the charming scene.



The northwest corner of the Agriculture Building was the central point of its most impressive frontage, a view from the northwest including both the splendid facades of the successful structure. In the illustration given, there is added a pretty view of the famous "Farmers' Bridge" and of the southermost of the electric fountains.



The Main Entrance to the Agriculture Building, with its pure and graceful outlines, was not surpassed in beauty by any of the great portals. The view afforded above is an excellent one. The figure of Diana on the dome was the famous one by St. Gaudens, formerly surmounting the roof of Madison Square Garden, in New York City.

of Madison Square Garden, in New York City.



The Eastern Portal of Machinery Hall attracted artists and architects no less than the general public. Its noble classic columns, its graceful pediment with the group of Columbia and her attendants, Honor and Wealth, distributing their favors, its numerous other striking features combined to make it justly one of the architectural show-pieces of the Exposition.



Machinery Hall, viewed from the south front of the Manufactures Building, afforded a striking picture both of its rich facades appearing and a just idea being secured of its great dimensions. It was only from the northeast that such a view of this remarkable structure could be secured, while the distance indicated in the illustration was right for the purpose.



The Art Palace, viewed from any point possible, was a beautiful and imposing structure, in the opinion of many the most perfect product of architectural genius among the hundreds of fine buildings which made the White City. The view from the southeast, which appears above, was by no means the least attractive among those afforded from a distance.



The southern entrance to the Art Palace was a favorite spot for visitors to the World's Fair, not only because here was a convenient landing place for boats, but because the view to the south was one of great extent and beauty. The illustration gives an excellent idea of some of the details of architecture of this famous edifice.



The Horticultural Building, the great storehouse of Flora's treasures at the Exposition, when viewed from the Wooded Island, seemed faultless in its ornate beauty and architectural details. Its style was Venetian Renaissance, the order Ionic. The main entrance was formed by a highly ornamental vestibule, and rising majestically above it was the crystal dome one hundred and thirteen feet high and one hundred and eighty-seven feet in diameter.



The Horticulture Building, over the Wooded Island, afforded what was, in many respects, the most picturesque view in the World's Fair grounds. Here are taken in at one glance the maximum effects of beautiful sheets of water, charming landscape gardening and grand architectural effects. As a background to all is a partial view of the city outside.



The Fisheries Building, though of such form as to present nowhere a much extended front, was picturesque, looked at from any direction The Fisheries was an admitted triumph of architectural genius over material difficulties, and had the merit of being not only artistic, but of a form adapted perfectly to its practical uses.



The south front of the Fisheries Building became a familiar object viewed from the bridge over the north inlet, where scores of thousands were constantly passing and repassing. From here a better idea of the general exterior plan of the odd structure could be gained than from almost any other point, though the popular entrance was at the north side.



The Woman's Building viewed from a distance had the disadvantage that its unattractive skylight came into view, while the fineness of its detail work was to an extent lost, but from no point was it otherwise than an attractive object. It may have lacked force of expression, but was at least delicate and "womanly."



The Entrance to the Woman's Building was conceded to be one of the most graceful parts of that structure. The design, in accordance with the general tone of the architecture of the structure, was not elaborate, but the result produced was admirable. The classic columns above and the grouping on the well-proportioned pediment added to the effect.



The South Entrance of the Mines and Mining Building, like that on the north, was massive but richly embellished. Its frontage on the grand plaza made it a conspicuous object, and its architecture accordingly invited much criticism, deservedly favorable. The illustration here presented shows the details plainly.



The Mines Building from the north presented a most attractive frontage, the Wooded Island on the left, the placid waters of the West Lagoon as a foreground, and the walls bordering the roadway on the right combining to make a proper contrast for the picture. The equestrian statue shown in the view is Proctor's Indian.



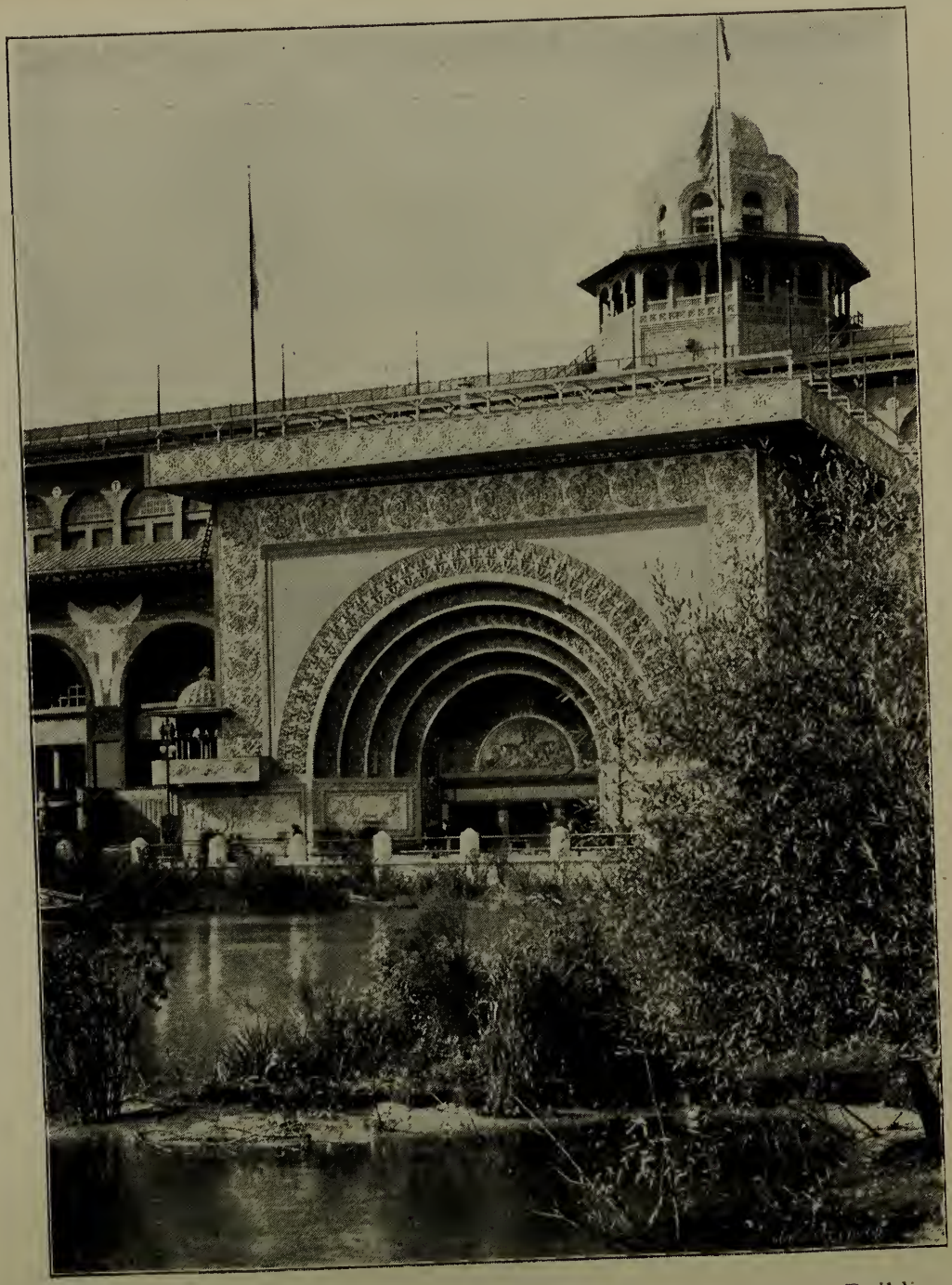
The Columbus Statue, in which he is represented as taking possession, in the name of his sovereigns, of the New World he has discovered and which stood at the east entrance of the Administration Building was, next to that of the Republic, the piece of statuary which drew more attention than any other on the grounds. It was an imposing object.



The Transportation Building, seen from an elevated point toward the northeast, appeared to advantage, there being no obstruction in this direction to the view of the eastern and northern facades. The famous "Golden Doorway" is shown conspicuously in the illustration, and the scene over the Wooded Island and quiet Lagoon is an extremely pretty one.



The Electricity Building from the northeast presented a fine appearance, the intervening east lagoon securing the required distance for effect and enabling an idea of the features of the north facade. A bridge over the south canal at the northeast corner of the structure afforded connection with the roadway west of the Manufactures Building.



The Golden Door, as the main entrance to the Transportation Building was called, was not a golden door at all, but was a combination of silver and sea green. Its quintuple arches, with their elaborate ornamentation, gave an idea of what effect can be produced by the oriental taste in art, in this case certainly one of richness and beauty



The Main Entrance to the Electricity Building was recognized as one of the finest among the many where architectural genius had exerted itself. Its salient features appear to advantage in the illustration here given, the beautiful columns, arch and pediments being brought out in detail. The statue appearing in the entrance was that of Franklin.



The Art Institute Building, situated on the lake front at the foot of Adams street, and near the heart of Chicago, was partly an outcome of the World's Fair, and was the scene of the many notable congresses which will assist to make the Exposition live in history. It is a magnificent structure in a chaste and imposing style of architecture.



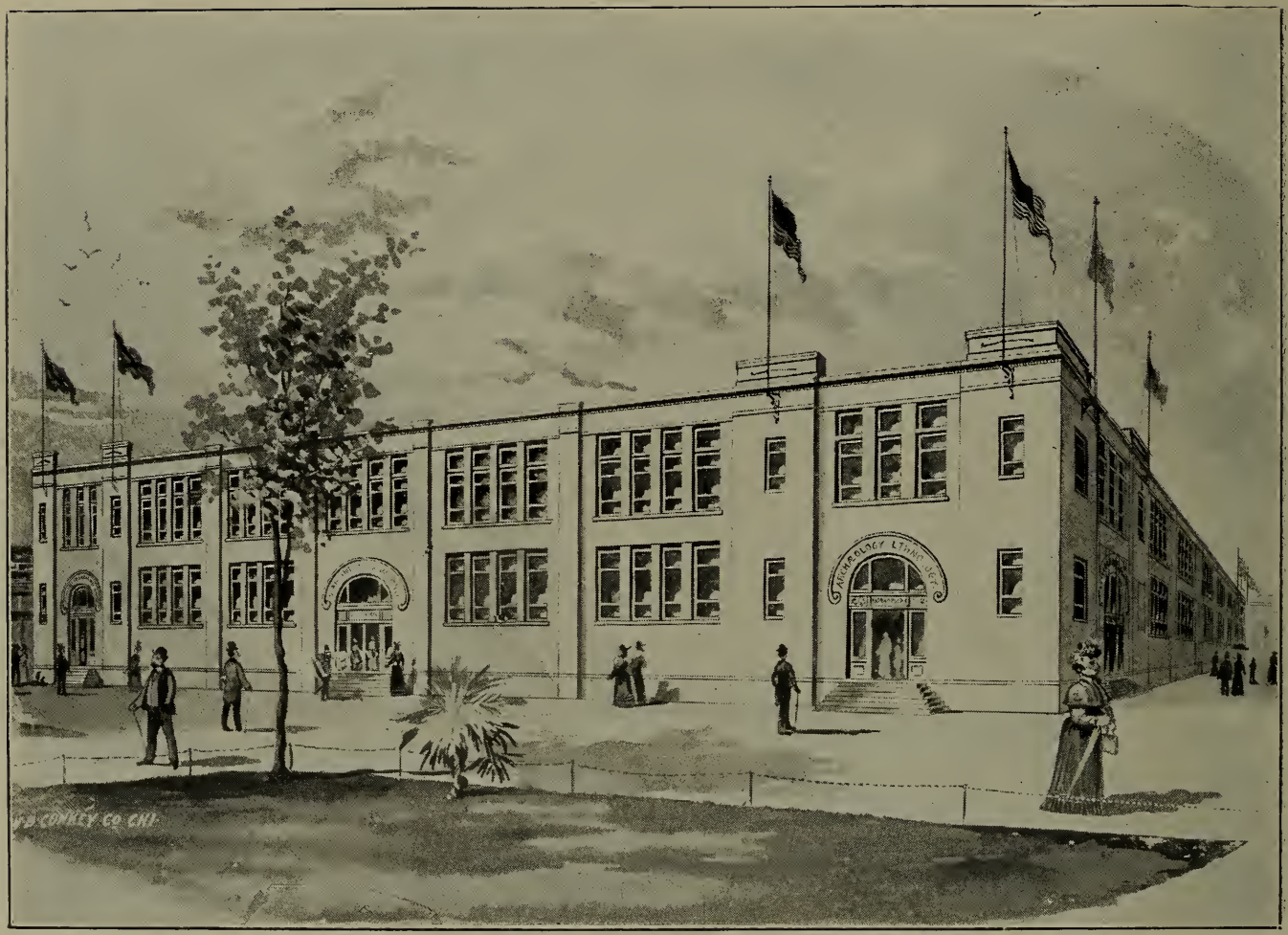
The Krupp and Shoe and Leather Buildings were close together in the southeastern part of the grounds, though exhibits more dissimilar could scarcely be imagined. The Shoe and Leather Building was not unpleasing, but unpretentious in style, while the Krupp structure was more self-assertive a solid building, with outlines which made it handsome.



The Convent of La Rabida, the place where Columbus received aid and shelter when wearied and discouraged in his efforts to organize an expedition, was thronged by thousands of sight seers. The building was an exact reproduction of the old convent and held the large collection of Columbian relics from all lands.



The Columbian Liberty Bell was a late arrival at the Exposition, but during its brief stay aroused a vast amount of interest. It was installed on the west side of the Administration Building on the plaza facing the Terminal Station. Many and various were the occasions during the Exposition that it proclaimed its mission of peace. It weighed thirteen thousand pounds, was seven feet four inches in diameter and seven feet high.



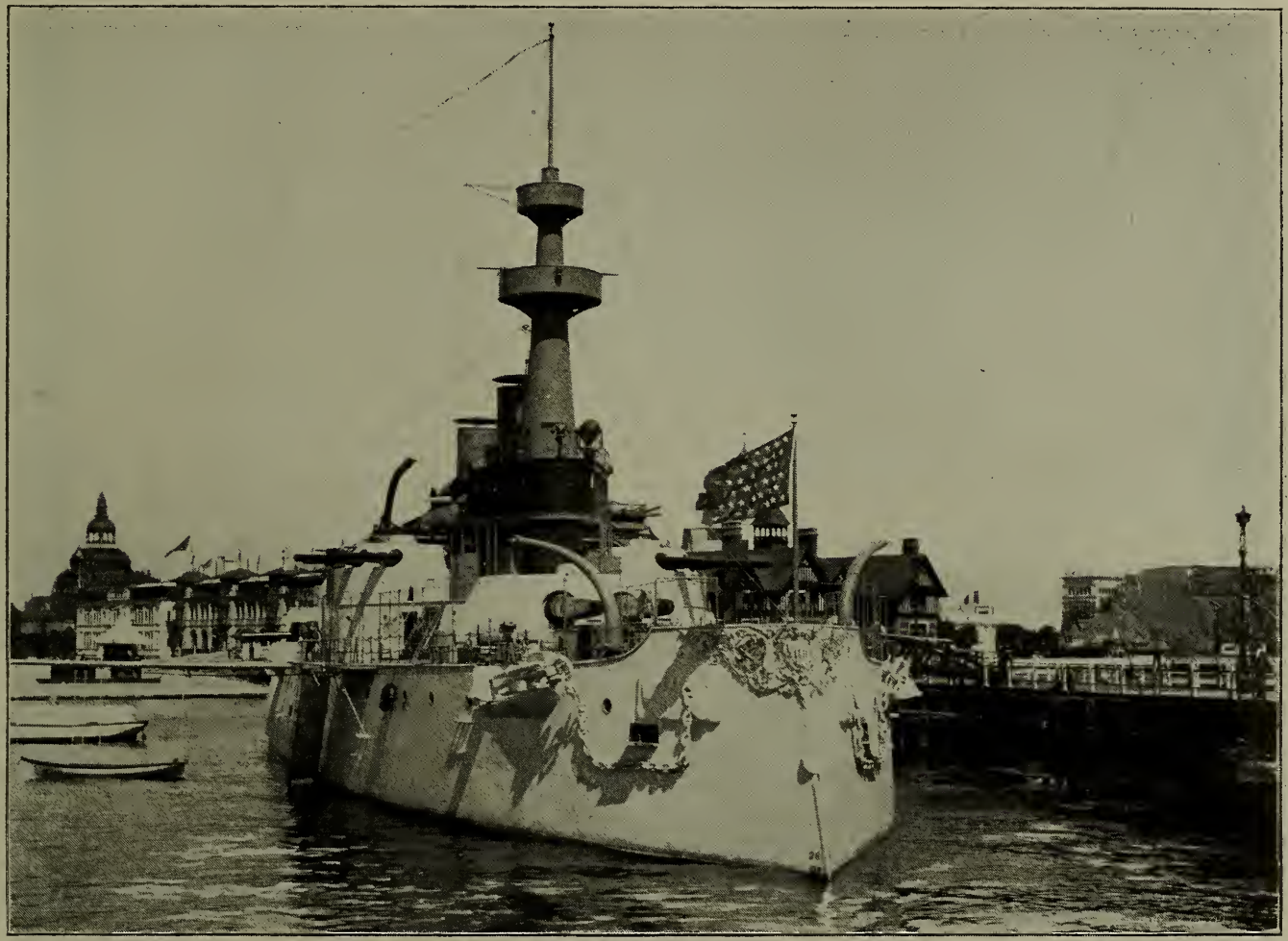
The Anthropological Building, which stood in the southeastern part of the grounds, was four hundred and fifty feet by two hundred and twenty-five feet in dimensions and contained a most remarkable collection of exhibits. Man and his works were here the subject, and, additionally, the relics of prehistoric ages were abundantly displayed. The showing was one of the greatest interest.



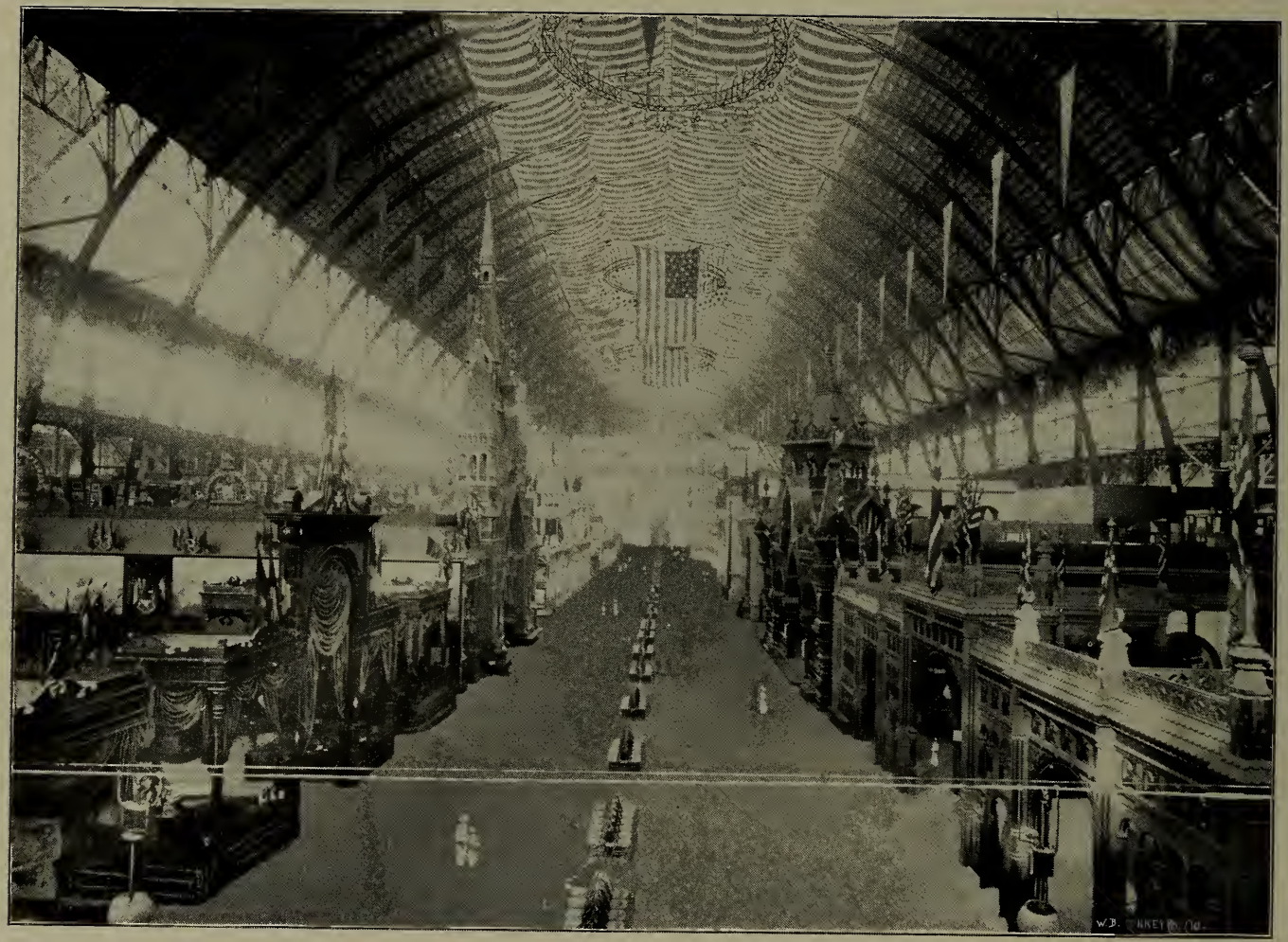
The Forestry Building, in its material and style of architecture, proclaimed distinctly its uses and purposes. It was built entirely of wood and joined with wooden pins, not a bit of metal being used about it. Its dimensions were five hundred and twenty-eight by two hundred and eight feet. Every pillar inside was a tree trunk. The display, all objects relating to forestry, was a magnificent one.



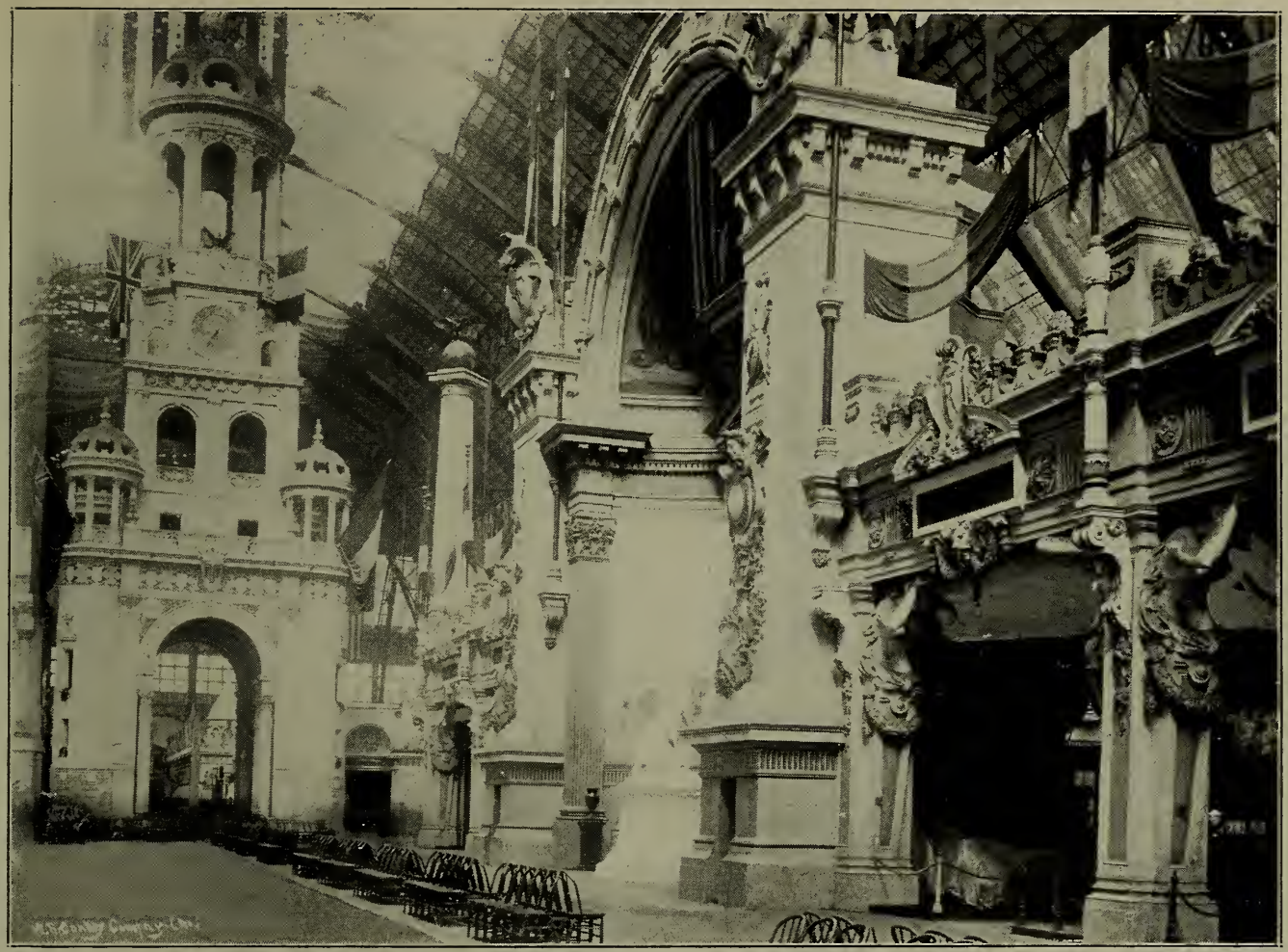
The Live Stock Pavilion, in the arena of which the parades of live stock and competitive displays were made, was an immense structure in the southern part of the grounds. The arena alone was four hundred feet in diameter, and the ascending tiers of seats about it could accommodate fifteen thousand people at one time.



The Battle-Ship Illinois, with its foundation of brick, and its upper works of wood and iron, is said to have been an inspiration of Commodore Meade, of the United States Navy. It was a reproduction in appearance of a genuine battle-ship, and was regularly equipped and manned, forming an instructive object lesson to people living inland.



Interior of Manufactures Building.—The greatest building in the world, the largest and most varied display of the world's manufactures ever gathered together under one roof, and one of the greatest architectural wonders of the universe; such, in brief, is a description of this colossal structure. The view here given is taken from the gallery looking down Columbia avenue from the south with the great clock in the distance.



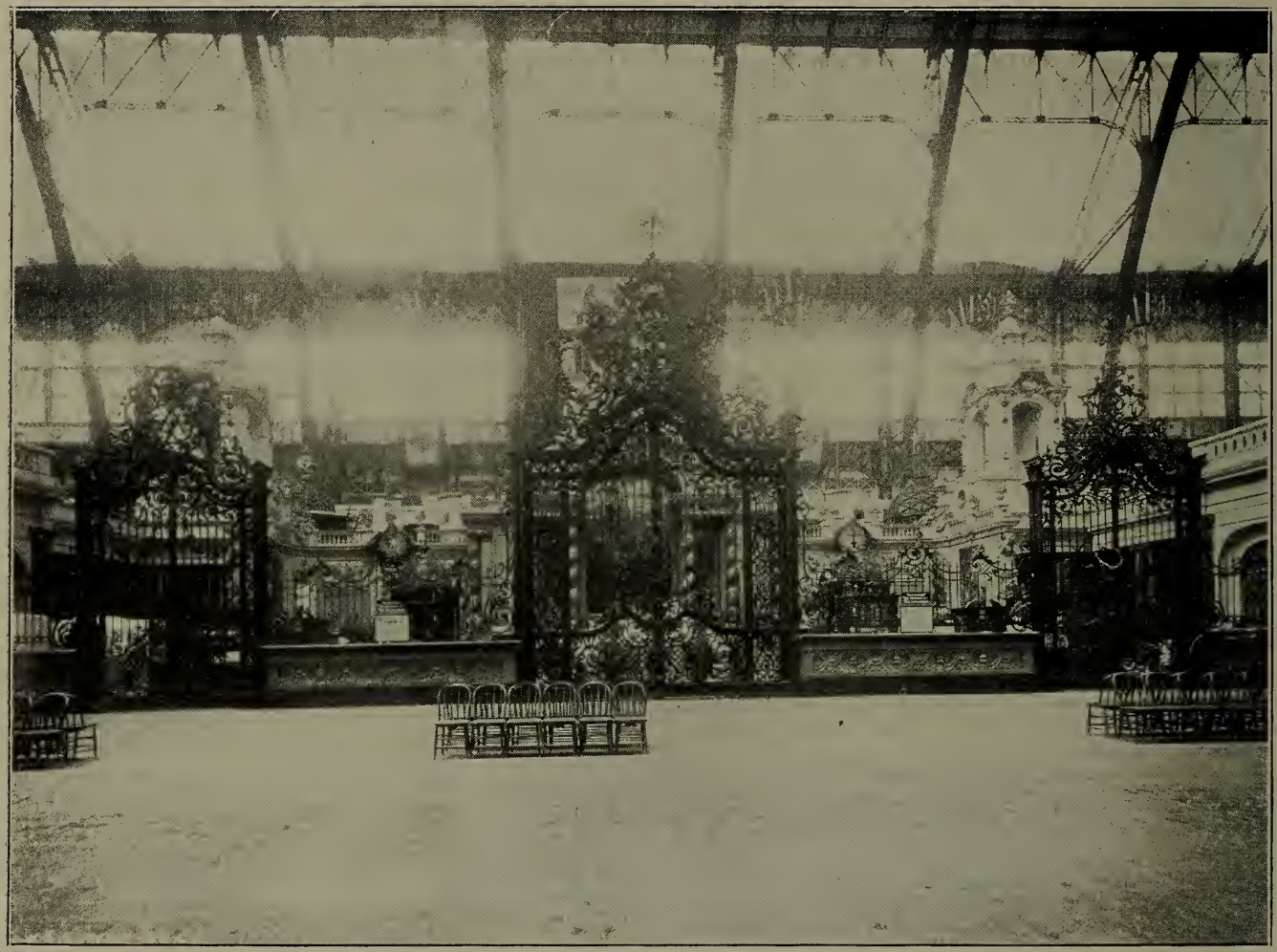
The French Department of the Manufactures and Liberal Arts Building, situated at one corner of the intersection of the two great avenues, was one of the striking features of the showing made in that enormous structure. The entrance, with its beautiful arch and decorative surroundings, commanded general admiration, and the interior fully justified the promise made.



The French Statue of the Republic, which was conspicuous in the entrance to the French section in the Manufactures Building, was an admitted work of the highest art. France was represented appealing to the world for the rights of man, the left hand holding a sword to possibly be used should moral force prove insufficient.



The Entrance to the French Section in the Manufactures Building was one of the most graceful of the imposing portals erected there. The arched and domed vestibule was a specimen of elaborate decoration, and the classic doorway supplemented the rich effect. The French statue of the Republic is shown on its pedestal beneath the arch.



The Iron Gates of the German section in the Manufactures and Liberal Arts Building were said to be the largest specimen of wrought iron work ever made, as they were certainly among the most beautiful. Their total length with the connecting fence was one hnndred and sixty-one feet. The central gates stood forty feet high and twenty-two wide, and weighed eighteen tons.



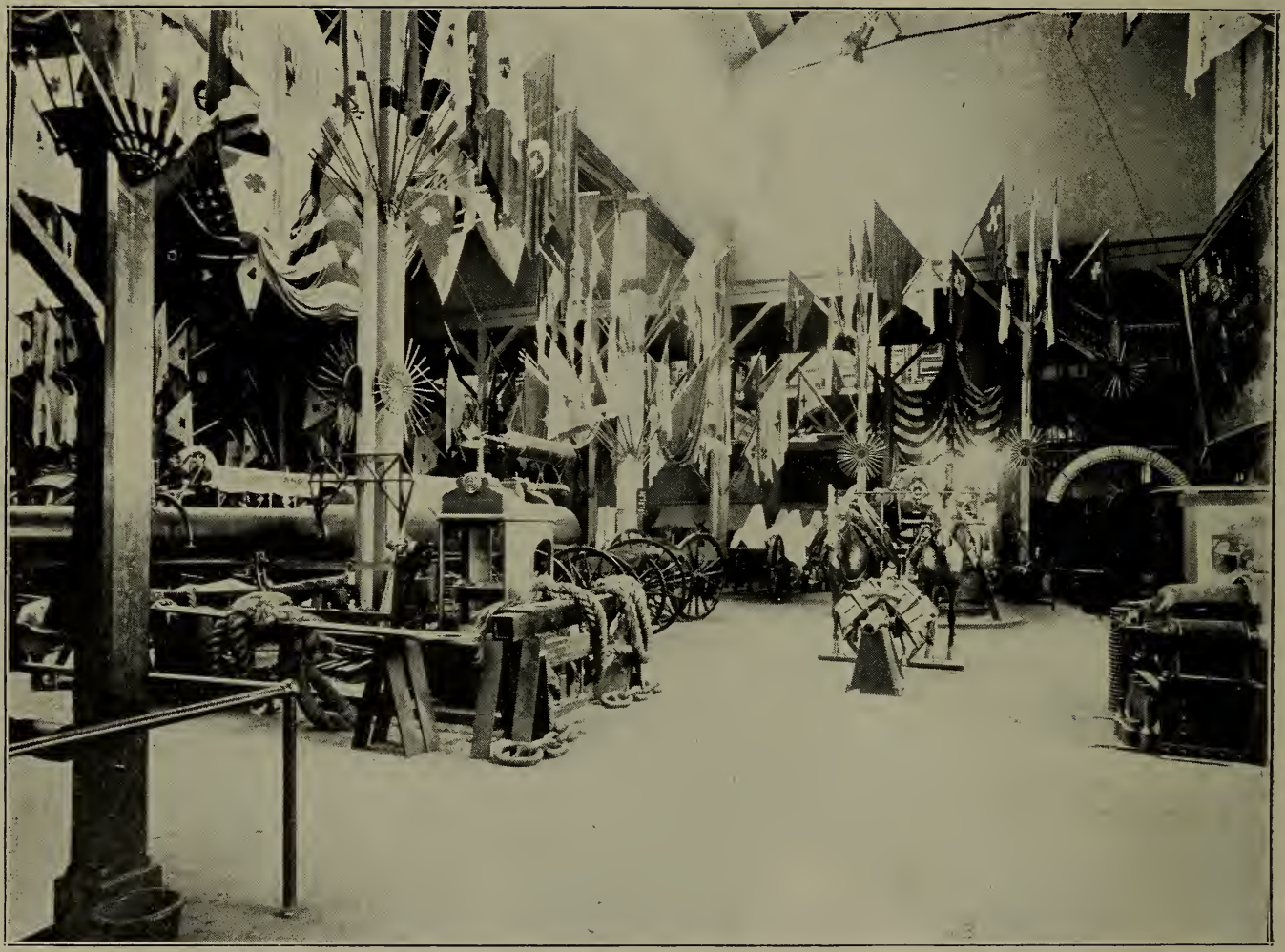
The Interior of the German Section, in the Manufactures Building, was such as not to disappoint expectations raised by a study of the wonderful wrought iron portals to the exhibit. The view here afforded is of the department where was made a showing of fine ceramic wares, the famous Royal Berlin Porcelain Vase showing in the further corner.



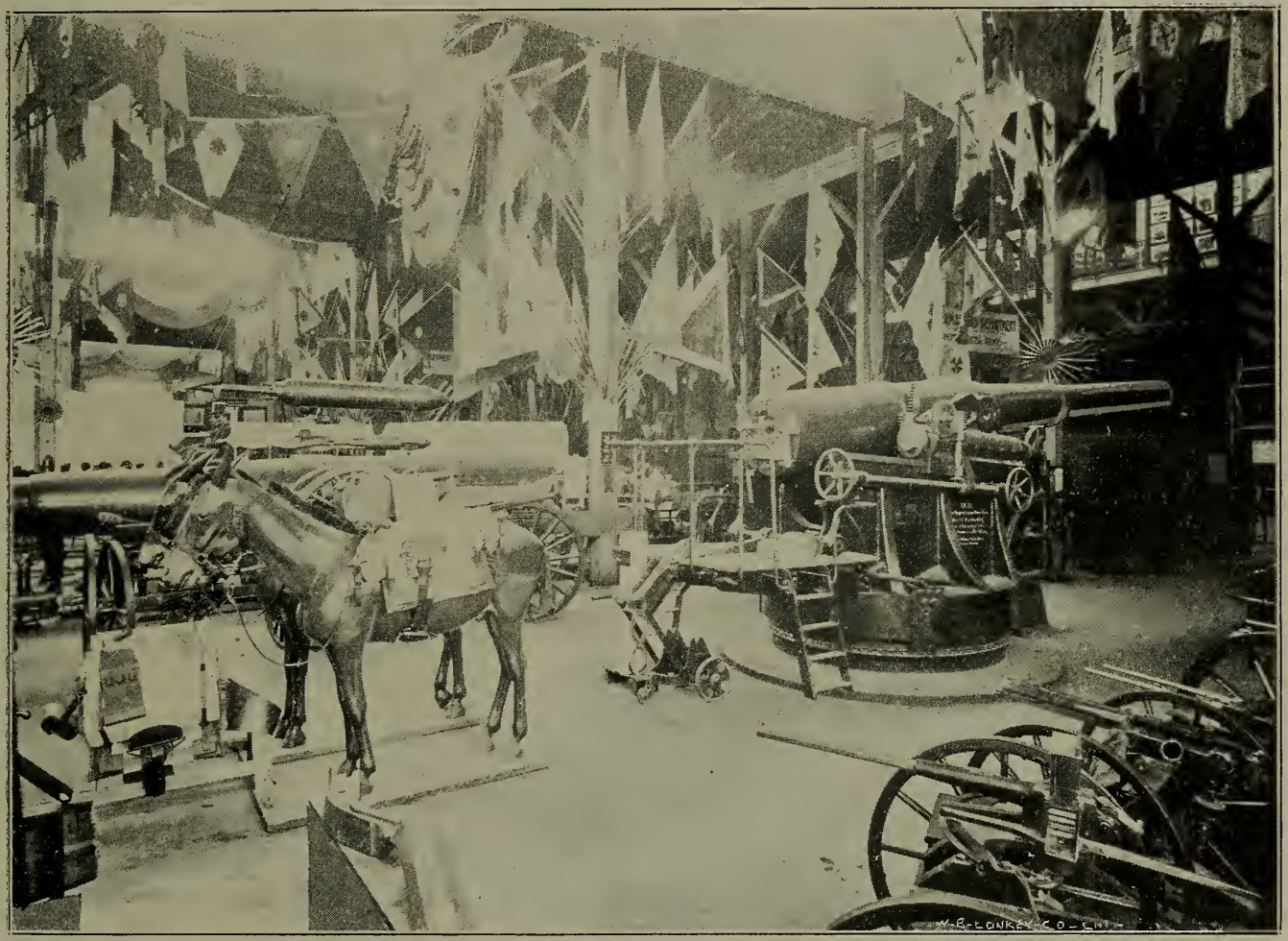
A Chinese Home View was given in the Chinese Village, or, rather, two of them, one representing a farmhouse, the other ā " house of royalty " inhabited by a Chinese lady and two children, a girl of over two years old and a baby boy. These exhibits were on the second floor of the Joss House.



The Chinese Joss House on Midway Plaisance contained a varied collection of the productions of the Mongolian race. It was not only large but meritorious. The illustration gives a portion of the second floor where the display of textile fabrics, pottery, bronze work, in the manufacture of which the Chinese undoubtedly excel, called forth general praise.



Colors Standards and Guidons were displayed in great profusion in the War Department exhibit in the Government Building and were arranged with artistic effect about the columns in that structure. The accompanying illustration shows, additionally, the arrangement of small arms and some of the appurtenances of the ordinance branch of the exhibit.



The Interior of the Government Building was a decided improvement on the exterior, the great resources of the various departments being called upon to aid in the display. A portion of that from the War Department is represented in the illustration, the great gun, the imitation army mules, and the torpedo cans illustrating the character of the display.



The Big Tree from California was installed in the center of the rotunda of the Government Building. It was a section thirty feet in length cut from Sequoia Gigantea, "General Noble," about twenty feet from its base. The tree was three hundred feet in height, its diameter at base twenty-six feet, and circumference eighty-one and a half feet.



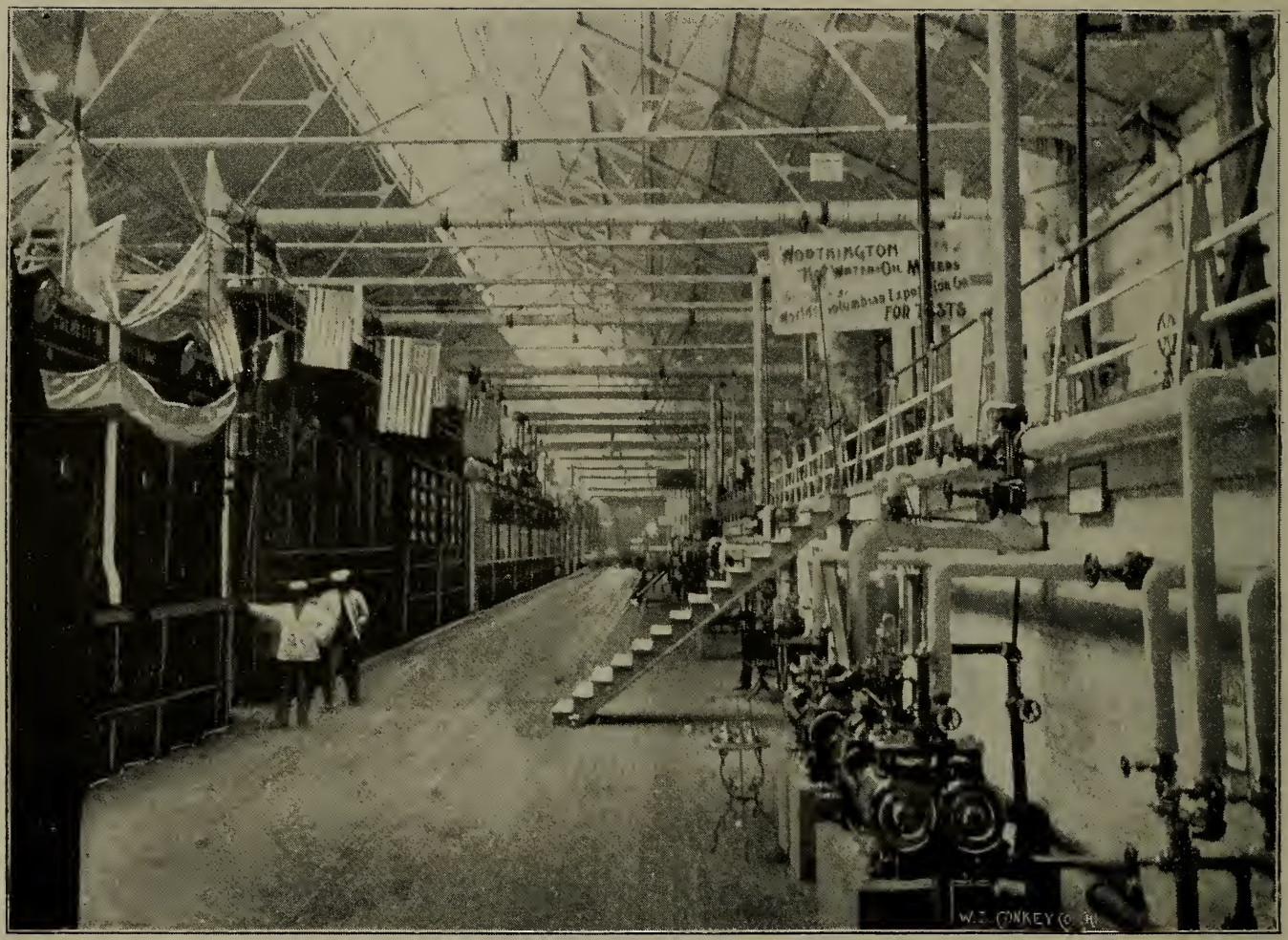
A Group of Californian Sea-lions was conspicuous in the exhibit of the Smithsonian Institution and National Museum in the Government Building. These with the neighboring exhibits of mammals, birds, insects, etc., formed a great object lesson for the student.



The Agricultural Building contained an exhibit from almost every foreign country represented at the World's Fair, several of them having their entire exhibits installed there. This view is taken from the northwest corner of the building, showing the Paraguay display in the foreground.



Machinery Hall was spanned by three arched trusses, and when denuded of its exhibits presented the appearance of three huge railroad train houses arranged side by side. The illustration gives a view of the nave which contained the British exhibits starting at the northeast corner, the German, New South Wales and several other foreign displays in the distance, and in the far perspective the dim outlines of the Annex.



The Boiler Room of Machinery Hall was a sight worth seeing for the student of modern industrial methods. Here was arranged the greatest battery of boilers in the world, the illustration showing its enormous length. No coal was used, the fuel supplied being entirely of kerosene oil. The soul of Watts would have been delighted with the spectacle.



The Souvenir Coin Exhibit was placed directly under the dome of the Administration Building and was a curious and attractive object of examination, the display of half dollars being greater than most people had ever seen before. The coins were built into the form of the United States treasury building at Washington, and were enclosed by a railing and always well guarded.



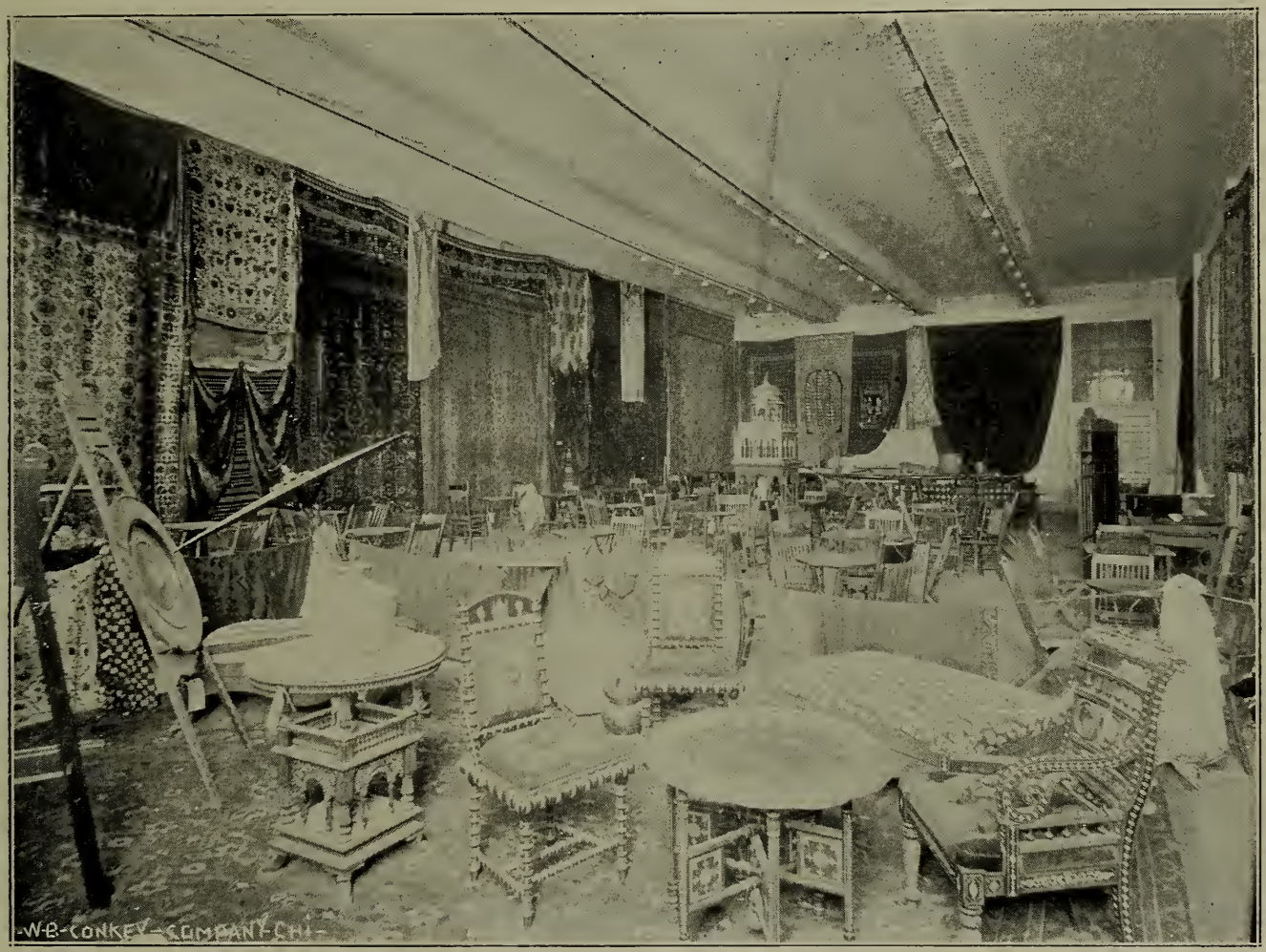
The Hunt Ball was one of the paintings in the Art Palace which commanded general admiration. It was brilliant in coloring and the faces and figures in the scene presented were most attractive. It represented an occasion of the popular English social function at its height and was full of life and piquancy.



In the Art Gallery the multitude always found what fascinated them, and the attendance at that building never flagged greatly, however unpleasant the day might be. The view presented above is a scene in the department of sculpture, where were shown so many noble works by the most famous artists, both American and foreign.



Under the Horticultural Dome a mountain of greenery afforded a striking illustration of what the landscape gardener can accomplish. This mountain was a great mass of palms, ferns and other plants which might flourish in the warm atmosphere provided, and in its interior was a grotto, which was largely visited by the multitude.



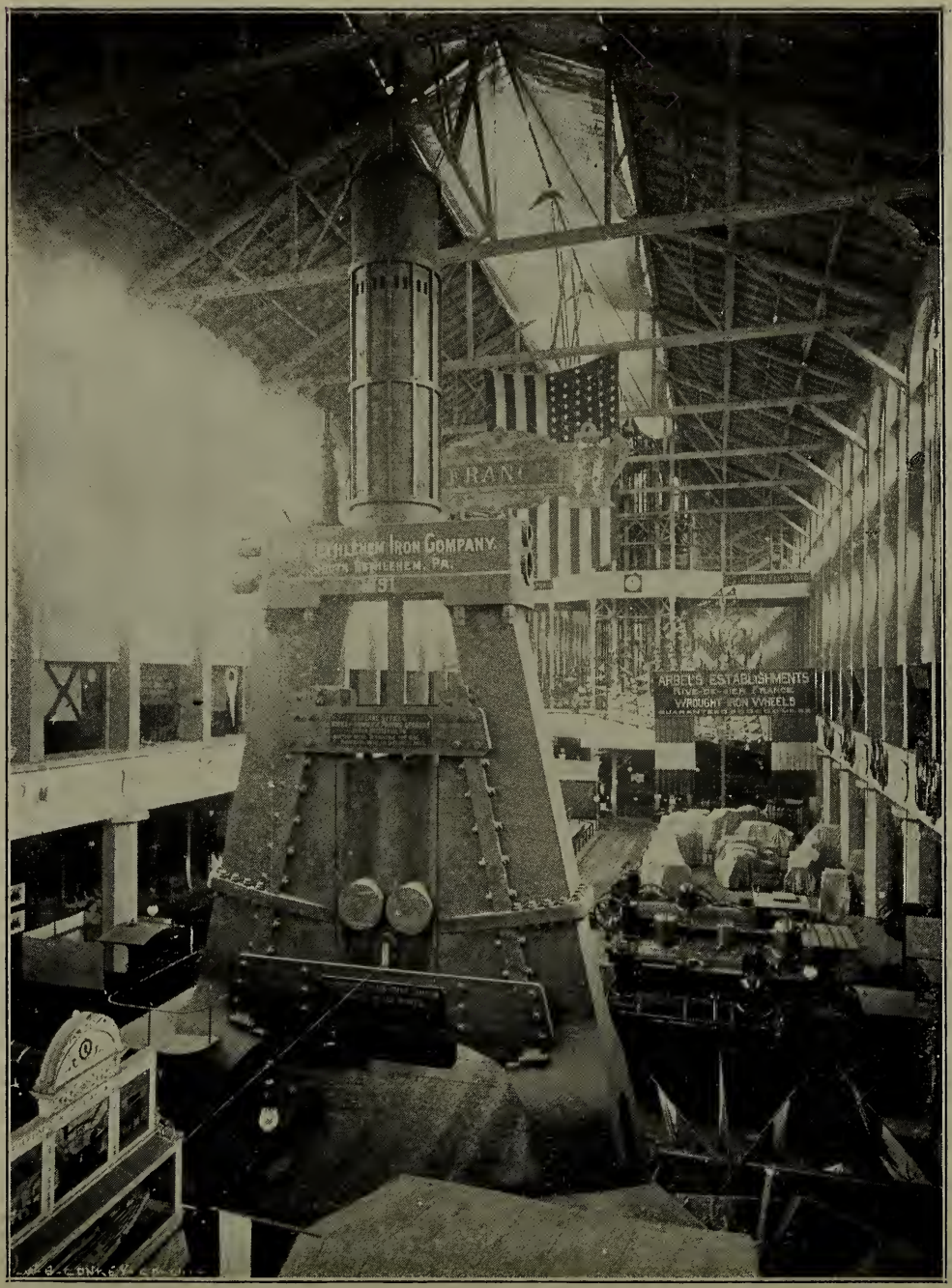
The East Indian Tea Room in the Woman's Building was a popular place of resort for the ladies and deserved the esteem in which it was held, both from the luxurious appointments and the quality of what was served. The furnishing was of the most luxurious character, all in the East Indian style.



The Interior of the Woman's Building made a pretty picture viewed from the gallery at either end. This building was well lighted from the great skylight over its central court, and objects were visible with exceptional distinctness. The illustration gives an admirable idea of the arrangement on the main floor and of the surrounding galleries.



Down an Alley of the Mines Building was afforded at any time an illustration of the vast mineral resources of this country especially, though other countries were by no means unrepresented. The view given shows building marbles and other stone on the right, while on the left are great coal pillars from the mines of different localities.



The Great Steam Hammer exhibited in the Transportation Building from the Steel Works at Bethlehem, Pennsylvania, was one of the monstrous objects of the Fair. The hammer of which the wooden model is shown in the accompanying illustration is the largest steam hammer in the world and is used upon the armor plates made for the United States battleships.



The " Bronze Vase," as it was familiarly termed, in the Belgian section of the Manufactures Building was always a center of attraction. Its massive proportions and artistic outlines never failed to draw the visitor to take a closer and more critical view of it. In the background is seen the beautiful lace exhibit of Mlle. Minne-Dansaert, of Brussels.



The Interior of the Electricity Building presented an appearance which would scarcely have been comprehended by visitors to any exposition of the past. Electricity as now applied had not much place a few years ago. In the illustration appears, the telegraph office in the foreground, the column up which colored lights flashed constantly standing just beyond.



Gladstone's Ax and cuts of big timber made an interesting exhibit in the center of the Forestry Building. The ax of the statesman was shown, properly attested, in a glass case. The greatest block of wood in the collection was half a disk of California Redwood, the tree being four hundred and seventy-five years old when Columbus landed in America.



The Arkansas Building, situated near the northwest corner, was in the French Rococo style of architecture and was erected at a cost of $15,000. The exterior was in plaster and ornamental staff work, and made an excellent effect. Around the interior rotunda were six rooms for exhibits of historic interest. Some of the interior decorations were especially striking.



The California Building was, next to that of Illinois, the largest state building on the grounds, occupying an area of four hundred and forty-five by one hundred and forty-four feet. Its cost was $75,000, and the style of the old Spanish missions of Southern California was followed in its architecture. A great exhibit of state products was made inside.



The Miner's Statue was one of the many special features in the great California Building, and was recognized generally as a work of real art. With his implements of labor in hand, the sturdy seeker of the gold stood pointing at the rock he was about to assail. The statue was full of force.



The Statue of California was, so to speak, the show-piece among the varied beautiful contributions from that great State. California was shown as a fair woman of luxuriant proportions, holding in one hand an olive branch, and in the other a furled and garlanded flag. The sumptuous and smiling character represented California well.



The Colorado Building was in the Spanish Renaissance style of architecture, and was erected at a cost of $35,000. The exterior was of staff of an ivory color. Two slender Spanish towers, ninety-eight feet in height, were noticeable features. The interior was well finished, a splendid onyx mantel being among the decorations. The building was used chiefly as a state headquarters.



The Connecticut Building was near the extreme northeast corner of the Fair Grounds, and was in the type of a fine Connecticut residence. Its exterior was weather-boarded and painted white, and it was finished completely in the old Colonial style. The cost of the building was $15,000 and it was used as offices for commissioners and a state headquarters.



The Delaware Building was constructed of native woods and materials altogether from the state and was erected at a cost of $8,000. It made a picturesque showing, and its interior, one room of which was fitted up in Colonial style, contained many objects of interest, one a figure in clay of the old Swedes church at Wilmington, built one hundred years ago.



The Florida Building was a novelty, being a reproduction of Old Fort Marion in St. Augustine, perhaps the oldest structure in America. Its erection was begun in 1620 and continued one hundred years. The interior was finished in native woods, and there was a fine exhibit of state products. The building cost $20,000.



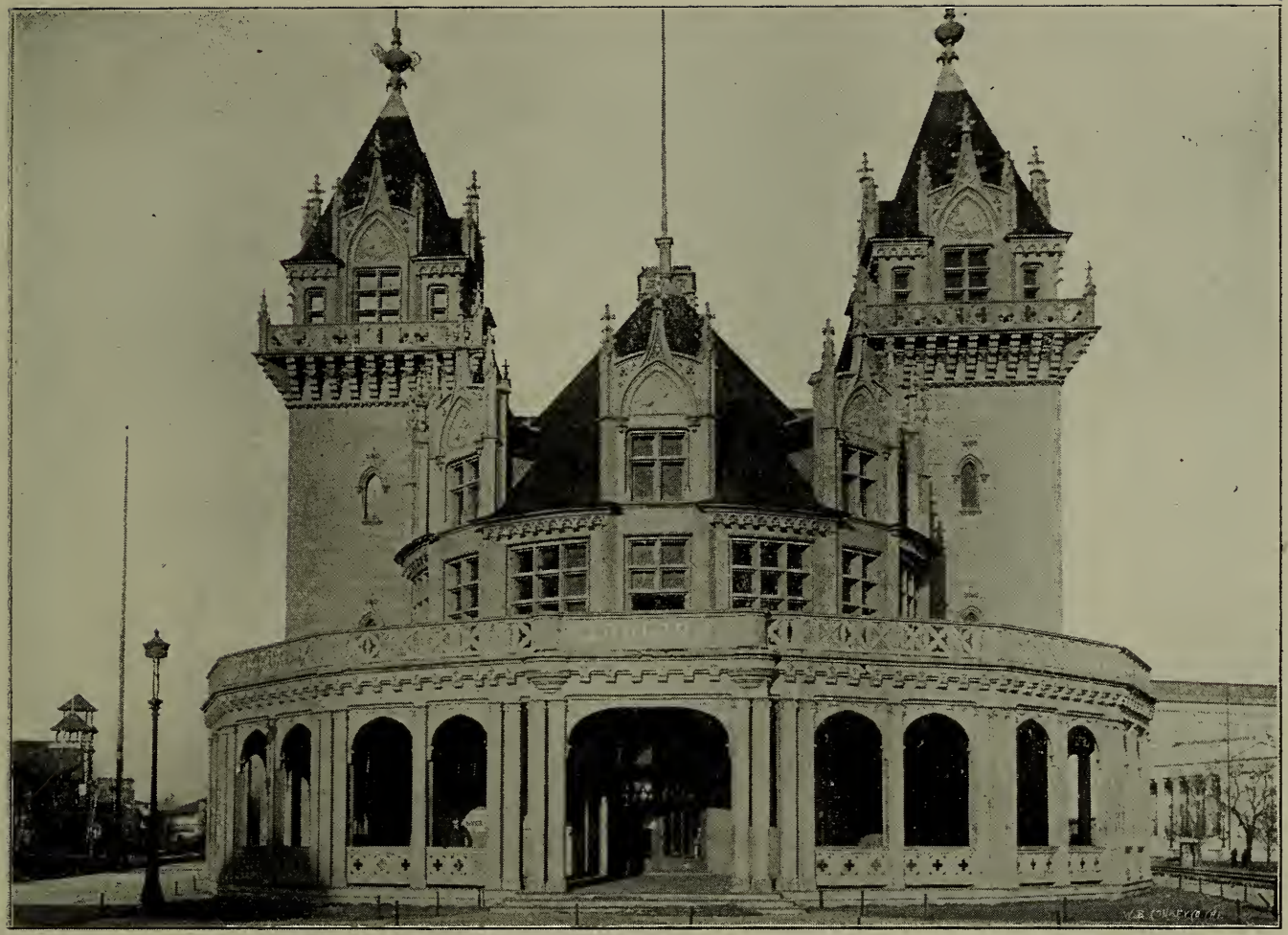
The Idaho Building was in the form of an elaborate Swiss Chalet, though the foundation was of basaltic rock, and the different stories were made of logs stained to give them the appearance of age. Mining and hunting scenes were represented in the interior. The building was sold, to be removed to England after the Fair.



The Illinois Building was, as might have been expected, the most expensive and imposing state building on the grounds, being erected at a cost of $250,000 and containing great numbers of exhibits. Its dimensions were four hundred and fifty feet by one hundred and sixty feet. Its great dome was one of the notable features of the exposition landscape.



The Grain Picture, which attracted so much attention in the Illinois State Building, was the work of Mr. Fursman, and represented an Illinois prairie farm of one hundred and sixty acres. The frame, curtain and the picture itself were all made of grain, corn husks, grasses and similar products of the farm. The perspective and effects of light and shade were all observed.



The Indiana Building was an attractive and comfortable structure built at a cost of about $65,000. It was in the French Gothic style, three stories in height, with a wide veranda and bearing two towers one hundred and fifty feet in height. It was headquarters for people from the state, making no feature of exhibits.



The Iowa Building was an enlargement and improvement of a stone structure existing in the park before the Fair and was one of the handsomest buildings on the grounds. It cost $35,000. Its interior decorations, done largely in corn and other grains after the style of the Sioux City corn palace, attracted general curiosity and admiration.



The Kansas Building occupied the extreme northwest corner of the grounds close to the Esquimau Village. The ground plan was irregular, but the general effect was good. The cost of the edifice was $25,000. The exhibit of state products was what might have been expected from a region with such abundant natural resources.



The Kentucky Building was in perfect southern Colonial style, a typical old Kentucky homestead. The fireplace in the great hall would admit logs eight feet long. The building was used as a headquarters and visiting place for Kentuckians, and was popular as well with people from everywhere. It cost $18,000.



The Louisiana Building was in imitation of the old-fashioned Creole houses of the state; was two stories in height, with a piazza to each story, and was finished in native woods. Upon the second floor was a large exhibition room containing valuable and curious relics. Here Creole women showed the Acadian manner of weaving.



The Maine Building was octagonal in form with an area of sixty-five feet square. The first story was of granite and the exterior of the remainder of the building in wood and staff. The interior finish was handsomely executed in hardwood. The second story projected one foot over the first. The cost was $20,000.



The Maryland Building was a particularly handsome structure having an exhibition hall and various offices and reception rooms. In the principal room were many interesting historical relics from the old state. The flat roofs of the balconies and the building offered opportunity for views and promenading which was much utilized.



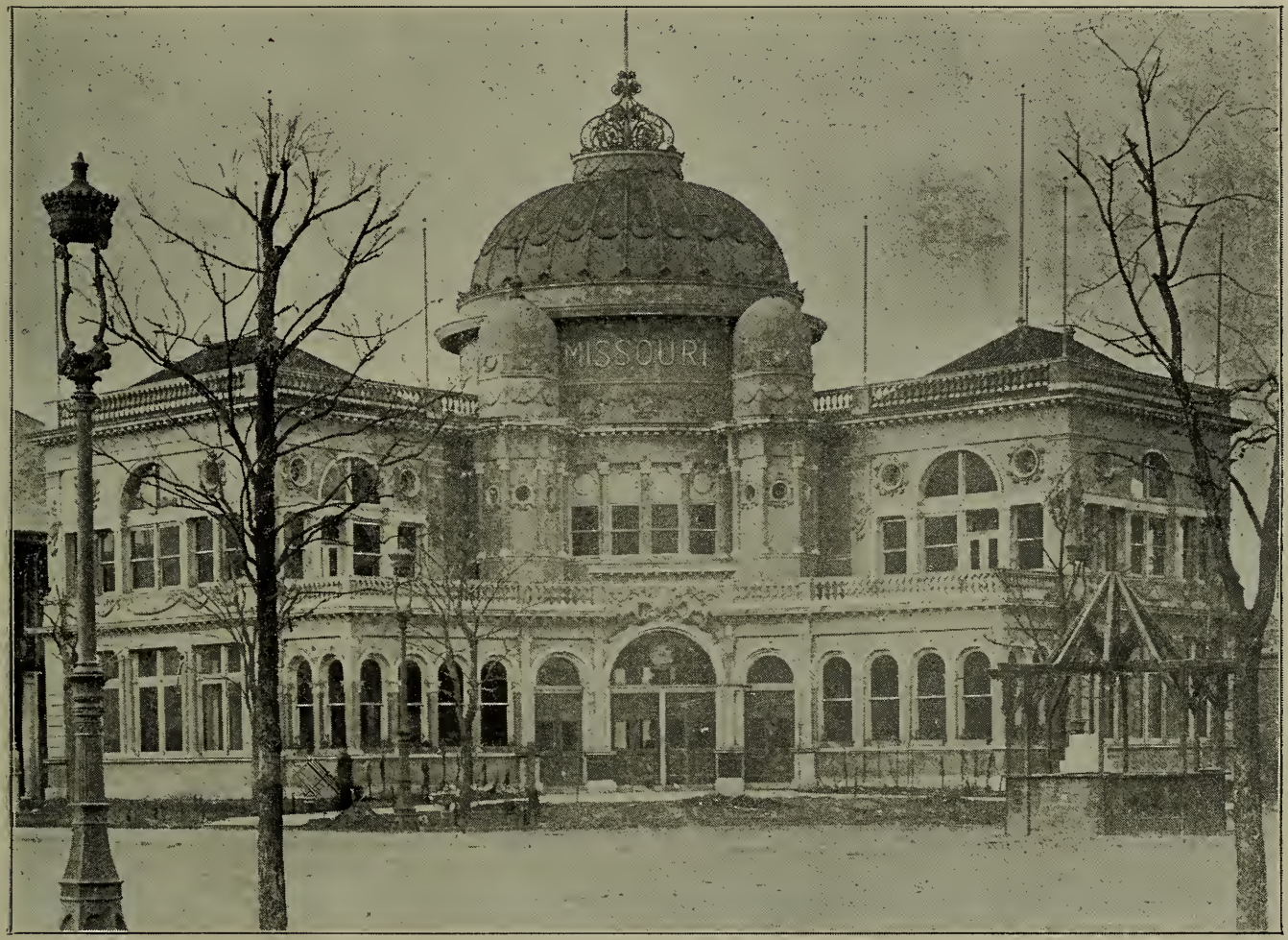
The Massachusetts Building was a reproduction of the famous John Hancock residence, so long a landmark in Boston. In front was a garden filled with old-fashioned flowers and shrubbery. The structure was a large one and elaborately finished, with parlors, reception rooms and offices at a cost of $50,000.



The Michigan Building, situated near the Fifty-seventh street entrance and rarely closed, was among the most popular state buildings on the grounds. It was a fine structure, costing about $50,000, and contained a remarkable collection of the fauna of the state, together with an exhibit of its resources. The showing of minerals and timber was especially great.



The Minnesota Building was designed in the Italian Renaissance style and was two stories in height, of wood covered with staff. A sculptured group at the entrance represented Minnehaha and Hiawatha. There were the usual exhibition hall, postoffice, and other offices. The interior walls were frescoed in various tints. The cost of the structure was $30,000.



The Missouri Building was of frame covered with staff and had an attractive front, the main entrance surmounted with a domed tower seventy feet in height. The building contained thirty-two rooms richly ornamented and furnished, Missouri manufacturers contributing largely to the decoration. The cost of the structure was $45,000.



The Montana Building was of the Romanesque style of architecture and but a single story in height and costing $16,000. It was surmounted by a glass dome twenty-two feet in diameter and thirty-eight feet high. Panels in pure sheet gold were among the decorations from this mining state. The figure of a gigantic elk appeared above the entrance.



The Nebraska Building was of the Corinthian order, sixty by one hundred feet in dimensions, and two stories in height. The exhibit hall was nearly sixty by seventy feet and contained a fine display of the state's products. There were the customary offices, reading, smoking, and reception rooms. The cost of the building was $20,000.



The New Hampshire Building was in imitation of a Swiss cottage, fifty-three by eighty-four feet, and two stories in height. The reception hall opened to the roof and was covered by a skylight. A state exhibit, a picture collection and a large state map were shown. The building cost $8,000.



The New Jersey Building was in imitation of that in which Washington made his headquarters at Morristown during the winter of 1779-80. The structure was utilized as a headquarters at the Fair for New Jersey people and their friends and for official purposes. It was chiefly of frame construction, though some staff was used. Its cost was $18,000.



The New York Building was a magnificent structure, costing $150,000, and in its style giving rather the idea of a luxurious Pompeiian residence. Its exterior was staff in imitation of marble and the decorations were rich and lavish. The interior was palatial in its arrangement and was the scene of many notable receptions.



The North Dakota Building was seventy by fifty feet in dimensions and had as its chief feature an assembly hall, with a broad fireplace at either end. There was a great showing of wheat, the state's chief product, and in other characteristics the exhibit made was one well illustrating the vast resources of the country.



The old Red River cart, located between the North Dakota and Kansas State buildings, caused the time-worn instruction "Keep off the grass" to be daily ignored. So lifelike was the old "Red Devon" ox, that old and young were tempted to study it and its primitive vehicle from every point of vantage. Before 1871 this means of transportation was in vogue west of the Missouri River.



The Ohio Soldiers' Monument was a prominent object on the east side of the Ohio State Building, which stood near the North Pond. The design was that of a massive pillar, upon which stood a female figure with outspread hands, as if half in benediction. About this pillar, at its base, stood full length statues of famous Ohio generals



The Ohio Building was one hundred by eighty feet in dimensions, and was in the Colonial style of the more imposing order. Much of the finishing material was from the state represented. The building was utilized simply for official and reception purposes and as a state headquarters. It cost $30,000.



The Pennsylvania Building was one rivaling New York in some of its features. Its front was an exact reproduction of Independence Hall, while the original Liberty Bell hung in its entrance. The roof was covered with American-made tin. A host of interesting relics were exhibited in the rooms. The cost of the structure was $60,000.



The Rhode Island Building was in the Grecian style, with columnar porticos on four sides. The columns were surmounted by an enriched Ionic entablature, and the building was finished with a roof balustrade. Entrance was had on every side. The structure was devoted, like most of the state buildings, to reception purposes. It cost $10,000.



The South Dakota Building was the first thing to attract attention after coming upon the grounds by the Fifty-seventh street entrance. The structure was frame, the exterior being covered with Yankton cement in imitation of stone work. The general effect of the edifice was admirable. Its cost was $15,000.



The Texas Building was rather in the Spanish style and stood in the midst of an area beautified by landscape gardening on such a scale as was possible. The assembly room in this building was fifty feet square. It cost $50,000, the money being raised by the Ladies' Auxiliary World's Fair Board of the state.



The Utah Building was a creditable one in all respects, its charming facade showing most advantageously among the state buildings about it. The structure was not expensive, costing but $10,000, but, by the taste exhibited, made amends for lack of greater size or more pretentious ornamentation.



The Vermont Building was one of the most unique upon the grounds, the two great shafts at its front, supporting allegorical figures, contributing largely to the effect produced. The Pompeiian style adapted gave opportunity for novelty in form as well as in coloring. This variation from the general type of building attracted much attention.



The Virginia Building was an exact representation of the Mount Vernon mansion on the Potomac, so familiar to hundreds of thousands of Americans. This resemblance was carried into the interior, the furnishing being made up largely of historic heirlooms. Among the relics was a copy of the original will of George Washington.



The Washington Building commanded universal attention, constructed, as it largely was, of the gigantic logs of fir brought from the Washington forests. Two base logs were each one hundred and twenty-seven feet long. A monster flagstaff, a single stick, two hundred and eight feet in height, stood in front of the building.



The West Virginia Building was in the Colonial style, representing a West Virginia residence, and was two stories in height, with a pitched roof. All the exposed material was produced in the state. The ceilings were of ornamental iron work, made in Wheeling. There were four large fireplaces, two on each floor. The building cost $20,000



The Wisconsin Building was a substantial and handsome structure, lying between those of Indiana and Michigan. The beautiful brown stone, the brick and the hardwood used all came from Wisconsin. A stained glass window in the west front which attracted much attention was presented by the city of West Superior. The building cost $30,000.



The Joint Territorial Building was erected by the territories of Arizona, New Mexico and Oklahoma, and was two stories in height, with a frontage of ninety feet. The main structure was divided into three departments, one for each territory, with apartments for the commissioners. The joint arrangement proved an excellent one.



The Canadian Building, which was situated nearly opposite the British Building, on the lake front roadway, was a rather handsome wooden structure occupied by various representatives of the Dominion government. It contained a number of special exhibits from the provinces, some of them of a curious and attractive character. Its cost was $30,000.



The French Building, called the French Pavilion, was situated near the lake and was a reproduction in form of the Apollo Hall of the castle of Versailles. It cost $100,000 and presented a most striking appearance. A colonnade and court of graceful design were attractive features. The interior contained many objects of historical interest to Americans, among them relics of the War of Independence.



The French Pavilion was one of the sights of the Exposition. The great Republic, ever lavish and generous in its undertakings, stinted nothing to enable her to shine in 1893 with deserved honor in the land of her sister Republic. The pavilion was full of interesting relics within, and in the court-yard was the "cool grot and mossy dell," depicted above.



A Group of German Statuary, which stood just to the north of the German Building on the lake front, was one of the handsome surroundings of that remarkably handsome structure. The character of the figures and the general design is well shown in the illustration against the pretty wooded background.



The German Government Building was, in many respects, the most striking of its class on the grounds. It cost a quarter of a million dollars and was a magnificent specimen of typical German architecture. It excelled not only in architectural style, but in its profuse and beautiful decoration and elaborate coloring. It was a credit to the German empire.



"Victoria House," as it was called, the headquarters of Great Britain at the Fair, was a picturesque and expensive structure on the lake front, near the famous battle-ship. It was built in the style of the half-timber houses of the time of Henry VIII. It was beautifully decorated and furnished and devoted chiefly to official uses.



The Japanese buildings were the only structures of note on the Wooded Island and consisted of three parts connected. The style was that of an ancient Japanese temple and the buildings were illustrative in design of the methods prevailing at different periods in Japanese history. The effect of the whole was most picturesque and pleasing.



The Swedish Government Building was one of the most notable on the grounds. It was in imitation of the style of churches and gentlemen's country houses in Sweden in the sixteenth and seventeenth centuries, and was built in Sweden and then taken apart and shipped to be re-erected here. The cost of the edifice was something over $40,000



The Norwegian Building was modeled after the old Stavkirke, a Norse style of architecture dating back to the twelfth century. It was a novel cross-gabled edifice, like that of Sweden built abroad and transported to America. All its material and workmanship were strictly Norwegian. The gables were oddly ornamented, like the Viking ships, with dragon



The Spanish Building was an imposing edifice in imitation of a portion of the famous silk exchange at Valencia. It was occupied by the Royal Commission, and among the exhibits it contained were many interesting relics of Columbus. It had a frontage of eighty-four feet and a depth of ninety-five feet. Its tower was sixty-five feet in height.



The Eskimo in their Kyacks afforded a never-failing object of curiosity to those who visited their not remarkably prepossessing village in the northwestern part of the grounds. Those shown in the illustration seem to be taking part in one of the parades on the lagoons, as the scenery indicates that they are away from home.



Looking from the Ferris Wheel a little north of east, one frontage of the Plaisance appeared picturesquely in the immediate foreground, while in the distance was a pretty view of a portion of the Fair proper. In the illustration the Woman's Building, the Illinois Building and the Art Palace are all distinctly recognizable.



A view of Midway Plaisance from any point was certain to be full of variety. It could not be charged against that droll village of nations that its appearance had the fault of sameness. The scene shown in the illustration is from a point just west of one of the viaducts and toward the Fair proper.



The Ferris Wheel, the most conspicuous of the Exposition, the domes of some of the great buildings possibly excepted, was a most successful engineering venture. The wheel was two hundred and fifty feet in diameter, weighed twenty-seven hundred tons, cost $400,000 and could carry fourteen hundred people at a single trip. There were thirty-six of the carriages, or cars.



The South Sea Islanders attracted a great deal of attention. The men from the Island of Samoa were noticeable for their fine physique, noble bearing and far from ill-favored looks. The women created an equal amount of interest, the originals of the two girls above being typical Samoan beauties and considered by those who should know, faultlessly perfect in form.



The Chinese Café was well patronized, there being a natural desire to learn how real Chinese tea, served in Chinese style, would taste and what would be the degree of enjoyment to a Caucasian in eating real Chinese dishes. The Chinese Village included, also, a Joss House and theatre, which, like the café, had a constant patronage from the curious.



The World's Congress of Beauty was, as can be imagined, a congress of women. Between forty and fifty representatives of different nationalities, all of them types of loveliness, were gathered here, and dressed in their respective national or racial costumes, made a perfect "beauty show."



The Irish Village was one of the "green spots" of Midway. Everything was so natural—the thatched cottages, the merry laughter, the sallies of wit, the sweet Irish melodies sung as only colleens can sing them, the dear old Blarney Stone—everything was so characteristic that in the twinkling of an eye one was transported to the Emerald Isle.



The Libbey Glass Works, owned by the Libbey Glass Company of Toledo, Ohio, was a very large and ornamental structure which arrested the notice of visitors on first entering the Plaisance. Here the manufacture of glass was shown in all its details, glass blowing, cutting, decorating, spinning and weaving, the whole making a very interesting exhibit.



The Hagenbeck Animal Show in Midway Plaisance was one of the sights of the Columbian Exposition well worth seeing. No such display of trained wild beasts were ever before seen in America, and the arena which would seat a great number of people was often thronged. The illustration shows a group of the performing animals.



The Javanese Village was the temporary home of an interesting little people, who made themselves thousands of friends by their gentle demeanor, their uniform good nature and their cleverness in their own arts. The village contained, besides quite a number of residences, a theatre and tea house, all built in the Javanese fashion.



A Javanese House was an interesting object to the visitor. The illustration gives an idea of the style of construction, which must be an excellent one for a warm climate. Bamboo is used almost exclusively, and the house is raised on posts to avoid visits from serpents and similar undesirable guests.



The German Village, situated in Midway Plaisance, was, naturally, a popular resort in a country where the German element is so largely infused into the population. The front view here given shows the general exterior appearance with the German Castle in the interior, looming above the walls. There were many other special historic reproductions.



The German Castle was a prominent feature of the German Village in Midway Plaisance. It was in the South German style of medieval architecture, and conveyed to most minds rather the idea of a solid manor house than a fortress. In the castle was an extensive and interesting collection of ancient armor, which attracted much attention from intelligent visitors.



The German Castle in the German Village was a representation of a medieval stronghold. It was correct in every detail, even to the moat which surrounded it and the old drawbridges, one of which is shown in the picture. It consisted of two large halls, a vestibule and a castle chapel.



The Persian Theatre and Pompeiian Views Buildings stood side by side, but there was no comparison between the liveliness of their interiors. It was in the Persian Theatre that the dancing assumed such character that it was modified at the request of the Board of Lady Managers. The theatre is the building showing in the illustration with a dome and towers.



From the Bernese Alps to Turkey is quite a distance to cover in Europe, but the Midway Plaisance ignored time and space, and from one to the other was but a matter of a few steps. Great interest was taken in the Turkish Village, and before the close of the Fair there was scarcely a Turkish face that was not familiar to frequenters of Midway.



The Ice Railway was one of the speculative odd features of the Fair and achieved a degree of popularity toward the Exposition's close. Sleighs assisted up an incline by machinery made a dizzy circuit at a tremendous pace along a roadway coated with ice, created by artificial means. It was curious even from a scientific point of view



The Columbian Guards was a military organization of about twenty-five hundred men under the command of Col. Edmund Rice, U. S. Army, and performed police, and assisted at fire patrol duty inside the grounds. Though by some people they were looked upon as ornamental appendages of the Exposition, yet as a body they did excellent service, and their bravery could never be called in question after the Cold Storage fire.



The Egyptian Dancing Girls of the Plaisance attracted audiences, though their performance, to the eyes of Americans, appeared rather a contortion than a dance. Those whose portraits are here given were among the most notable of the group. Their dance was finally much modified in its character by direction of the Fair authorities.



The Egyptian Temple resembled in many of its architectural features the Temple of Luxor, built by Amenoph III, 1550 B. C., and added to by Rameses II, 1400 B. C. A mummy of the latter was shown on the outside of the temple. The two orientals seen in the picture were familiar figures who, at intervals during each day, engaged in an exciting but bloodless combat.



A Soudanese Woman and Child, who were with the odd lot who occupied huts in the Street in Cairo, are the interesting pair shown in the accompanying illustration. The youngster was much the more important personage of the two, his queer little face and lively ways attracting much attention.



The Camels in Cairo Street were always conspicuous, their drivers always noisy and persistent, and the business done in carrying passengers from one end of the street to the other was generally prosperous. In the illustration the beasts are decked out in all their finery for some impending pageant, and their riders are provided with the inevitable and inharmonious drums.



A Procession in a Street in Cairo was a daily event, the efforts of the management being to reproduce as nearly as might be the scenes of the real Egyptian city. The group shown includes a number of the inhabitants of the street, the faces of which will be recognized by hosts of visitors to the droll place.



The Cairo Street Donkey Boys were as brazen and persistent a lot of dusky young reprobates as could be found in a day's journey, and were all adepts in the art of getting money from visitors. The illustration gives a view of one of them with his beast of burden. Neither of them is strikingly handsome.



The Camel Carrying a Bride was a sight in the Street of Cairo being a feature of one of the typical processions which occurred there. Hidden from profane view, the young lady was supposed to be escorted thus to her future home, at least that was the way the idea was received by the scantily informed onlookers.



A Group of Nubians, in fact a group of almost any sort of people from the north of the Dark Continent, could be seen in the village known as a Street in Cairo. That was a sort of free for all place for all classes of African population, white, brown or black. The specialty of this particular group seems to be the coiffure.



The Soudanese, among them a child, a lively imp of eighteen months who danced, were among the odd groups from far countries who added to the variety of the great Exposition. A careless, jolly lot were the Soudanese, who were probably a great deal happier at the Fair than they were in their own often-raided part of Africa.



Staff Play in Cairo Street was one of the many novel exhibitions made by the people whose mode of life had been such that physical prowess counts highly. The staff play might be counted spear play instead, but was not much of a feature either way among the many more attractive performances.



The Algerian Theatre and Bazaar was a point to which visitors naturally wended their way on their tour of the Plaisance. The habits and customs of Algerian and Tunisian life were seen there in oriental perfection. The simple industries, the religious exercises and the pursuit of pleasure in its manifold phases were represented in a manner that left no room to doubt the origin of those who took part in the various functions.



The Rathhaus in Old Vienna was the most conspicuous building in that quaint village and was a reproduction of the ancient council chamber or town hall, as it existed, one hundred and fifty years ago. The tower, the balcony and decorations were all faithfully imitated and the structure thus given a historical interest.



The interior of Old Vienna was seldom so deserted as in the illustration, which must be from a photograph taken in the early morning. The quaint architecture, the bright display in the shops, the restaurant facilities, and, above all, the delicious music combined to make Old Vienna a place of famous resort.



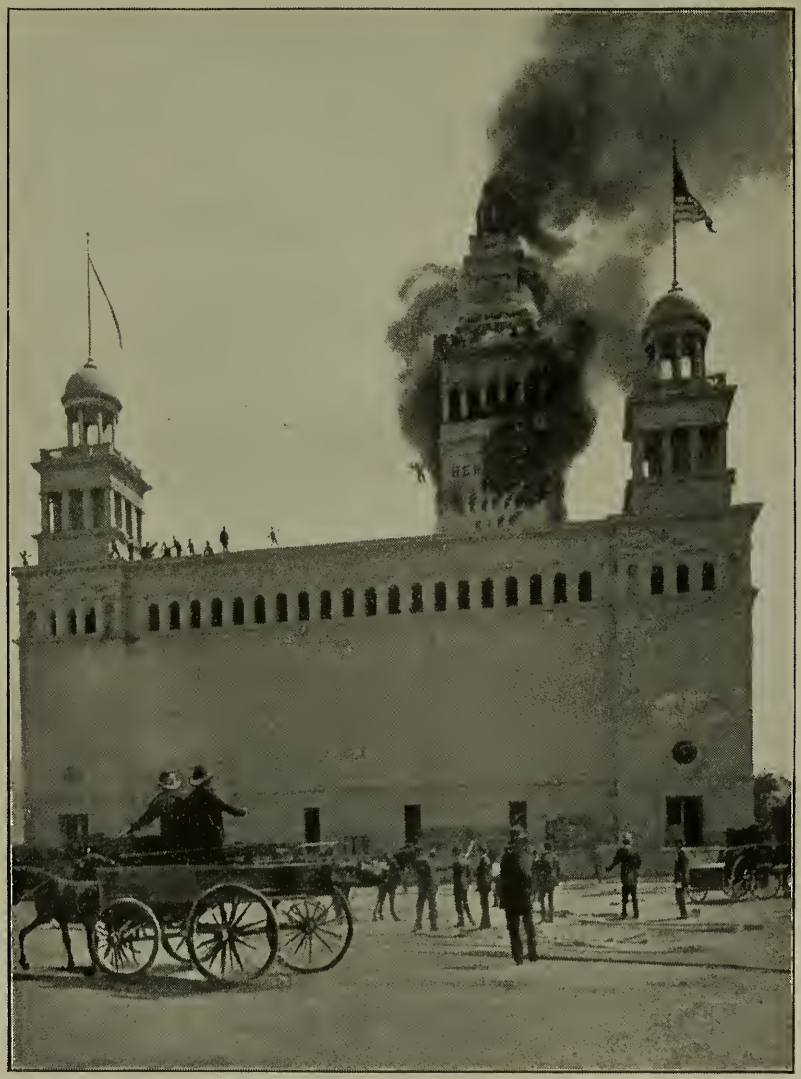
The Ostrich Farm, on the Midway Plaisance, never lacked patronage from the first day of its installation. It was a most interesting exhibit, and attracted the attention not only of the ornithological student, but of many a fair one who affected the ostrich plumes.



The Laplanders who had a village at the World's Fair found the climate somewhat too warm for their taste, as did also their reindeer, some of the animals dying, but, on the whole, the far northern people seemed to enjoy themselves. Among them the most notable figure was King Bull, a more than centenarian.



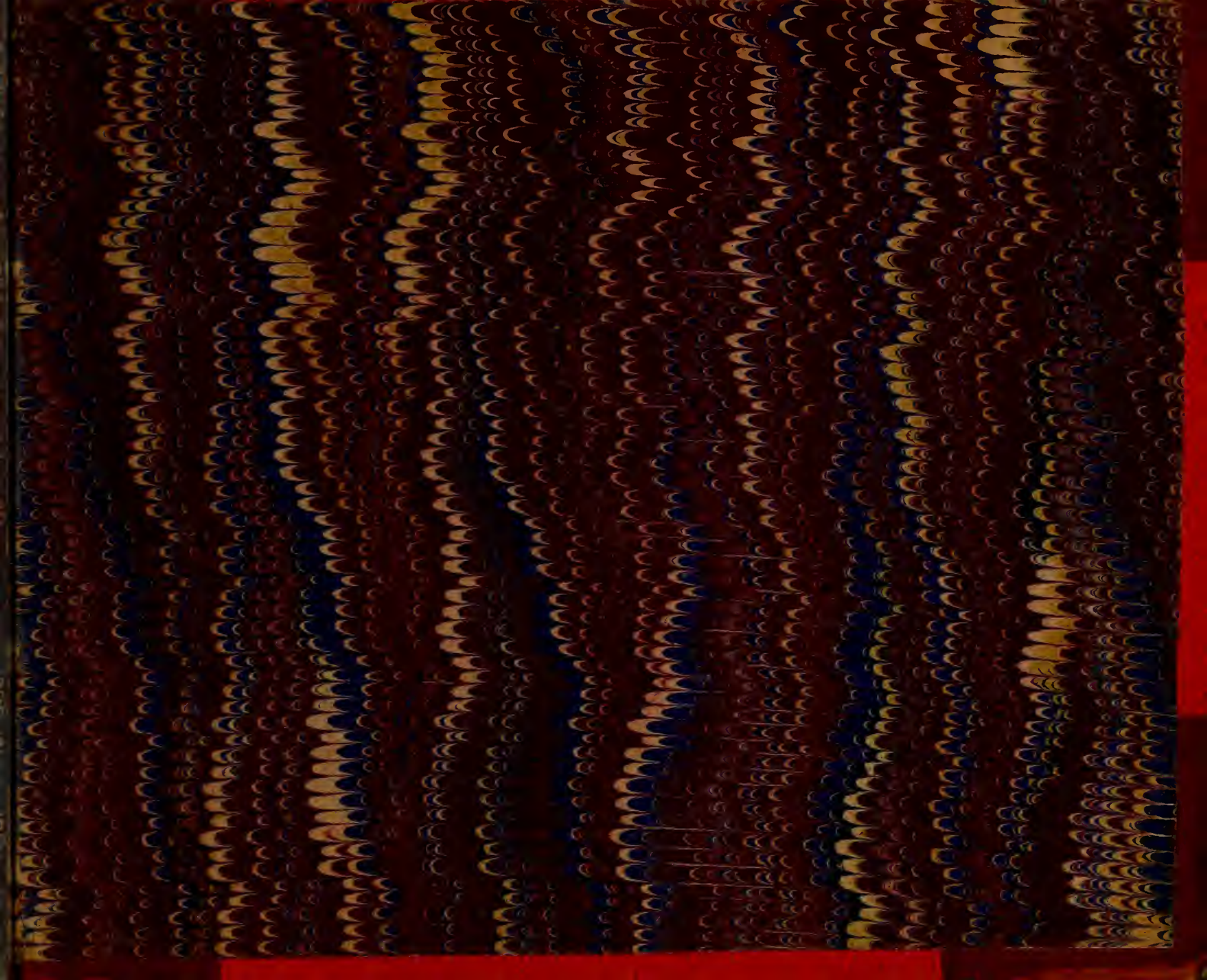
The Cold Storage Warehouse, later destroyed by fire, was located near the southwest corner of what had been the improved park, and was a large rectangular structure, with a great wooden tower in the center. It was because of this tower that the fire with its resultant dreadful tragedy became a possibility.



The Cold Storage Warehouse Fire was, in the beginning, but a duplicate of a blaze which had started in the same part of the structure and been easily subdued some days before. On the second occasion the flames broke off beneath the men on the high platform, and their only chance for life was to leap down.



The struggle with the flames on the occasion of the Cold Storage Warehouse fire in the Fair grounds was a helpless one. Of the men cut off from escape, sixteen were lost and several others were more or less seriously injured. At least fifty thousand horrified spectators were witnesses of the appalling scene.



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