

# THE CENTURY MAGAZINE.

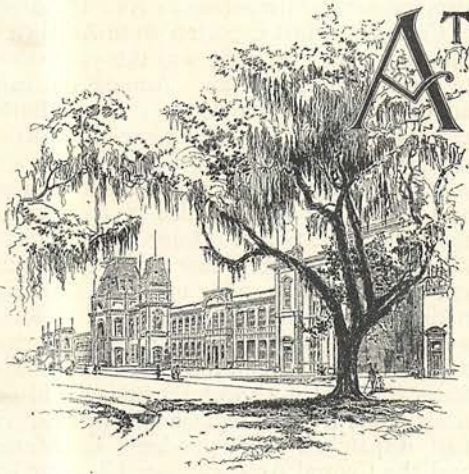
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## THE NEW ORLEANS EXPOSITION.



AT the close of the Centennial Exhibition in Philadelphia, in 1876, there was a general opinion among people familiar with world's fairs that the ambition to assemble the products and arts of the whole earth in enormous aggregations of raw materials, machinery, fabrics, and pictures had culminated and would go no further. Such great and costly displays, it was argued, had had their day and would be seen no more. Yet barely two years later Paris followed and in some respects surpassed Philadelphia; and now comes New Orleans, with seventy-six acres under roofs; and France is already preparing to outdo herself and all the rest of the world by a monstrous exhibition in 1889, to celebrate the Centennial of her Revolution. Evidently the world's fair, as a phase and means of human progress, is not growing obsolete, whatever

sated after efforts to mentally digest miles and miles of merchandise and machinery.

If anything would demonstrate beyond the possibility of question the continued vitality of the universal exhibition idea, it is the fact that such an exhibition has been successfully created on the extreme southern border of the United States, in a city of less than a quarter of a million inhabitants, surrounded by a sparsely peopled country on two sides and by the Gulf of Mexico and its bordering marshes on the other two. Of all great undertakings, the work of forming one of these enormous conglomerate displays is among the most difficult and arduous. It might well be compared to that of organizing an army out of raw levies; but in the case of the new army arbitrary power and military discipline are potent to bring order out of chaos, while in that of the exhibition the schemes, stubbornness, and often the stupidity of thousands of individuals must be dealt with respectfully. The coöperation of a multitude of exhibitors must be secured, and their clashing projects for precedence and advantage harmonized. Then there are always formidable financial difficulties, except when a generous government opens wide its treasury; and if the money required is forthcoming, a thousand obstacles arise to prevent the completion of the plan at the date specified — delays of exhibitors, the slowness of transportation lines, the failures of building contractors to come up to time, the inefficiency of officials, and an enormous amount of raveled threads of detail to carry along and tie at the last moment into the symmetrical knots of the general scheme. All who had obtained much knowledge by experience or observation of the great difficulty of the task of bringing into life a world's fair had grave doubts of the possibility of the success of the ambitious project put forth about two years ago by the ancient, easy-going, semi-tropical city near the mouth of the Mississippi. That this project has succeeded, and in a very notable way too, is due not so much to the efforts of the New Orleans

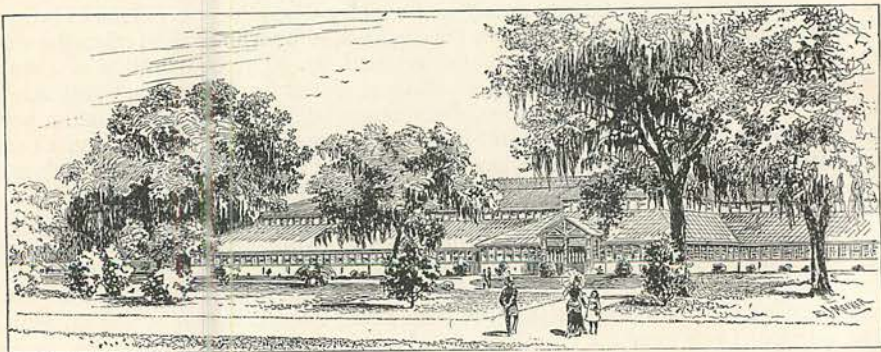
people as to the good fortune of very intelligent and energetic direction, and to the rise of a new national idea,—namely, that there are vast and inviting fields to the south of us waiting to be conquered for our industries and our commerce. This idea, which occasionally appears in our politics and governmental relations, has taken strong hold of the manufacturers of the North. They have sent their fabrics and machinery to New Orleans because it is the natural mart of all the regions bordering upon the Gulf of Mexico, in which they hope to find a new outlet for their goods, and because they expect to meet here the people of those regions.

There is still another idea back of this remarkable exhibition, namely, that the Southern States of the Union, having recovered from the ravages of the civil war and mastered, at least for a time, their political and race problems, now stand in the portal of a great industrial development which is to exploit their mines and forests, establish manufactures, revivify their agriculture, and bring them an influx of capital and immigration. An eagerness to show their readiness for this development led the Southern communities warmly to advocate the plan of a great fair which should be largely Southern in its character. It is not, in fact, as markedly Southern as its projectors expected, but this is because the Northern States, and especially the new States of the West, came forward with striking displays of their resources and achievements.

Having thus glanced at the ideas which lay back of the New Orleans Exposition, let us see how the show itself was brought into existence. The first impetus was given by a letter written by Edward Atkinson, the political economist, and published in the "New York Herald" in August, 1880. Mr. Atkinson urged a celebration of the centennial of the cotton industry in the United States by an exhibition in the city of New York. The

project was taken up in Georgia, and its immediate result was the Cotton Exhibition at Atlanta in 1881, a very creditable display, of moderate dimensions, followed by a larger one at Louisville in 1883. Neither, however, greatly interested the people of the lower Mississippi Valley, who thought that the proper place to glorify King Cotton was in the chief city of the cotton-belt, and not in a town on the extreme northern border of that belt. This feeling led to an agitation among the cotton-planters of the Valley, who have an association which holds annual meetings. The president of this association, F. C. Morehead of Vicksburg, editor of a journal devoted to the cotton industry, took up the subject, stimulated the agitation, and pushed it forward into a popular demand for a cotton-show in New Orleans.

Cotton was first exported from America in the year 1784; so 1884 was the year talked of for the proposed fair. Among the early advocates of the project was E. A. Burke, editor of the New Orleans "Times-Democrat" and Treasurer of the State of Louisiana, a man of large activities in politics and public affairs and of wide acquaintance and influence throughout the South. Major Burke, as he is always called, in accordance with the Southern custom of preserving military titles originating in the civil war, had labored zealously with his newspaper to stimulate the industrial and commercial life of the Gulf States, and to foster trade-relations with the natives and colonies of the tropical regions of America. He had dispatched correspondents to Mexico and the Central American republics, and had fitted out an expedition which explored the *terra incognita* of southern Florida. In his active mind the plan of a show of cotton and its manufactures soon broadened into the conception of a universal exhibition in which the Southern States and their foreign neighbors should play the most prominent part, and to which the nations of the earth should be

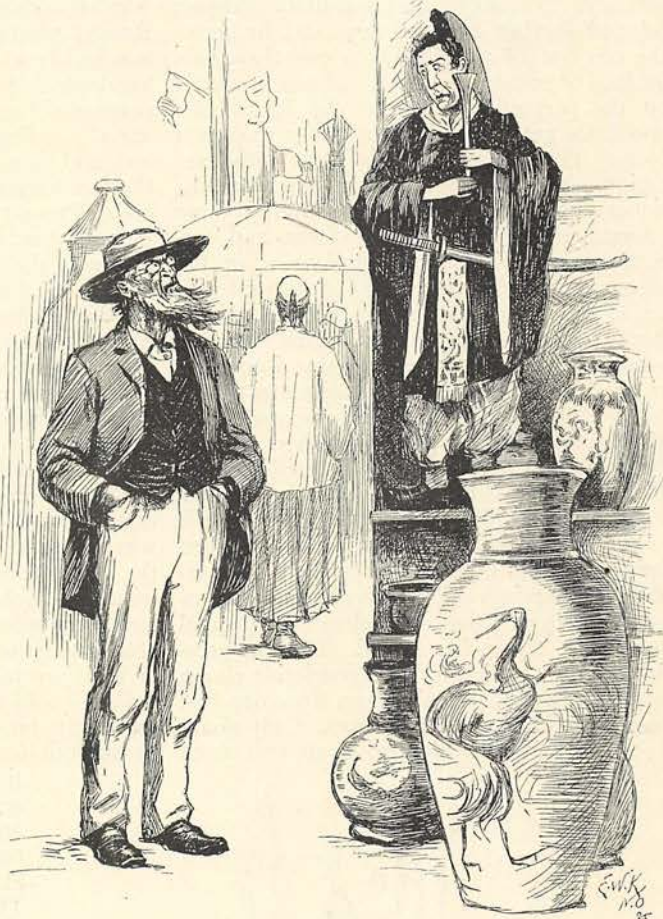


HORTICULTURAL HALL.

invited—an exhibition which would spread the fame of New Orleans around the globe and emphasize its advantages as the commercial emporium of all the lands and islands surrounding the Gulf of Mexico.

Congress passed a bill in 1883 which in effect placed the Government in the attitude of forming a partnership with the National Cotton-Planters' Association to create the Exposition. It formed a governing body of thirteen directors, six named by the President on the recommendation of the Association, and seven by him on that of a majority of the subscribers to the enterprise in the city where it might be located.

The bill did not establish the exhibition at New Orleans, but left the location to the Board, who determined to give it to the city that would subscribe \$500,000. There was no competition for the honor. Half a million was a large sum for any Southern city to raise; besides, public opinion had clearly indicated New Orleans as the proper place for the fair. Of the Board of Directors, Edmund Richardson of Mississippi, the largest planter of cotton in the United States, and with the exception of the Khedive of Egypt the largest in the world, was made President, and Samuel Mullen Secretary. Mr. Morehead, Major Burke, and William B. Schmidt, a public-spirited New Orleans merchant, were made a committee to solicit subscriptions. The first subscription was that of the "Times-Democrat," of \$5000. Pledges of about \$225,000 were obtained, payable in installments, chiefly from the railroad companies, the banks, and the Cotton Exchange. Some effort was made to obtain Northern contributors to the fund, but only one subscription came from that section—\$1000 from Potter Palmer of Chicago. The city government of New Orleans gave \$100,000. Thus there was in all \$325,000 in sight—a pitiful sum with which to venture upon the gigantic enterprise of creating a world's fair. At that time, however, few people, perhaps nobody besides Major Burke, had



A CORNER IN JAPAN.

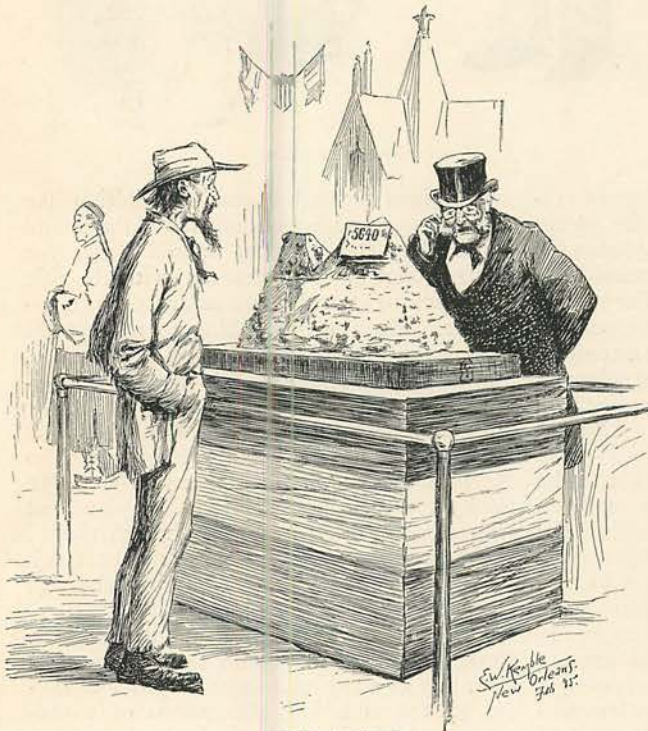
any notions beyond a small exhibition like those so successfully conducted at Atlanta and Louisville. The directors offered Burke the management of the enterprise, with the title of Director-General and a salary of \$25,000 a year. He was not willing to neglect his newspaper and his other business interests, and declined. They came to him again, saying that they could find no other man in the South competent for the task, and that if he did not accept they would be forced to go North and engage an exhibition expert. He finally told them he would take the place, but with a salary of \$10,000 only, which should be invested in exhibition stock and the stock presented to the Agricultural and Mechanical College of the State of Louisiana.

Once at the head of the undertaking, Mr. Burke proceeded to expand the original plan from that of a regional show in honor of cotton to the ambitious dimensions of a universal exhibition of all products, industries,

and arts. When there was only \$300,000 available in money, and no definite prospect beyond another hundred thousand, he began the erection of a building to cost \$325,000. In face of some opposition and much inertia on the part of members of the Board who could not get far beyond the conception of a county fair, he pushed his ideas into execution. Mr. Morehead was made Commissioner-General to travel and interest State governments, manufacturing firms, and foreign nations in making displays. For the money absolutely requisite to go forward with the scheme, Congress was appealed to. Major Burke went to Washington, where his large acquaintance as a politician came into play, aroused an interest in the project among the leaders of both parties, and succeeded, in May, 1884, in having a bill passed loaning the exhibition \$1,000,000, to be paid back out of the receipts, if there should be any surplus over expenses. This appropriation gave life to the whole project, which before had been dragged along by the hardest by a few earnest men through many difficulties, the greatest of which was that of awakening a general interest in the public mind. The Congressional fund was tied up by a restrictive clause making it available only when \$500,000 had been raised from other sources. Only about \$400,000 had been pledged in all, and much

of that was to come in in installments. The Director-General hastened to Baton Rouge, where the Legislature of Louisiana was luckily in session, obtained a grant of a hundred thousand from the State, and then persuaded the subscribers to pay up their deferred installments. Much precious time was lost, and it was not until August 7th, 1884, that the million was obtained from the United States Treasury.

In all there was only \$1,500,000 with which to create the exhibition—a meager amount, in view of the fact that the buildings alone at the Philadelphia Centennial cost over \$5,000,000. Of this scanty fund, \$5000 was given to each State and Territory, to be expended, under the direction of the governor, by a commissioner nominated by him and appointed by the President of the United States, in forming a State exhibit. This seeming act of extravagance, which disposed at one stroke of nearly a quarter of a million, was sagacious and far-sighted. It stimulated the State commissioners, who would otherwise have looked upon their appointments as honorary only, to efforts to organize creditable displays of the resources and attainments of their several communities. Five thousand dollars would not go far, but it was a nucleus for a State fund, which was increased by public subscriptions, or by legislative appropriations, or by legislative appropriations, where legislatures were in session. State pride was aroused, and the result was a collective national exhibit embracing every State and Territory except Utah. These exhibits constitute the strongest feature of the entire exhibition. Here New Orleans far surpasses the Philadelphia Centennial. Indeed, there have never before been shown under one roof the products of the mines, fields, orchards, and forests of all our American commonwealths, and the attainments of each in education and industry. To contain this display, a second building was erected, almost as large as the first. It was not begun until August, and it was finished in November. The original plan was that the huge Main Building should contain all the exhibits, but by this time the applications for space had shown that it was going to prove wholly inadequate. The act of Congress provided that the Exposition should be held in 1884; and, to comply with this requirement, it



MEXICAN SILVER.

was opened to the public on the 16th day of December, although in a very inchoate condition. Not until about the 1st of February were all departments of the fair brought into a tolerably complete state. At that time a debt of about \$300,000 had been incurred by the management beyond the \$1,500,000 placed at their disposition and the money obtained from gate receipts and the sale of concessions.

We have thus seen how the Exposition came into existence; now let us glance at the result as a whole. It is manifestly unfair to compare the New Orleans display, made so hastily, with such scanty means and at such a great distance from the chief centers of population, with the Philadelphia Centennial, which was three years in preparation, which was strongly supported by the United States Government, a rich city, and a great State, and had behind it a powerful sentiment of patriotism; and still more unfair to draw the parallel with the last Paris Exposition, of which the French Government took entire charge, and for which it expended more than ten millions of dollars. Yet as far as magnitude is concerned this show in the Far South can well claim rank with the two greatest world's fairs ever held. Witness the following figures as to areas of buildings:

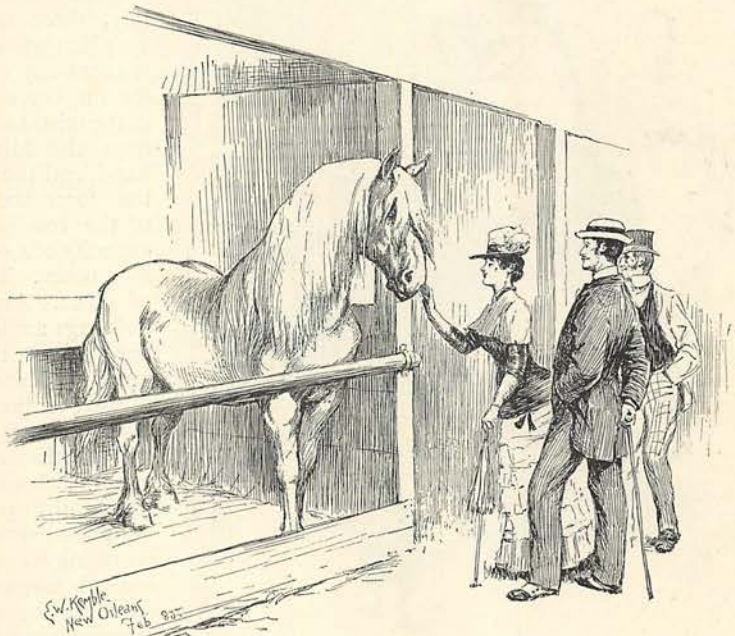
Philadelphia, 1876.	Main Building	.....	20.11	acres
Paris, 1878.	“	“	54	“
New Orleans, 1885.	“	“	31.3	“

At Philadelphia the machinery was in a separate structure; at New Orleans it is placed in the Main Building. Perhaps a better comparison is that of the total areas under roof at the three exhibitions.

Philadelphia, 1876.	All buildings	.....	71.5	acres
Paris, 1878.	“	“	100	“
New Orleans, 1885.	“	“	76	“

The area of the principal buildings at Philadelphia was forty-eight acres, a multitude of small structures—restaurants and special buildings erected by exhibitors—making up

the total of 71.5 acres. At New Orleans the corresponding principal buildings cover 62 acres. Their several areas in square feet are shown in the following table:



THE WHITE STALLION.

Main Building	.....	1,656,300	sq. ft.
Government Building	.....	616,400	“
Art Gallery	.....	25,000	“
Saw-mill Building	.....	36,000	“
Brick-making Machinery Building	..	12,000	“
Machinery Annex	.....	60,300	“
Horticultural Hall	.....	69,600	“
Boiler House	.....	20,000	“
Furniture Pavilion	.....	13,500	“
2 Pump Houses, 2304 sq. ft. each	..	4,608	“
6 Live Stock Stables, 22,800 sq. ft. each	.....	136,800	“
Wagon Building	.....	23,080	“

Total amount, 2,673,588 sq. ft. or 62 acres.

The Mexican buildings, restaurants, etc., make up a total area of about 76 acres.

When we come to the cost of the buildings at these three recent world's fairs, New Orleans can boast of having accomplished great results with a surprisingly small outlay. After the French had dismantled and sold their main building, and disposed of the palace of Trocadero to the city of Paris, the Government was still out of pocket on account of the fair in the round sum of five millions of dollars. The buildings at the Philadelphia Centennial cost \$5,242,295, and the improvements of the grounds \$922,782. At New Orleans only \$978,000 has been spent on both buildings



PIG-SHOW.

and grounds; yet for all practical purposes of housing an exhibition the New Orleans structures are good enough. The rigid economy applied to their construction is apparent in the cheapness of material, the lack of ornamentation, and the bareness of walls and pillars; but here are the enormous areas, well floored, well roofed, and admirably well lighted. Besides, here are stately portals, and the great size of the structures gives them dignity. To have obtained an area of exhibition-space greater than that at Philadelphia at one-fourth the cost is an achievement of which Director-General Burke and his architect, Mr. G. M. Torgersen, have a right to be proud. They have shown that great exhibitions can be effectually housed without the heavy outlay hitherto supposed to be necessary.

This cheapness has not been at the cost of effective equipment in any department. At Philadelphia the great Corliss engine furnished 1400 horse-power, to which about 600 more was added by other engines. At New Orleans the aggregate of motor force is 5500 horse-power, supplied by a group of thirty-two engines of all sizes, from one to five hundred horse-power. This plan enables a number of engine-builders to show their machines in motion. For the electric lights 1900 horse-

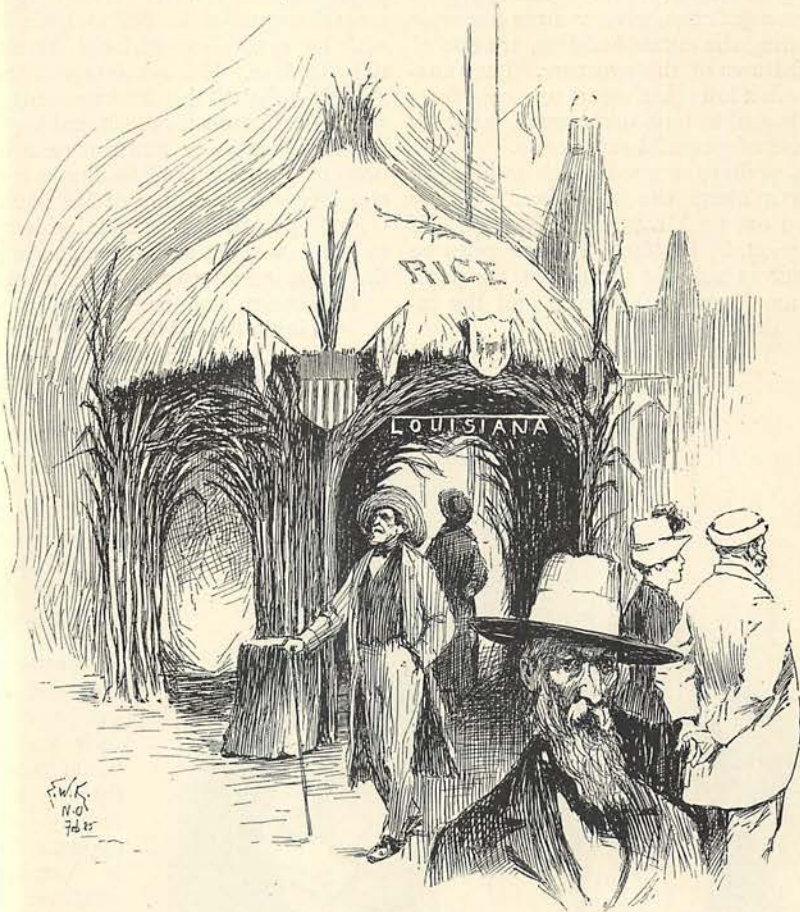
power is required. Steam is supplied by the largest boiler-plant in the world. So quietly does the two and a half miles of shafting run that it was prematurely set in motion, on the opening day, three minutes before the telegraphic signal came from Washington, without any of the visitors assembled for the ceremonial exercises knowing of the mistake. The water supply comes from the Mississippi River close at hand, and the two Worthington pumps that force the yellow flood to the top of the 100 feet of stand-pipe have a capacity of 4,000,000 gallons in twenty-four hours. There are over five miles of pipes. Around the two principal buildings are ten-inch mains, and every hundred feet there are four-inch mains running across. Water can thus be thrown on the roof at intervals of one hundred feet, and upon every part of the interior spaces. The Mississippi water carries a large amount of yellow mud, and to purify it the greatest filtering-plant ever constructed is employed, cleansing 80,000 gallons per hour. This is a new feature in exhibition work, and so is the huge refrigerating and cold storage house, inside of the Main Building, which is three hundred and seventy feet long, and which preserves fruits,

fish, flowers, and dairy products, and makes five tons of ice a day. Another new feature is the elevator system to convey visitors to the gallery, and at the same time display the various inventions in the way of vertical locomotion. There are eighteen elevators in the Main Building and eight in the Government Building.

We have thus seen that in magnitude of structures and efficiency of motive power the "World's Industrial and Cotton Centennial Exposition," as it is officially called, compares very well with the Centennial Exhibition at Philadelphia, and has a right to take rank beside the greatest world's fairs of history. Let us carry a little further the comparison with the Philadelphia show, which is still, no doubt, fresh in the memories of thousands of CENTURY readers. In brilliancy of general effect, in variety of interest, and in its foreign features, the New Orleans fair does not equal that held in Fairmount Park. We miss here the multitude of structures erected by the States and by foreign governments, the picturesque restaurants of many nationalities, the costly fabrics and wares displayed from motives of national pride, such as the Sèvres and Limoges porcelains, the Doulton potteries, the Elkington silver, the

Japanese and Paris bronzes, the tapestries and laces, the diamonds and jewelry. The foreign departments, except those of Mexico and Belgium, are weak and of very slight interest to people who have made a study of the exhibitions at Vienna, Paris, or Philadelphia. What one finds in them is mainly the goods of the shops, displayed with an evident commercial motive. On the other

the resources, activities, and social condition of the people of every political division of this great continental republic. Nothing approaching this immense and admirable exhibit was ever before attempted. There is talk of a movement to transfer the whole collection to London, and make of it there a distinctively American exhibition; but for this Congress would have to supply the funds, and Con-



SUGAR-CANE AND RICE-HOUSE.

hand, there are some notably strong and original features. The Government Building, with its display from the National Museum in Washington, its departmental exhibits, and its striking arrays of the products and educational achievements of forty-four States and Territories, is itself a university, teaching by object lessons all the essential facts concerning our national resources and national life. Upon its fourteen acres of floor space every important industry can be studied, and all essential information obtained concerning

gress will not be in session when the Exposition here closes.

The general American display in the Main Building is more impressive than that made at Philadelphia, although there are fewer exhibitors. Very liberal allotments of space were made when doubters were arguing that the building could not be filled, and the result is many novel and picturesque methods of display. A severe taste might object to Greek temples of soap and cathedrals of cracker-boxes; to the representation of the

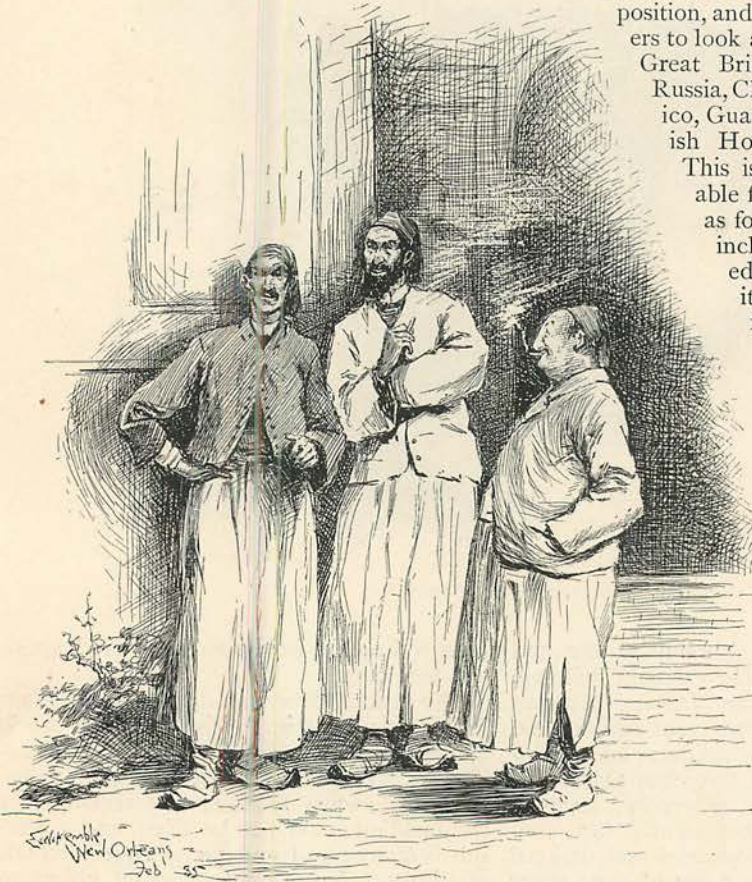
old tower at Newport in spools of thread, and to costumed pigs holding a reception and inviting to a luncheon of cold ham; but it must be borne in mind that the object of an exhibition is to exhibit, and that each exhibitor naturally seeks to catch for his wares the notice of the passing crowd. The view from the galleries in the Main Building over the broad acres covered with exhibits of brilliant colors and novel forms, and over the adjoining acres of machinery in motion, is a fascinating spectacle. These galleries, twenty-three feet wide and encircling the entire building, are one of the best features of the structure. They enable visitors in a lounging mood to escape from the crowds and to look down upon the show with a sense of peaceful superiority.

Here is, perhaps, a good place to interject a few words about the floor-plan, arranged and carried out by Mr. Samuel Mullen, Chief of Installation, in the face of much pressure from exhibitors seeking prominent positions. All aisles are fourteen feet wide, and the ex-

hibiting spaces are based on the unit of four feet square, allotments being made in multiples of that space. The aisles have been kept absolutely free, and extend unbroken from end to end of the building, except in the machinery space, where the group of engines obstructs them, and in the center of the edifice, where the gigantic music-hall is a distinct architectural feature. As all are of the same width, there is no main aisle. This detracts from the general effect; for there is wanting the stately central avenue of the Philadelphia Exhibition, with its symbolical national façades and its rich displays. The advantage of this plan is that it relieves the management from the strife of exhibitors for the desirable positions on a central broad aisle, and from resulting accusations of partiality, and facilitates a systematic classification. Another of Mr. Mullen's ideas is not to put exhibits of a kind side by side, but to separate them within the space allotted to the class, in order to produce a varied effect.

The foreign countries which accepted the invitation of the President to the Exposition, and appointed commissioners to look after their exhibits, were Great Britain, France, Belgium, Russia, China, Japan, Siam, Mexico, Guatemala, Honduras, British Honduras, and Jamaica.

This is a curious list, remarkable for its omissions as well as for some of the names it includes. It is supplemented by a number of exhibits made by individual firms without governmental aid, which have been grouped under their respective national banners. Thus there is a very fair display of Italian goods, and especially of Venetian glass, extensive enough to form a creditable Italian department; and Bohemian glass, Viennese bent-wood furniture, and a few other articles are displayed beneath the imperial black and yellow of Austria-Hungary. Bismarck's prejudice against the United States was, perhaps, the cause of Germany's refusal to contribute to the



AT THE ENTRANCE OF THE MAIN BUILDING.

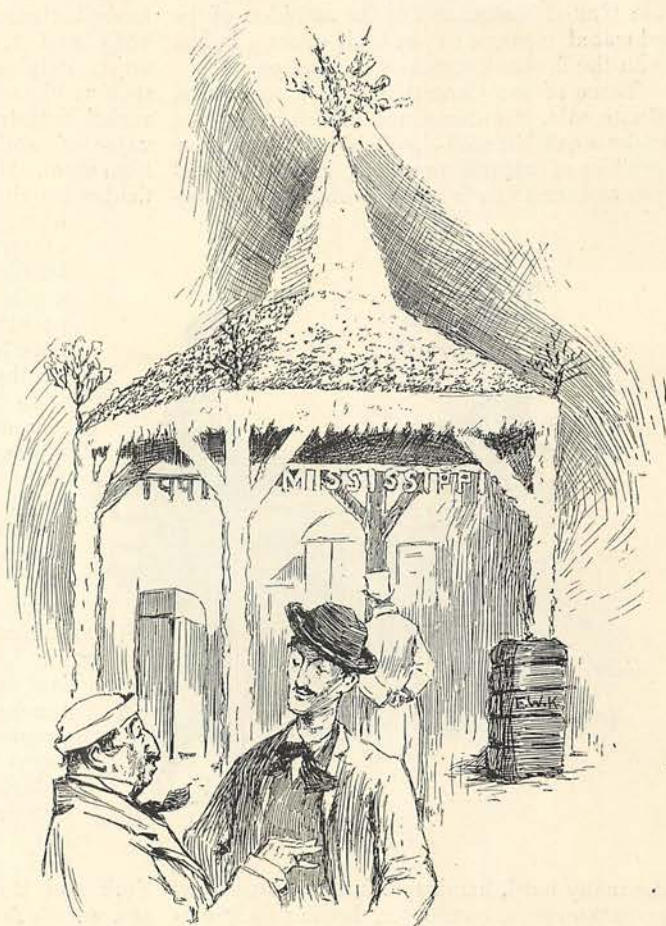


Exposition; but it has not prevented a number of German manufacturers from grouping their goods into an unofficial German department. Spain, from which much might have been expected on account of the proximity of her colony of Cuba to New Orleans, has done nothing officially, and very little by the private enterprise of her people. A Hawaiian exhibit is coming, but at the time this article is written has not yet appeared. China seems to have read the invitation by its title, and, supposing the show was to be mainly of cotton, has sent an admirable exhibit of cotton in all its forms and fabrics, with life-sized costumed figures, and nothing else. In its way this exhibit is the best thing in the whole Exposition. It is accompanied by a catalogue in Chinese and English, prefaced by a monograph on the cultivation and manufacture of cotton in China, that is so thorough and instructive as to put to the blush all the catalogue-making of the self-styled advanced nations of Europe and America. On one of the screens at the entrance of the yellow-roofed pagoda which is the central object

of the display is the following quaint legend: "As from far beyond the clouds in spring, the moon, with liquid refulgence, shines, so the luster of a proper observance of what is right is reflected upon our country and our literature, causing both to flourish."

Japan has sent an educational exhibit strongly colored by the new Western ideas that have revolutionized life and thought in the ancient empire; to this is added, by the enterprise of two of the great commercial companies, a mercantile exhibit of porcelain and other wares, such as can be found in the Japanese shops in Broadway. Siam has a small display of cotton fabrics.

At the head of all foreign countries in space occupied and liberality shown towards the Exposition is our southern neighbor Mexico, whose exhibit is governmental in its character, thoroughly classified, and comprehensive in its presentation of all national products and



THE COTTON PAVILION.

industries. The advertising feature so conspicuous in most foreign departments, and so obtrusive in nearly all the American displays, is wholly absent here. One walks among the long lines of uniform black cases containing the Mexican contributions with the satisfactory feeling that his intelligence is alone appealed to, and that an honest effort has been made to instruct him as to what the Mexican people are doing, and what resources their country possesses inviting further development. The Mexican Government has erected two handsome buildings on the exhibition grounds. One is a pavilion in the Moorish style of architecture, containing a display of mining products; the other a graceful and dignified structure forming a quadrangle around a large court-yard in the style of the houses of the wealthy classes, and serving for the offices of the commissioners and for quarters for a detachment of soldiers and a military band. All

this is significant of the new life that is stirring in Mexico since the building of railways from the United States, and of the ambition of the educated element to put their country in line with the forward march of civilization.

Three of the Central American countries, Guatemala, Honduras, and British Honduras, make small but well-classified and instructive exhibits of natural products, giving especial prominence to their native woods, and show-



CHINA'S DUMMY.

ing many hard, handsome furniture woods as yet unknown to commerce, besides their mahogany, rose-wood and red-wood. Jamaica sends sugar, rum, coffee, woods, fibers, and fruits, and adds a case of work from the Woman's Self-help Society, whose president is Lady Musgrave, a daughter of David Dudley Field, Esq., of New York. The South American countries are all absent, save Brazil, which shows only coffee; and the movement to extend our commercial relations southward, as symbolized by the Exposition, stops, therefore, at the Isthmus of Panama.

Returning now to the European departments, one is disappointed to find nothing but an ordinary shop-keeping exhibit of very limited extent and variety from Great Britain, and nothing much better from France, save the excellent educational exhibit sent in charge of a special commissioner, and placed in the gallery of the Government Building. Russia has sent a few fine furs, some costly malachite and lapis-lazuli tables, a number of droll little droskys, sumptuous Moscow fabrics of gold, green, and crimson for wall-hangings, and, most attractive

of all, a few admirable *genre* bronzes, representing peasant life and hunting scenes, by Professor Lieberich of St. Petersburg, who died in 1883, and A. Poseneve, of Pultowa, a living artist. Belgium's exhibit occupies more space than at Philadelphia. This busy little hive of varied industry appreciates the commercial value of world's fairs, and is never absent from them. Her display here covers the whole field of her chief manufactures, of iron, cotton, linen, woolen, and glass, and contains examples of the map-making work of her Geographical Society. The Belgian goods have not all emerged from the packing-cases at the time I write, and I hope to be able to return to this praiseworthy department in another article.

In the general exhibit of American manufactures there are many evidences of progress in taste and artistic feeling since the Centennial Exhibition of 1876. This is especially manifest in the Trenton pottery, which has advanced from the production of coarse, stout wares, plain or crudely decorated, to the making of many graceful shapes almost as delicate as porcelain, and beautifully ornamented with original designs. It is equally manifest in the furniture. Chairs and sofas have progressed from stiff and stereotyped forms to things of beauty and individuality, each a separate and original conception of the artisan's brain. Here the West rivals the East, and Cincinnati competes successfully with New

York and Boston. I have seen nothing at any world's fair finer than some of the carved walnut and mahogany in the Cincinnati exhibit. Oddly enough, the graceful bent-wood, cane-seat furniture, an Austrian specialty, first introduced in this country in 1876, is now exactly imitated by a factory in Sheboygan, Wisconsin. The chief seat of furniture-making in the West is Grand Rapids, Michigan. The manufacturers of that place have joined in the erection of a special building to show their goods. Stained glass is a new art industry which shows decided progress. So does the weaving of silk and of carpets, imitating Oriental fabrics. Other noticeable industries growing out of the new feeling for combining art and utility are the manufacture of encaustic tiles and of terra-cotta architectural ornaments, both of which are strikingly displayed. In the direction of the progress of invention, the striking and only notable feature of the Exposition is the electric lighting, which is applied to buildings and grounds. Never before has a world's fair been brilliantly illuminated throughout at night. The

illumination of the two chief structures is perfect, but it is in the glass palace of the Horticultural Hall that it produces the finest effects, falling upon the luxuriant tropical foliage and the piles and pyramids of fruit. Machinery is amply represented in its chief lines; best of all in those of locomotive and stationary engines, cotton-ginning, milling (and here Hungary competes with Minneapolis), thread-spinning, and wood-working. The machines at work making barbed wire afford a glimpse of a new and important industry which has grown up with the settlement of the treeless plains of the Far West. An electric railway in the grounds is a novelty to most visitors.

Enormous sheds, well lighted, and with broad passages running from end to end, are provided for the temporary displays of live stock and poultry, which have been notably good. The huge Norman and Clydesdale draft horses, sent from the stock-farms of Illinois, amaze the Southern farmers, whose ideas on the subject of draft animals do not go much beyond the lean and stolid mule.

In the Government Building the Federal Government occupies perhaps a third of the floor-space with the great glass globe of the State Department, the Post-Office building, the War and Navy displays, the maps of the Land Department, the striking pictorial presentation of the progress of railway building made by the Commissioner of Railroads, the instructive exhibits of the National Museum and the Agricultural Department, and the melancholy memorials of arctic exploration. The rest of the space is given to the States in varying areas, according to their demands; and they have filled it in various ways, each commissioner doing as he pleased in his little domain, with the means provided him by legislative grants or private subscriptions. The result is an enormous aggregate of interesting objects, and a pleasing absence of monotony in arrangement. One wanders from State to State, sure of finding everywhere something novel and striking, and sure also with a little examination to find much that is characteristic of the life and industry of each division of our great federated Republic. Thus Kansas and Nebraska are rich in wheat and corn; Mississippi erects a pavilion of cotton, and Louisiana a trophy of sugar-cane; while Massachusetts shows her fisheries and the work of her art-schools and benevolent institutions. Vermont raises a marble arch, and Connecticut arrays the multiform products of her manufacturing industries. As a rule all seek to present a few of their natural resources and farm and mine products. Some add educational exhibits and displays of women's work. Ohio makes a cornice for her pavilion of the

portraits of her governors. Kentucky shows her towns, scenery, and rural life by transparent photographs. Missouri shows relics of the Mound-builders. Colorado makes of rocks and painted canvas a picture of the Rocky Mountains, and heaps around it her gold and silver ores. Dakota builds a house of corn, arranges a little artificial park with specimens of her wild animals, sets in motion a model of a grain elevator, and under the shadow of her wheat trophy pitches the wigwam of a Sioux war-chief, who sits all day with wife and child to be stared at by the passing multitude.

In the galleries on two sides of the Government Building are the educational exhibits, in the midst of which the hairy mammoth, in the zoölogical collection of Ward of Rochester, looms up. Another gallery space is devoted to the display of the work of the colored race, and the fourth to the Women's Department. I hope to return to these two significant departments when they shall be more fully arranged than they are at this date (February 1st).

The iron building of the Art Gallery is not open to the public at this writing, and more than half the pictures have not emerged from their packing-cases. Of those that are unpacked I have seen enough to say that this department of the fair will be successful. Within rather narrow bounds as to space and foreign coöperation, Belgium, alone of the European countries, has sent a good representative exhibit of the works of contemporary painters. The collection was made up by the Society of Belgian Artists, and was accompanied by a diagram indicating where each picture should be hung. France and England send a few canvases, but by no means enough in either case to form a national collection. Mexico occupies as much space as Belgium, and has formed an interesting historical collection, beginning three centuries ago, and divided into periods of twenty-five years. The older pictures, inspired by the genius of the great Spanish masters, are the best. In the American gallery there are many attractive canvases, and a tolerably good representation of the younger artists of established reputation. A few of the old Academicians have also contributed.

There remain to mention the Exposition grounds, which are as level as a billiard table, and just as green in this midwinter season, and are diversified by groups and avenues of stately, wide-spreading live oaks hung with a profusion of the trailing gray tree-moss which decks all forest growths in the lowland regions of the South. To many visitors, fresh from lands of snow, these magnificent trees and the verdant turf they shade form the most pleasing sight in all the great show. The

grounds front upon the turbid current of the Mississippi, and lie within the upper suburbs of the city, four miles and a half from the heart of the business district. They are reached by steamboats from the foot of Canal street, and by four lines of street railway, upon which the one-mule cars, rarely crowded, travel at a jog-trot, and carry passengers out to the gates in three-quarters of an hour, from the Clay statue in Canal street, the focus of all tramway movement.

It may occur to the reader that it is time something should be said about cotton in a description of a Cotton Centennial Exposition, but there is really little to say. Besides the machinery for ginning and pressing the Southern staple in the annex to the Main Building, and a few attempts to display it symbolically in tro-

phies and decorations in the State departments of the Government Building, no prominence is given to it. Indeed, the grains of the West are much more strikingly presented. The supremacy of King Cotton is audaciously challenged here in the chief city of his dominions by the new State of Nebraska, which proclaims on an enormous screen, in letters of golden ears, that "Corn is King," and shows a huge portrait of the rival sovereign formed of red and yellow kernels. Many other States join in allegiance to maize, or proclaim by trophies and pyramids and emblematic figures the praise of wheat; while Mississippi alone in her pretty temple of white fiber surmounted by the cotton-plant announces in a striking way her fidelity to the old traditions of Southern agriculture.

*Eugene V. Smalley.*



F. D. L.

(Died February 19th, 1885.)

ALL praise her goodness, talents, loveliness,  
 And weep that such should perish; but alone  
 One thought repeats within me, like the moan  
 Of the monotonous sea, with surging stress,  
 Beating upon the wind-swept sand where press  
 The sobbing waves, with dull persistence thrown  
 Against the hollow shore when day is flown  
 And cold night reigns without one star to bless.  
 I loved her! Oh, I loved her! This one thought  
 Is all my heart has room for. Let them praise  
 Who loved her less. I'll sit outside the door  
 Of him whom most she loved, nor strive to raise  
 The voice of consolation, for no more  
 I know: I loved her, and all else is naught.

*L.*

this paper seems to show him in the possession of these gifts and full of the elevation which comes from an undisturbed dwelling amidst high thoughts.

The Royal Society of London had no more glorious name than that of Herschel for nearly a hundred years, and to-day two of his sons are counted among its honored members. The Royal Astronomical Society was, as has been said, founded largely through his efforts. His father was its first president; he himself was its first secretary. It is impossible that the venerable Sir William should not have been impressed with the strange and wonderful change which had brought him to occupy that chair, and had given him a son as coadjutor who was worthy to succeed to his honors.

There is no private history which better illustrates the progress which the world has made in flexibility — in prompt acceptance of accomplished facts. We have learned what is useful to us, and we have learned the great les-

son of accepting these gifts wherever and whenever we find them, and of giving honor and opportunity to our greatest men. There is an opposite to this virtue, however. We forget too quickly and too lightly. Would it be believed that the Royal Society of London has no portrait of Sir William Herschel, who, next to Newton, was its greatest astronomer? Or, that there is now no way of studying his magnificent memoirs, except by consulting the thirty-nine quarto volumes of the Philosophical Transactions in which they are scattered?

The world at large has accepted the results of all these labors, and does not concern itself with the details. The ideas of the two Herschels have gone into the great common stock of knowledge, along with those of Ptolemy, Galileo, Kepler, Newton, Kant, Laplace. Their names are immortal in the surest way, for their beliefs are held by millions of their fellow-men.

*Edward S. Holden.*

## IN AND OUT OF THE NEW ORLEANS EXPOSITION.

(SECOND PAPER.)



THE common way of going from the city to the Exposition is the one-mule car. There were plans for steam transit at first, and something may come of them before the fair closes; but the only charter granted

fell into the hands of some speculative persons, who had no money to build a road themselves and demanded fifty thousand dollars for their privilege. As I wrote in February, the fair-time being already one-third gone, the only alternative to mule transit is the steamboats on the river, which are too far away for most visitors to make use of. The mule-car is not a bad conveyance, however. True, the track is rough and the seats are hard, but the little animal clatters along at a lively pace over the plank roadway in the middle of the street, pulling his load with ease, for the ground is so level that the water in the deep ditches seems in doubt which way to run, and usually ends by standing still and hiding itself under a covering of green slime. In a few minutes the car gets beyond the business district, and thence on to the Exposition gates it runs through green and fragrant suburbs, where the date-palm, the magnolia, and the orange shade delicious little inclosures, half garden and half lawn, which look as if their beauty was quite unpre-

meditated, and came from nature's own generous moods. Handsome mansions, with pillared fronts, alternate with pretty one-story cottages, and a little farther out are the red and green houses of the negroes with their projecting hood-like roofs. There is no crowding of population into tenement houses in New Orleans. The poorest laborer that rolls cotton-bales on the levee can afford a three-room cottage for his family, where there is plenty of light, air, and shade. In hut and mansion life goes on with open doors all the year round, and even in December and January, when fires are kept up, the children play on the thresholds, and you get glimpses of the interiors as the car jogs past. The winter in New Orleans does not seem to be the death of the year, but only a brief sleep filled with dreams of the summer's luxuriance of leaf and blossom. Most of the trees, such as the live-oaks, the water-oaks, the oranges, and the magnolias, do not shed their foliage, and the roses seem not to know when to leave off blooming. I found the rainy season in January, of which there was so much complaint in newspaper correspondence, not altogether disagreeable. The frequent warm showers, and the spring-like feeling in the air, made the weather seem like an English May.

In the street-cars there is less reserve than in such vehicles in Northern cities. Strangers open conversation with you from mere expansiveness and friendliness of feeling. There is a deal of chatting about the city,

the weather, and the fair. Children are noticed and petted, and babies create a general sensation. In every other car smoking is permitted. If ladies get into the smoking-cars, which are plainly distinguished from the others, they are expected to make the best of the situation and not glare at the men for finishing their cigars. Sometimes there are outspoken protests against this custom. A party of ladies entered a car one day in which a Creole gentleman sat in placid enjoyment of his cigar and his morning paper. The windows were shut and the air was thick. The ladies began to make half-whispered remarks about the "horrid air." Then something was said about "no gentleman smoking in the presence of ladies where they came from." Still the smoker was obdurate. He puffed away with increased vigor. He had a right to smoke, and he evidently did not intend to be intimidated. Various sarcastic comments were made with less and less pretense of undertone, until the attention of all the passengers was attracted to the struggle. Finally, one of the women said, "Let's offer him five cents for his cigar." "Of course he'll take it," said another; "he could buy two of the sort he's smoking." This shot finished the poor Creole. He threw his cigar out of the window, scowled at his tormentors, but was too polite to make any retort.

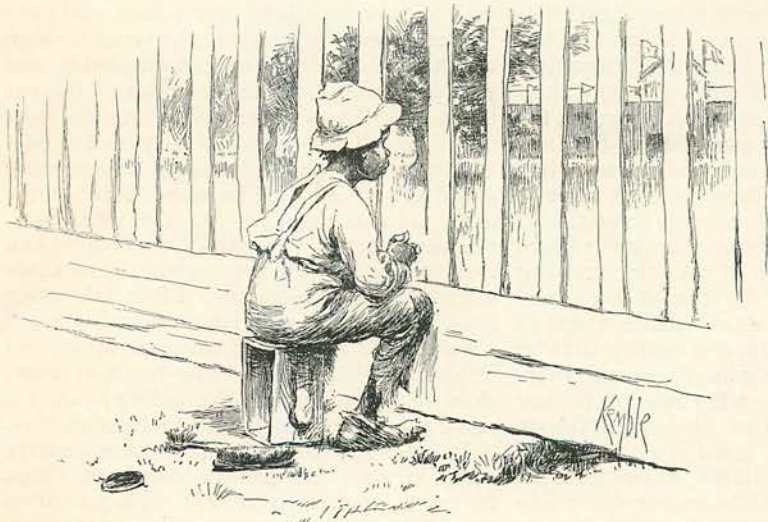
The steamboat route to the Exposition starts from the head of Canal street. It's very odd, this going up hill to get to the water side of the city, and finding all the open drains flowing from the river instead of toward it. During the sail, which lasts nearly an hour, you pass along the greater part of the river fron-

tage of the city and get a strong impression of the extent and variety of its commercial activity. There are dozens of cotton-steamers, flying English, French, Spanish, Dutch, and Italian flags, steamers from Mexico, Cuba, and South America, fruit-schooners with fragrant cargoes from the lagoons of Yucatan and Honduras, black brigs laden with logwood and mahogany, and all sorts of queer, nondescript sail-craft from bays and bayous bringing fish and oysters, sugar and rice. The river steamboats do not make as great a show at the levees as they did years ago, the new railroad running parallel to the Mississippi and Red rivers, or crossing the Atchafalaya and the many navigable bayous that help carry to the gulf the abundant waters of those great streams, having seriously impaired the river trade of late. There is an amusing irregularity in the movements of the Exposition boats. If they have a time-table, they pay no attention to it. The gang-plank is not hauled in as long as a possible passenger is in sight on shore. Two boats will lie for an hour at the wharf, keeping up a terrific din with bells and whistles as if just about to pull out. Each has its runners ashore soliciting passengers, the rival captains standing by the gang-planks and shouting, "First boat for the city—Start in one minute.—Give her another toot, Jim.—Stand by, there, to cast off that line.—This way, gentlemen—go half an hour before that other boat." Meanwhile, the passengers who have come aboard at the advertised time of leaving do not grumble. It's the custom of the country. Nobody is in a hurry; nobody cares to be on time. Even the restless, impatient Northerner soon falls in with

the ways of the natives, and finds it delightful to enter into the easy-going spirit of this lazy land, "wherein it seemeth always afternoon."

#### CONDITION OF NEW ORLEANS.

THE city of New Orleans was in need of the invigorating influences of the Exposition. Its trade has been at a standstill of late. The Eads jetties at the mouth of the Mississippi and the building of new railroads



ON DIXIE'S LINE.

gave it a fresh impetus a few years ago; but these new forces seem to have culminated. The place is not decaying, but it is not advancing. I noted but two conspicuous new buildings that have been erected in the business quarter since my last visit, six years ago. The receipts of cotton have not averaged as many bales during the past five years as in the five years preceding the war. The heaviest receipts in the history of the city were in the crop year 1859-60—2,139,425 bales. The receipts for 1883-84 were only 1,529,188 bales. Besides, the profit arising from handling the staple is much less than formerly, owing to the establishment of steam-presses at various points in the interior which compress the bales ready for shipment to Europe, so that there is nothing for New Orleans to do with them but transfer them directly to the ocean vessels from the cars and steamboats. The sugar crop of Louisiana was 221,515 hogsheads in 1883, and was 449,324 hogsheads as long ago as 1853. The grain movement to Europe by way of New Orleans is not increasing, notwithstanding the enormous expansion in recent years of the Western wheat crop. The gains achieved for the general business of the city appear to have come from the building of railroads and the consequent bringing of the surrounding country within easy reach of its trade. The important new roads—all built with Northern capital and managed by Northern men—are two lines to Texas, connecting with the Southern Pacific system, a line north-eastwardly into Alabama, forming a part of one of the through Northern routes of travel, and a line following the general course of the Mississippi to Memphis. In 1880 the census showed 216,000 people in New Orleans, a gain of only 13,000 in a decade. The present population is probably 225,000, not including the people brought here by the Exposition. These figures do not, however, convey a correct idea of the importance of the city as a center of commerce, for the reason that it is commerce alone that makes New Orleans, the multitude of manufacturing industries which would be found in a Northern city of any considerable size being almost wholly absent. Besides, New Orleans is great by comparison. In all the South-western and Gulf States, the next largest city had only 43,000 inhabitants in 1880. That was Nashville, Tennessee. The gap between 216,000 and 43,000 is a wide one. After Nashville came Memphis with 33,500, Mobile with 29,000, and Galveston with 22,000. The prominence of New Orleans is explained by the fact that it is from five to ten times as large as the other principal cities within the circuit of its trade relations.

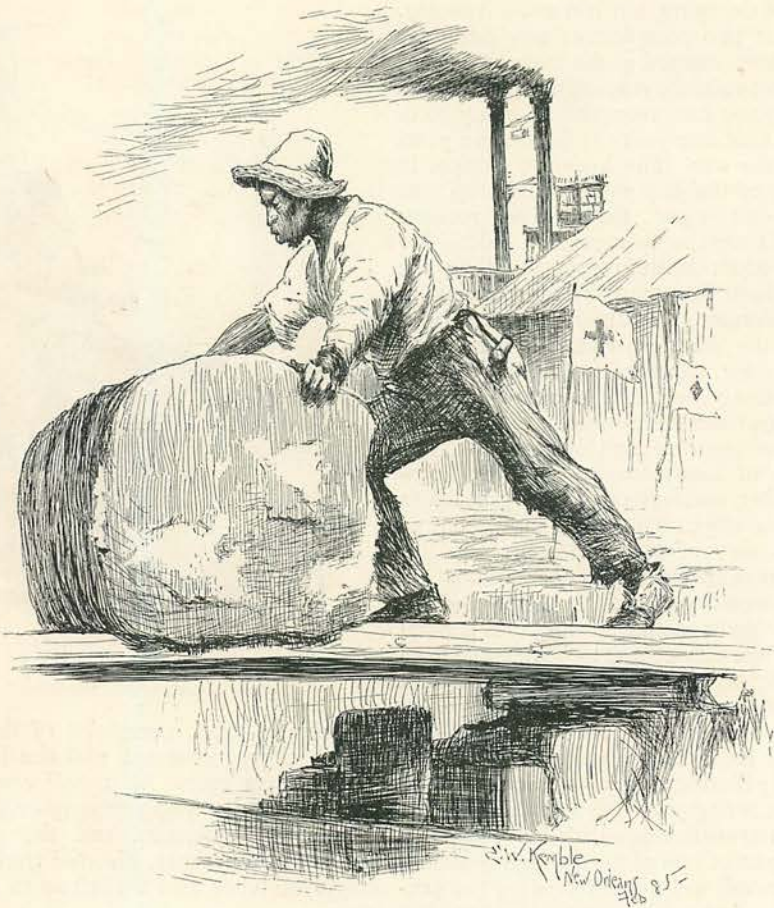


“THE SMOKER WAS OBDURATE.”

There is much complaint of the badness of the city government and the lethargy of the business men. At a *café chantant* one night I heard a popular song criticising the mayor, the aldermen, and the merchants, because of dull times, diverted trade, and unemployed labor, and the refrain to each verse was:

“Stick a pin in them and see if they’re alive.”

The Exposition sprang from the conviction that the future growth of New Orleans depends on securing a larger share of the trade of Latin America. The idea back of it is that the shores of the Gulf of Mexico and the Caribbean Sea and the islands of the Antilles should exchange their products here for the manufactures of the North. If this idea bears important fruit, it must be through the accession of fresh Northern blood and capital to the business circles of the Crescent City. This is what it is hoped the Exposition will accomplish, by bringing Northern enterprise here to see the opportunities open to the southward for commercial activity. New blood is needed, because the old stock becomes lethargic through the enervating climatic influences. Rarely does the successful merchant who comes as a young man from the cooler latitudes leave a son who inherits the father’s energy. One generation is enough to change character.



A STEVEDORE.

The long, hot, moist summers of the Louisiana lowlands are fatal to vigor. A city that lies below the level of the river which washes its wharves and only a few feet above the poisonous swamps surrounding it, and which has six sweltering summer months, must always continue to draw upon the North for new men to carry on its larger business activities.

#### THE WOMAN'S DEPARTMENT.

MRS. JULIA WARD HOWE and her zealous assistants have made of this department a pleasing and successful feature of the Exposition, in spite of a grievous want of funds growing out of the miscalculations of the general management, which obliged them to resort to benefit concerts and lectures to raise money to pay expenses. Their row of State alcoves in one of the galleries of the Government

Building look like a series of sumptuous parlors, profusely decorated with pictures and embroideries. It is pleasant to retreat to one of these nooks from the masculine spaces of the fair, with their aggressive claims upon the attention, and to find one's self surrounded with only feminine influences. No great intellectual effort or physical exertion is needed to see and appreciate the delicate needlework, the decorated porcelain, or the bright crazy-quilts, or the attempts at painting and sculpture here displayed. In fact, the mind is rather benumbed at the view of the patient labor expended to produce pretty effects, as, for instance, the flowered quilt from Louisiana, made of a mosaic of 100,584 pieces of silk. Another quilt from Minnesota is covered with the autographs of the celebrities of all nations, and is said to be the result of ten years' effort. The thought of sleeping under the weight of all those congregated great names is appalling.



Woman's work is shown in more practical fields by the Philadelphia silk-culture exhibit, by scientific analyses of food adulterations; and there are also a library of books by women, some botanical collections, and a few patented inventions. Some of the States have not seen fit to join the department in the gallery, preferring to show their women's exhibits in their State sections on the floor. Among these is Ohio, whose painted pottery and carved wood-work from Cincinnati touch, perhaps, the highest range of feminine achievements in art to be seen at the fair.

The impression a critical observer takes away from the Woman's Department, besides the pleasing one of its soft and pretty decorative effects, is that it is wholly and of necessity inadequate to present a view of the attainments of women in the industries and arts, and their share in carrying forward the world's civilization. Woman's work is so entangled with that of man in a thousand lines of effort, that it cannot be separated, ticketed with a feminine label, and put on exhibition. To realize what women are doing in this country, we must look at the census schedules of the occupations they engage in, and the number employed in each. An enormous amount of the labor, skill, and taste employed to carry on the processes of our modern life comes from women's hands and brains. These handsomely adorned alcoves, each with its State name, which occupy the gallery of the Woman's Department with their treasures of needle-work, and ornamented pottery, and ambitious little pictures, show woman's play rather than woman's work. They are very admirable in their way, and I would not in the least disparage them; but let us not for a moment suppose that they adequately typify woman's achievements. Nine-tenths of the educational exhibit is in reality woman's work, and a majority of the fabrics and wares which fill the Main Building have probably received some touch in making or decoration from her hand. If it were possible to present a picture of what woman does to-day in America, in the

multiform lines of human effort, and to contrast it with a view of her limited field half a century ago, when closely confined to household duties, none of the revolutions of modern times which have set the world



SOME MEMBERS OF THE MEXICAN BAND.

forward would appear so significant and so far-reaching.

#### THE MEXICAN EXHIBITS.

AMONG foreign nations Mexico has taken the most active interest in the New Orleans World's Fair. Her government has formed an admirable exhibit, which presents a faithful epitome of her natural resources and her industrial life. The aim has not been to display a few articles of exceptional merit, but to show the whole range of useful products and native manufactures. One is surprised at the number of things the Mexicans make, and make well. Their cotton fabrics are good, and of tasteful patterns; their woollens are

well woven; their leather-work, especially in saddlery, is wonderfully fine; their pottery is quaintly original; they prepare a multitude of food products and wines. Many articles show ingenuity and a great deal of patient labor. The little painted clay statuettes made by Indians, and representing phases of Mexican life,—the beggar, the fruit-seller, the priest, the country gentleman, the fisherman, etc.,—and the bird-pictures made from the

cushions, as big as barrels; cacti like giants' clubs, standing thirty feet high; cacti with thorns a finger long; cacti covered with delicate gray hairs; cacti with beautiful tubular pink blossoms; cacti with big roses growing among their spikes; cacti with red, apple-shaped fruit; cacti in pods, in bulbs, in branching candelabra. This cactus show is alone worth a visit to the Exposition. After seeing it one understands why the Mexican infantry soldiers wear high-topped boots. I have spoken before of the Moorish Building erected for the display of Mexican mining products, and of the barracks for the Mexican soldiers and the military band. The band has enlivened the fair through all its stages, furnishing music on every ceremonial occasion with never-failing courtesy and good-nature, and with a cosmopolitan impartiality, playing Dixie or Hail Columbia, Gounod, or Rossini, or Mozart, or Strauss with equal good-will, or singing the songs of love and patriotism of their own country. To these swarthy musicians, sixty of them I think in all, and representing most of the types of Mexico's much mixed races, the Exposition is greatly indebted.



CACTUS FROM MEXICO.

feathers of the birds they represent, show the genius of close imitation, of patient handcraft, and to some extent of original conception, and seem to indicate an aptitude in the people for the higher kinds of manufacturing industry, which could be much developed by training. After spending an hour in the Mexican courts one marvels that a people who can produce all these things should make so small a figure in the sum-total of the world's civilizing forces.

In the Horticultural Hall Mexico makes a remarkable display of the different species of the cactus plant. This odd freak of the vegetable kingdom assumes no end of fantastic shapes. There are cacti like enormous pin-

Building to the Louisiana section, and beneath the rice-thatched pavilion, is a placard with the following legend: "Louisiana wants more men and women of brains, energy, and capital. Her lands are the most productive and the cheapest of all the Southern States." Close at hand, on one of the white pillars which show the sources whence the United States draws its supplies of sugar, and the comparative amount furnished by Louisiana, is a statement in black letters that "only one-twentieth of the land in Louisiana available for sugar is now under cultivation." These two inscriptions provoke inquiry. Here is one of the oldest settled portions of the Union, which could show a flourishing agriculture and a considerable

#### LOUISIANA AGRICULTURE.

NEAR the great tower of green sugar-canes which serves as a beacon to guide the visitor through the mazes of the Government

commercial city when such States as Illinois, Iowa, and Wisconsin were peopled only by savages, and such cities as Cincinnati, Chicago, and St. Paul had not even a name, setting up claims for immigration in competition with those of Dakota and Oregon. How does it happen that there are still great areas of rich land untilled in the Mississippi delta? The first answer to the question is, that these lands largely require protection from overflow by levees, and that the present population has all it can do to maintain the old embankments, and cannot afford to build new ones to redeem more soil from the swamps. The second is, that the social organism is based on agriculture, and agriculture in all the lowland districts is based on negro labor. As many white people are now living on the labor of the negroes as that labor will support. The small immigration from Europe and the North goes to the towns and engages in trade. There has been very little influx of new blood in the country districts. The negro labor is probably in the aggregate as productive as in the days of slavery; but a smaller share of its results goes to the white land-owners, and a larger share to the blacks themselves. Thus the whites always speak of "the good old days before the war," and were, no doubt, as a class, in better circumstances then than now, though the aggregate annual wealth-production was not as great. Of the three special staples of Louisiana agriculture, cotton, raised in the uplands north of the Red River, shows some gain in its annual yield; sugar is variable in quantity, depending greatly on the seasons, and requiring large capital for its culture; rice, which is especially a black man's crop, has increased steadily, beginning with 20,978 barrels in 1865, and without a single set-back advancing to 498,138 barrels in 1883.

The time is not far distant when land will be too valuable on this continent for large areas of the warm, bountiful soils of Louisiana to be allowed to remain idle, and when the Mississippi delta, with its interlacing

rivers and bayous, will be a semi-tropical Holland, as well diked and as thoroughly utilized as the thrifty, populous country in the Rhine delta.

The most interesting phase of Louisiana agriculture is sugar-planting and sugar-making. This whole industry rests on a few lines in the tariff law. Without the duty on sugar and molasses the Louisiana planters could not maintain themselves in competition with those of the West India islands, where labor is cheaper, and where the cane sprouts afresh from the roots every year. The sugar industry in Louisiana is an exotic, but it is too late now to discuss the wisdom of nurturing it by favoring legislation. It is established; it employs large capital; it supports a considerable population; it is one of the pillars of the whole industrial and social fabric in an entire State. To withdraw the legislative shield which protects it would be to bring bankruptcy and misery to many thousands of people. The recent threat of the Spanish treaty produced great alarm in the sugar districts. The planters occupy a peculiarly critical position, their industry and the value of their landed property and machinery depending upon the goodwill of Congress, a large majority of whose members represent constituencies having no interest in the taxation of foreign sugars at the custom-house.

In ante-bellum times the sugar-planters were the flower of the slave-holding aristocracy. They owned large estates, lived gen-



A STUDY IN THE HOTEL.



CREOLES.

erously, valued education, and cultivated the social amenities. They were a gentle, luxurious, hospitable race, and were rudely shaken by the storm of war and the emancipation of the slaves. Many of them were unable to adapt themselves to the new social conditions, and have disappeared in the oblivion of financial and personal ruin. Others hold on to their lands, but are not able to cultivate more than a small part of them. Many of the old, influential families have perished, and their estates have gone into the hands of new men from the North, or of Hebrew money-

lenders in New Orleans. There is still enough left, however, of the old planting life behind the levees on the rivers and bayous, where the warm land slopes back to the mournful cypress swamps, and where the pillared porches of old mansions gleam through the foliage of orange-trees, to give picturesqueness and character to the region.

#### THE COLORED DEPARTMENT.

It would be more correct to call it the Somewhat Colored Department. Nowhere



THE PROMENADE.

does it appear to represent the achievements of the pure-blooded negro. The woman who comes forward to explain the Kentucky exhibits has blue eyes and brown hair. The lady-like person who calls your attention to the embroideries and the handsome artificial flowers in the Louisiana section is an octoroon. The maker of an assortment of tools, forged with the hammer, hangs his photograph beside his work and displays unmistakable Caucasian features. And so it goes throughout the whole display. Even the chief of the department, a distinguished bureau official from Washington and a former United States senator, is three-fourths white. As a display of a few useful and many ornamental objects and some atrocities in art, produced by people having more or less African blood in their veins, this gallery possesses a moderate interest; but as a presentation of the industrial or educational attainments of the negro race in America, it is of very small value. It is impossible to say in the case of any article whether the white blood or the black, in the veins of the representative of mixed ancestry who made it, produced the progressive tendency. The absurdity of showing the work of quadroons and octoroons as that of the black

race will be manifest if we turn the thing around, and imagine at a fair held in Hayti, where white people are said to be greatly despised, a white department opened and filled with articles made by persons three-fourths black. If this be not a fair comparison, then we must imagine the black blood in the mixed race to have greater potency than the white to develop its own race tendencies, and insist that in an ethnological sense the old barbarous rule of slavery was correct, and that the smallest visible admixture of the African taint makes the man a negro. Of course, the truth is on the opposite side of the proposition: the white blood is the more powerful, and the man who carries a preponderance of it in his veins is not a negro, and must be classed with the white race if any scientific line is to be drawn.

There is every reason to believe that the blacks of our Southern States are making steady progress. On a "Historical Chart of the Colored Race" displayed in the Colored Department is this motto: "We must unite; we must acquire wealth; we must educate, or we will perish." The negroes are slowly getting property and education. They inherit from slavery one great blessing — the habit of

industry; and this is their salvation. As to the higher attainments of civilization, whatever they exhibit, except in rare and isolated cases, is plainly traceable either to contact with the white race or to the admixture of white blood.

I had almost forgotten to point out one undoubted product of negro genius in the Colored Department. The Rev. John Jasper, of Richmond, Virginia, who preaches that the earth stands still, and the sun revolves around

great live-oaks on the grounds, and observe the passing throng, is to my mind the best part of the sight-seeing at the fair. The first broad division one makes is between Northern and Southern people. The energetic tread, the business-like air, and the evident disposition to do up the exhibition thoroughly and speedily, betrays the man from the North, as well as the cut of his coat, his Derby hat, and the unnecessary overcoat he lugs about on his



"WHAT'S THE CHEER GOOD FOR IF IT AIN'T TO SET DOWN IN?"

it, and tries to demolish astronomy with Scripture texts, has his autobiography on sale. Beside the books lies his photograph, which is that of a man whose unmixed African ancestry will not be questioned.

#### TYPES AND ODDITIES.

THE visitors themselves are as well worth seeing as the show. To sit on a bench on one of the broad aisles of the Main Building, or better still beneath the spreading arms of the

arm, incredulous as to May weather lasting long in February. The Northern woman is more fashionably dressed than her Southern sister, has a quicker gait, a better complexion, a nervous, eager manner, and an appearance of being in quest of information quite essential to her well-being. The Southern visitors saunter and chat a good deal; they seem never in a hurry. The women affect black in preference to colors, and are not particular as to the forms of their bonnets. The Hebrew clothing merchant, who has pervaded the entire South since the war, has nearly driven out the black

broadcloth suit which was once the regulation garb for gentlemen, and it is not much worn now except by the older men, but the soft slouch hat holds its own. There are more distinct and recognizable types among the Southern population than in the North. The large-boned Kentuckian or Tennessean, reared on a limestone soil, differs widely from the inhabitant of the malarial lowlands of Mississippi and Louisiana. The Georgian can be told by speech and look from his neighbor in South Carolina. The Texan is a big breezy fellow, with a long stride and an air of owning half the universe. The Creole Louisianian (by which term, let it be explained for the hundredth time for the benefit of persistent ignorance, is meant, not a mulatto, but a native white of French or Spanish ancestry) is short of stature, slight of frame, with a curious mixture of languor and vivacity in manner, carefully dressed, very polite, and with small interest in the doings of the world outside his own State.

The odd characters at the fair are the terror of exhibitors. A Cincinnati furniture-maker discovered a countryman from Arkansas whittling a handsome mahogany cabinet "to see what the wood was like." The man's knowledge of furniture was evidently limited to articles which could not be damaged by a reasonable use of the jack-knife. Another exhibitor, who had fitted up a room with the finest specimens of his art, was horrified to find an old lady eating her lunch of fried chicken seated in one of his satin upholstered chairs. "What's the cheer good for if it ain't to set down in?" she placidly remarked, in reply to his earnest request that she would go somewhere else with her victuals. The same exhibitor one day found that some visitor to his alcoves had left a token of his approval on the polished surface of a costly mantel, in the words "This is pretty good" scratched with a knife.

The Turks who sell olive-wood, beads, and other trinkets "from Jerusalem"—all made in Paris—are picturesque additions to the



"WHEN DID YOU COME FROM INDIANA?"

permanent personnel of the fair, though their genuineness, like that of their wares, will not always bear inspection. An amusing scene occurred one day at one of these Oriental bazaars. A tall man, with a rural air, stopped before the stand and appeared to take a lively interest, not in the goods, but in the features of one of the salesmen in scarlet fez and baggy trousers. He surveyed the Oriental in front and in profile, and then, slapping him on the shoulder, exclaimed, "Hello, Jake, when did you come from Indiana?" The Turk from Indiana acknowledged his old acquaintance and begged that he would not "give him away."

#### SOUTHERN TIMBER.

THE Southern States seek in their State displays, in the Government Building, to impress visitors with the fact that they have great undeveloped resources in their forests, which, on account of the rapid devastation of

the Northern pineries, are inviting to enterprise. In these displays sections of tree-trunks and specimens of boards are everywhere conspicuous. Florida erects a quadrilateral wall of trunks, entire below, split above to show the wood, both plain and varnished, and ending with the pressed leaves, accompanied by a little condensed information as to each specimen. In all there are one hundred and eighty varieties. Forty-two per cent. of all the varieties of forest trees known to exist in the United States are found in Florida. An artistic way of showing timber specimens is seen in the Tennessee section, where, on polished squares of the different kinds of wood found in the State, the leaves and flowers of each are prettily painted, the whole forming a large mosaic screen.

Georgia, Florida, Alabama, Mississippi, Louisiana, and Texas have still many thousand square miles of yellow pine timber-lands, barely touched here and there by the lumberman's operations. The yellow pine is the common building wood of the South, and is sent to the ship-yards of the North. The sweet-gum tree, which grows abundantly in northern Louisiana, Arkansas, and the Yazoo delta of Mississippi, is beginning to come into use for furniture-making, and, now that the Northern black-walnut is so nearly exhausted, is likely to attract attention. Its wood takes a fine polish. There are said to be nine million acres of this timber. The tree grows to the height of ninety feet. In the swamps in the lower Mississippi basin the cypress is everywhere the dominant tree. Its trunk spreads out at the base to get a firm hold on the water-soaked loam, and it rears its branches to a height of over one hundred feet. The wood is very tough and durable, and is said to last forty years in the form of shingles and siding without the protection of paint. It is used for general building purposes, for boats, and for furniture veneered with mahogany. The white locust, the white holly, the ash, and the cottonwood are other valuable Southern woods. There used to be a good deal of black-walnut in Tennessee and Arkansas, but the furniture factories in Cincinnati and Grand Rapids have bought the little that remains uncut.

#### SOUTHERN MANUFACTURES.

ONE sees few evidences in the Exposition of the development of manufactures in the Southern States. In some special lines, at least, such development is going forward to a notable extent, but it is very inadequately represented here. The number of cotton-mills has increased from 161 in 1880 to 270 in 1884. There ought to be a collective display of the products of these factories. Most of

them are small mills, and make only yarns or coarse cloths; but the fact that 109 establishments should have been put in operation in four years is a remarkable evidence of progress. The great coal and iron deposits in northern Alabama have brought into existence a growing iron industry at Birmingham, where pig-iron is now made at less cost than at any other place in the United States. The Alabama coal is fast displacing that of Illinois, Ohio, and western Pennsylvania in New Orleans for domestic and steam fuel.

We must not, however, be led by these facts to suppose that there is any such general growth of manufacturing in the South as is taking place in Western States, like Wisconsin, Iowa, and Minnesota. The Southern States make a striking display of raw materials suitable for various forms of industry, and with iron and coal, timber and fibers, extend an eager invitation to all the world to come and make use of these bountiful gifts of nature; but their people appear to expect somebody else to do for them the work of diversifying their industries. They do little for themselves in this direction, compared to what is done in the West. If the exhibition is a faithful mirror of their achievements, we must conclude that most that we have heard of their recent progress beyond the old lines of raising agricultural staples has been newspaper talk only. Must we not also conclude that the genius of skillful handicraft does not spring from opportunity, but is a rare instinct? Manufacturing is an inherited tendency in the New England stock, and has advanced westward with the migration of that stock. A bountiful supply of natural resources does not give birth to this instinct. The New England States are singularly poor in such resources, while Virginia, Tennessee, and other Southern States are notably rich in them. Yet there are single towns in Massachusetts and Connecticut whose annual product of manufactures nearly equals that of all the Southern States. If the South is ever to become the seat of extensive general manufacturing operations, it will be when the West is full of people, and the tide of migration, which now follows lines of latitude, is deflected southward. The old Southern stock, very little changed by the infusion of new blood since the war, has no aptitude for the small economies, the close application, the attention to detail, and the mastery of machinery required for successful manufacturing.

#### BRAZILIAN COFFEE.

THE Rio de Janeiro Society of Labor and Commerce displays six hundred and twenty-



four samples of coffee, comprising eighty different qualities, each of which has its own name. This society has been striving for years to rescue Brazilian coffee from the low standing it has in the markets of the world, by proving that "Rio" is merely a trade name for a poor grade, and that all the better grades sold as Java, Ceylon, and Mocha are produced in large quantities in Brazil. It seems that it is the custom of the coffee merchants to sort the beans, calling the small round ones, of which only one grows in a cherry, "Mocha," and the large well-formed ones "Java" or "Ceylon," and then to lump the remainder together, mixed perhaps with a still poorer article from Venezuela or Costa Rica, and call it "Rio." A talk with the members of the Rio de Janeiro Society in charge of this interesting coffee exhibit will show most coffee-drinkers that they are ignorant of the main facts concerning the little berry of which their favorite beverage is made. How few people are connoisseurs of coffee. How few know that, like wine, the berry improves with age, gaining in delicacy and aroma the longer the time between the gathering and the use. We insist that wine should have a proper age, yet we buy the fresh green berries, recently gathered. Most consumers think the green color is an evidence of good quality, while in fact it shows that the bean is not sufficiently cured to be at its best, and that it will give the beverage a raw, crude flavor. The best coffee is of a light yellowish color. As the bean loses in weight with age, it is to the interest of the producer to market it at once. The consumer who is critical as to quality and aroma will lay in one or two years' supply, to insure the proper age, and will have the quantity needed for his breakfast-table freshly roasted and ground every morning in his own kitchen. There is as much difference in coffee as in wine, and nothing is more difficult, as every traveler knows, than to get even a tolerably fair cup of this most common of beverages. I doubt if one American in a hundred ever drank a really good cup of coffee, yet it is a luxury within the reach of everybody. In New Orleans the survival of French traditions in cooking insures a palatable *café au lait*, but the berry in common use comes from Mecca and lacks delicacy of aroma. The custom is to make the coffee very strong and black by the drip method, and to put in the cup as much hot milk as coffee. This makes a very nutritious drink, and, with a loaf of bread about as big as a man's fist and some fresh butter, is the Creole breakfast. To eat meat, potatoes, or hot bread in the morning the Creole regards as an American barbarism.

## INDIAN ENGLISH.

In the New Mexico section are shown a curious batch of compositions written by Indian pupils in the Catholic schools. Some of these specimens of Indian English are very funny. Here are two of them:

*The Cow and Oxen.*

I write about the cow and oxen. The cows give to milk and the oxen is used to work in the garden and not have milks. Just used to work, and the cows have much milk and very good to drink cows milks, and the oxen is very strong and large oxen, and some oxen not large. The cows is not very fast run and some cows is very poor not fat and some very fat cows. The cows is everywhere walking and very just stay in the home — not go way, all time stand on the fence. The cows are very large horn, and some not cows not very large horn and some not very large. The cows are not have teeth just in the other side and all times chewing grass and oxen also chewing grass. The cows has calf and some not have calf, just has milk and just gave the people, is very good to drink this cows milk.

*A Boule Dog.*

The dog live in the house take care of it. Dog sleep on the door. Some dogs are good to catch rabbits. Much is snow. Me go mountain and very good dog to catch rabbits take of men. Come house. Good eat. Some dog not runs fast. Just sleep home about fire. Where you sleep fox, guess on the mountain. Guess not sleep every night. Walk rabbits.

## BELGIUM AT THE FAIR.

BELGIUM receives hearty praise on all hands for the generous recognition her Government and her manufacturers have given to the Exposition. Other European nations have treated it with indifference, giving no money to aid it, and no stimulus of special effort, and contenting themselves with turning over those of their people who wished to exhibit goods to their respective consuls at New Orleans. Belgium, though in the midst of efforts for an exhibition of her own, of no small importance, to open in Antwerp in May, has devoted both money and effort to the creditable display, under competent supervision, of her art, her machinery, her textile fabrics, and her general manufactures, in the distant city at the mouth of the Mississippi. In all its departments, whether of railway appliances or paintings, cannon or cloths, iron-forging or delicate laces, the exhibit is attractive and worthy of study. The youngest of European nations, created by diplomacy only a little more than half a century ago, has an eye to business as well as to international courtesy in her prompt attendance at all important world's fairs. Her various industries compete sharply with those of France, Germany, and England. In a speech opening the Belgian section, the commissioner spoke of the purpose of his country

to develop commerce between Antwerp and New Orleans, and not only to extend her trade with the United States, but to reach out from New Orleans to Mexico and Central America for new markets for her manufactures. The Belgian paintings show the influence of both Munich and Paris. A distinct national school has hardly yet arisen. There are no great pictures shown, but there are many noticeably good ones, and no bad ones, and the display as a whole is very interesting.

#### FRENCH EDUCATION.

THE cheap shop-keeping character of the general French exhibit may well be overlooked in view of the very instructive display of educational methods and results made by the French Government, through its Ministry of Public Instruction and Fine Arts. This display is in charge of Professor B. Breisson. It covers the whole field of educational effort in France, from the crèche for infants and the primary school to the colleges, the medical schools, the schools for manual labor, and the national schools of decorative arts. The American teacher visiting the crowded gallery containing this exhibit will be struck, first, by the way in which the French carry their love of system into their school work; next, by a certain artistic feeling and indefinable touch of taste in the work of the pupils; and then, most of all, by the many evidences that instruction is carried outside the text-book, as far as possible, to objects and their relations, teaching theories by things and not by sentences learned by rote. The tendency is strongly in this direction in our own country, but the French carry it farther than we do, seeking in many ways to make the pupil familiar with the main facts in natural science, and with the practical sides of life.

#### THE LIBERTY BELL AND THE OLD FLAG.

THE old Liberty Bell, which stands in the Main Building upon the car built to transport it and its guard of stalwart policemen from



THE LIBERTY BELL.

Philadelphia, appears to awaken a sentiment of nationality in the breasts of the Southern visitors to the Exposition. Their patriotic feelings do not always extend to the national flag, however. It is rare to see the Stars and Stripes in New Orleans save on the shipping and the Government buildings. The people are fond of bunting, and to gratify their taste for color they devise many strange banners. Visitors are puzzled to make out the meaning of these combinations of red, purple, green, yellow, and white floating from flagstuffs on stores and hotels. To the frequent question, "What sort of a flag is that?" the answer is, "Oh, that don't mean anything in particular. It's just a fancy flag," or more often, "That's the flag of Rex, the King of the Carnival." When the Bankers' Building on the Exposition Grounds was decorated, a photographer from Philadelphia, who had been taking a picture of the throng, called out from his platform as the Stars and Stripes were unfurled from the roof of the structure, "Three cheers for our flag!" There were a few cheers and almost as many hisses. The Exposition will, unquestion-

ably, do much toward stimulating the growth of the national idea in the South. A study of the enormous aggregation of products, arts, and inventions in the Government Building classified by States cannot fail to produce an enlarged conception of the greatness of the republic, and a feeling of pride in its magnificent resources. Opposition to the national emblem is only a sentiment in the South, and is fast fading into a tradition. There is not the slightest desire for separation. The Southerner does not want to hurrah for the old flag, simply because he thinks that to do so would be to show unfaithfulness to the memory of the cause for which he or his kindred fought—a memory which to him is sacred.

#### A REMEDY FOR HARD TIMES.

THE Centennial Exhibition at Philadelphia was held when the business of the country was deep down in the rut of depression into which it had been settling after the panic of 1873. The exhibition seemed to be the turning-point. It set people in motion and broke the spell of lethargy. Hard times are a mental disease. At the outset a necessary reaction from the fever of speculation, they become a chronic condition prolonged far beyond the time needed for restoring wholesome conditions to trade. People grasp their money tightly, become overcautious, draw back from the most inviting enterprises, and retrench ex-

penses beyond reasonable economy. The malady affects even those whose incomes have not in the least suffered. The rich grow penurious without themselves knowing why. Thus the consumption of products of all kinds diminishes and manufactures and trade languish. A great exhibition encourages people to travel, interests their minds by its display of inventions, processes, and products, and thus lifts them out of the old grooves of inactivity and causes them to loosen their energies and their purse-strings. Perhaps the New Orleans fair is destined to do the same good work in breaking up hard times as was done by the Centennial. It is a pity that its magnitude and attractions did not become earlier known to the country at large. It took about two months to educate the country up to an appreciation of the Philadelphia Exhibition, but afterwards came the pleasant fall weather, most inviting to travel and sight-seeing. Unfortunately, the summer will begin in New Orleans about as soon as a knowledge of the merits of the "World's Industrial and Cotton Centennial Exposition" is widely diffused. If it were practicable to hold the great show together and reopen it in the coming autumn, its benefits would be much increased, and the wise plan of its projectors of bringing together within its gates for better acquaintance and mutual profit the peoples of all the North American republics and colonies might be more fully realized.

*Eugene V. Smalley.*

## A FLORENTINE MOSAIC.

(THIRD PAPER.)



HOSE words of Michael Angelo's answer to Strozzi's civil verses on his Day and Night are nobly simple, and of a colloquial and natural pitch to which their author seldom condescended in sculpture. Even the Day is too muscularly awaking and the Night too anatomically sleeping for the spectator's perfect loss of himself in the sculptor's thought; but the figures are so famous that it is hard to reconcile one's self to the fact that they do not celebrate the memory of the greatest Medici. That Giuliano whom we see in the chapel there is little known to history; of that Lorenzo, history chiefly remembers that he was the father of Alessandro, whom we have seen slain, and of Catharine de' Medici.

Some people may think this enough; but we ought to read the lives of the other Medici before deciding. Another thing to guard against in that chapel is the cold; and, in fact, one ought to go well wrapped up in visiting any of the indoor monuments of Florence. Santa Croce, for example, is a temple whose rigors I should not like to encounter again in January, especially if the day be fine without. Then the sun streams in with a deceitful warmth through the mellow blazon of the windows, and the crone, with her scaldino at the door, has the air almost of sitting by a register. But it is all an illusion. By the time you have gone the round of the strutting and mincing allegories, and the pompous effigies with which art here, as everywhere, renders death ridiculous, you have scarcely the courage to penetrate to those remote chapels where the Giotto frescoes are. Or if you do,