

myself fortunate if what I have now written persuades some Americans, and restores to us the sympathy of some of them whose kind disposition has been disturbed by malignant or exaggerated stories about us.

I firmly believe in the friendship heretofore

maintained between Russia and the United States — a friendship that, in my opinion, will play a far more important rôle in the history of the future than has been allowed to it as yet; and for that reason I take very much to heart any word designed or likely to drive us asunder.

Pierre Botkine,

Secretary of the Russian Legation in Washington.

PRELIMINARY GLIMPSES OF THE FAIR.



NEW thing is to be found in Chicago. It is enthusiasm for art — art of her own making. It is an enthusiasm which is infectious; that kind of enthusiasm which is happiness. For surely this is a happy

year in America; and though in some parts of the globe physical conditions are ill, it is nevertheless true that the idea of the Columbian celebration has touched the romantic sense of the whole wide world.

All the world loves a hero, as well as a lover, and here was a hero more successful than Jason, of a nobler mold than Æneas. His celebration is to be a world epic brought out with the serious realism of the Oberammergau Passion, a classic city of towering domes for a stage, men of great emprise for living characters, and all the nations of the earth for a chorus. Other world's fairs have celebrated the civilization of a race, but the Columbian Exposition will glorify the world's transcendent migration. Other fairs have shown civilization spreading from field to field like a prairie-fire; but this fair will flame with the human energy that handed the torch of civilization across an ocean.

Everywhere talk of the fair is big. It is not an illusion, for it is biggest among those who have visited the unfinished site of the fair; it is not the scream of the American eagle, because the eagle has been quiet ever since Chicago showed America how it sounds to take one's merits at their future value. In one sense these large and general prognostications are a warning to fellow and foreign countrymen to be on their guard against the material surprises of the fair; for it is to be so dazzling to the eye, and so vast to the mind, that no spectator will ever see it, even in outline, who does not take his point of view, as it were, on the horizon, and contemplate its sky-line.

In fact, the unit of measure in this enterprise has been set so large that one is in danger of forgetting that the Yankee nation was

established for any other purpose. Four hundred years bear so lightly on the human mind that the world will persist in calling us young, though every great name in old and glorious English literature, except that of Chaucer, is from fifty years to several centuries younger than the voyage of Columbus. But every nation is young in proportion to its possibilities; and the older peoples of the earth who will so aptly join in the celebration of a happiness in which they are all sharing, should accept the New World newness for what it is — an exposition of human activity and government made to order with a definite plan, on a monumental scale, with incredible economy of time.

Even more is Chicago like a city created for the express uses of the fair. Homer's deities might well have shrunk from the building in sixty years of the seventh city of the modern world; but here it has been done by the ordinary earthworm actuated only by the spirit of barter and gain; moreover, twenty-one years ago, as though Jove had discovered that Chicago was not shaping herself to the Muses' purpose, the fire demon literally burnt her to the ground; so that her present glory as the sheltering arms of a million and a quarter of people, and as having a greater destiny than any other inland city of the world, is as young as the fledgling whose first vote was cast at the last election.

As a civic marvel, therefore, Chicago will be the most significant exhibit at her own fair. It was fate, which includes wisdom, that gave her the opportunity. For if she may not claim to be the metropolis, she is at least the typical American city, the point of fusion of American ideas, the radial center of American tendencies. Whether this should be regarded as a cause of admiration or of missionary effort, the era of the light jest has passed.

Somebody has said that it is a propitious moment in a man's life when his fellows feel a welling desire to kick him. The same is true of cities. Citizens of the three or four older cities that have held themselves in higher esteem, and of the half-dozen older cities that have wished they were as potent, may still find

Chicago too bustling, her buildings too broad or too tall, her architecture too much to suit herself, and her frankness too much flavored with success; and yet in visiting the fair they really ought not to waste their valuable time in damning the town. They should consider that Chicago has always taken herself seriously; has evinced a pride in her primitive duties, whether they involved the packing of bacon or the general services of a roustabout; has been willing, as Director-general Davis said to me, to lay down a railway on Michigan Avenue if the ready transfer of other people's produce had required it. When she had a call to go in for art, in for it she went; and in it she stands, with an architectural challenge to the universe. She may not be quite aware of the necessity of "lugging in" the comparison, as Mr. Whistler would say, but at least she does not resent the coupling of her fair name with that of ancient Athens.

Much of this reputation rests on the noble white palace of the gods which will house the fine arts at the Exposition. One building does not make a world's fair, and in this case it has not such opportunity; but when you visit Jackson Park the Art Building pitches the key of your enthusiasm and remains in your memory as the crowning motive of "The Chicago Centennial"—a term which is becoming popular among the people as an expression of the kinship of this fair with the celebration of 1876. And if you go by way of Philadelphia you may see, as I did, while the "Vestibule Limited" was skirting Fairmount Park, the mausoleum-like art gallery which still stands as the "Memorial Hall" of the Centennial. Though it covers an acre and a half, you would find on reaching Jackson Park that it would serve only as a vestibule to the new art temple, and as such would shatter every line of its beauty. Size is not a safe standard of influence, but it may denote the scale of an ideal purpose; and by comparison with the value of the exhibition at Philadelphia to American art, who may measure the growth that is to date from 1893?

In the autumn of 1891 I had entered Chicago on a similar hazy morning, and, from the point where the traveler loses sight of the turquoise lake, had looked in vain for some sign of the site of the fair. But on the September morning of 1892 a row of ghostly domes lifted their solemn prayer to beauty into the eastern sky. With the briefest interval in the city, I hastened back to the wonderland which a New York artist said is called the Chicago Fair "because it is nearer Chicago than any other city." Even then it was only necessary for a stranger to follow the crowd, for hundreds were gathering at the wharves of the lake-front, where there was a clamor of boats about to start. Yield-

ing to the loudest blandishment of flags and music, I found myself, after the prettiest water trip imaginable, in the hands of the Chicago "rustler"; for while the rival boat passed on to the piers of the fair-grounds, our crowd was dumped on a sandy beach outside, in general wonderment as to how it had happened. Still everybody trudged away good-naturedly, though in order to gain the northwest entrance, we, poor dupes, were doomed to a walk which emphasized the fact that the grounds are a 633-acre lot.

It was indeed worth a journey of a thousand miles to stand on the north bridge of the great lagoon and experience the emotions of a first view of Haroun-al-Raschid's new capital. The world's wonders that you have seen, the wonders you have read about, the wonders you have dreamed of, are there mere aids to your powers of appreciation. No ideality lurks in a nature that does not thrill in presence of the classic majesty of the Art Building. Grandeur due to man's design always appears to have been gained by accident; here is such accord between the parts and the whole design that every column, every section, every angle is an object of grace and dignity. It matters not, therefore, whether from near or far you see the entire temple, or only a part that is uncovered by some adjoining structure; the impression is always grand. You can even pardon the presumptuous Illinois building for elbowing into the water frontage of the glorious façade as viewed from the south end of the lagoon—the Illinois building with dome 230 feet high, a monument only to the strength of its materials.

While the Art Building queens it over a city of edifices of states and nations at the north end, an enticing series of architectural giants stretches right and left of the lagoon for a mile and a half to the south. East of the lagoon our own Government challenges attention with an eccentric house for the Fisheries, having the quality to become interesting on acquaintance; with a Government building which might have cut a figure at the Centennial, but which in its present surroundings merely stimulates the common inclination to criticize the Government. It is little mitigation that, within, the rotunda is fine; it seems to be so difficult to spoil a dome! Between these edifices runs the canal connecting the lagoon with the lake, where the battle-ship *Illinois*, resting on piles, typifies the unsinkableness, if not the speed, of the new Yankee navy. But this fair, like all others, should not be examined between partitions or below the water-line.

On the west side of the lagoon the Woman's Building ingratiated itself at once, it is so gen-

tlemanly. Within will be exhibited every feminine art and grace known to man, except the Continental rite of "blacking-your-husband's boots." Foreigners will discover here why the American girl belongs *ex officio* to the aristocracy of the Old World, and possibly may learn to wonder why she should have the temerity to qualify for it. The Art Building harks back to Athens, but the Woman's Building and its deep significance are "new birth of our new soil," the best that is American.

Horticultural Hall, nearly a fifth of a mile long, and the kind of thing one would like to see girdling the earth, has the most graceful dome at the fair, though it is only 132 feet high, and by contrast humble. A part of its exhibit will be out of doors in the grand lagoon which it faces, and which already mimics the careless largess of nature with a beautiful medley of aquatic plants and shrubs. A rose-garden will bloom at one end of the wooded island of eighteen acres, and at the other end the Japanese exhibit will blossom amid its own native flowers.

On the southwest shore of the lagoon the Transportation Building, with its annex, will offer eighteen acres of reasons why man was not made to fly. Walking the length of the Mines Building, where was to be seen the novelty of steel cantaliver trusses, I emerged on the plaza of the Administration Building, which, as it is in front of the railway terminus, was designed to be the triumphal overture of the architectural opera. In its unfinished state it did not yet realize to the eye the rich effects of the design as seen on paper. It had the air of a dowager duchess, who in her proper appointments is the regal peeress of the realm, yet in negligée is "not at home," for art worship. Still it was even then possible to enjoy the unique effect of the colonnades at the base of the dome, which in its grand proportions is second only to St. Peter's.

At Machinery Hall there was a chance to study the foundations of these mountainous structures. The foot of each roof-truss arch, of which there were three tiers side by side, rested on long blocks cross-piled and bolted, and secured below on a nest of piles. To the unprofessional eye the foundations looked flimsy under the tons on tons of structural steel they were airily supporting. Over the seventeen and a half acres of machinery space, similar and even more massive foundations had been placed at short intervals to receive the heavy machinery. Steam for engines aggregating 24,000 horse-power will be supplied by a solid bank of boilers 600 feet long, whose flames will be fed with oil. The largest engine, of 14,000 horse-power,—the great Corliss at the Centennial was only 5000 horse-power,—will be a part

of the 17,000 horse-power to be devoted to electric lighting and electric machinery.

The building for Manufactures and the Liberal Arts is the unparalleled leviathan of the structural world. Size is only one element entering into the impression it makes upon the beholder. Its four great portals are triumphal arches, its corners are noble temples, and the connecting façades are vistas of pilastered arches. Its roof curves to a height of 232 feet, and sweeps for a third of a mile across the eastern sky—with what marvelous effect is only known to him who has seen it bathed in the glow of the setting sun. I walked across the lake front and the end facing the basin at a smart pace, with the effect of discovering that twenty trips around the exterior would be a good ten hours' task for an amateur pedestrian. We are not told with what speed the rams' horns of Joshua were carried around the walls of Jericho, but it may be assumed that the priests who blew them stopped occasionally for refreshments; we know besides that on the seventh day they succeeded in making the circuit seven times, so it would appear likely that two buildings of the size of Manufactures and the Liberal Arts would take in Jericho, its wall, and all of Joshua's ruthless host. It is believed that half a million people could find standing-room on its 30½ acres of floor space, increased by the side galleries to 44 acres; and it was demonstrated at the October ceremonies that 100,000 people, with all they could sing and say, were lost in its vast interior.

Its truss arches are artistic as well as mechanical triumphs. They give form to a noble nave, a third of a mile long, 382 feet wide, and 203 feet high in the clear, which is above all notable for a certain air of distinction. This is due partly to the peculiar curve of the arch, which rises 23 feet above a true semicircle, and partly to the graceful swell of the base of each truss. Each rounded base is hinged by a massive eyelet and a great tie-pin to the foundation-plate. Thus each truss arch (consisting of two parts like the span formed by the arms of a man raised over his head, with fingers touching) is pivoted at the bases; and where the halves meet in the peak they are again linked with a pin, the upper ends of the semi-arches, as well as the bases, being so rounded that with the changes in temperature their great masses may bulge or recede without cross-strain. The weight of each truss is 300,000 pounds; they were brought from afar, in pieces, and put together without an error in boring or in bolt. In fact, since the plans and detailed drawings for this building were received by the Director of Works, there has not been an inquiry made as to their meaning or a defect found in their requirements.

One of the foremen roughly estimated that ten men had lost their lives by falling from

the roof or by having tools or material drop on them.¹ In entering the building one instinctively hovered under the edges of the galleries, for the crisp holes in the two-inch flooring, uncannily frequent, were evidences of the gravitating force of hammers and other tools. As seen either from the lake or from any point on the grounds, this colossus, which could swallow three colosseums, fulfils the praise of one of the architects who marveled that the "design had been kept so big." In September the central roofing of iron and glass had not been finished. Whenever the six-o'clock whistle sounded, a long sinuous line, like a moving caterpillar, could be seen in the middle of the curving roof. It consisted of a small army of workmen backing carefully down, step by step, from the dizzy height.

On the opposite side of the great basin, the Agricultural Building, with its fine portico and colonnades, backed with mural tints and paintings, offered a strikingly individual effect. Here all the muses that may be allied to architecture have been drafted for intelligent coöperation, as on no other building. In fact intellectual force is the predominant note, and the arrangement and lighting of the vast interior are for the same reason strikingly interesting. It was a surprise to find here another rotunda, in its way of unmatched beauty of proportions. And New Yorkers who cannot have failed to observe that Diana-of-the-Madison-Square-Tower has departed for Chicago, leaving her lofty rôle to an understudy, may see the original goddess above the Agricultural dome, presumably still chasing with bow and arrow the scurvy satyr who ran away with her clothes while she was bathing in the dewy morn.

About three fourths of the roofed area of the fair are included in the buildings I have briefly mentioned. Many of the smaller structures would be notable for beauty and for size if they were not here made pigmies by contiguous grandeur. Like the larger buildings they are venerated with "staff." Great is "staff"! Without staff this free-hand sketch of what the world might have in solid architecture, if it were rich enough, would not have been possible. With staff at his command, Nero could have afforded to fiddle at a fire at least once a year. One of the wonders of staff as seen at Chicago is its color. Grayish-white is its natural tone, and the basis of its success at Jackson Park; but it will take any tint that one chooses to apply, and maintain a liveliness akin to the soft bloom of the human skin. Staff

is an expedient borrowed from the Latin countries, and much cultivated in South America. Any child skilled in the mechanism of a mud pie can make it, after being provided with the gelatine molds and a water mixture of cement and plaster. How the workman appeared to enjoy seizing handfuls of excelsior or fiber, dipping them in the mixture and then sloshing the fibrous mush over the surface of the mold. When the staff has hardened, the resultant cast is definite, light, and attractive. A workman may walk to his job with a square yard of the side of a marble palace under each arm and a Corinthian capital in each hand. While it is a little green it may be easily sawed and chiseled, and nails are used as in pine. Moreover rough joints are no objection, since a little wet plaster serves to weld the pieces into a finished surface. In the rough climate of Lake Michigan staff is expected to last about six years, which is the average life of the ablest English ministry. Great is staff!

About ten thousand employees and workmen were scattered over Jackson Park, yet at every unfinished building the work seemed to be in semi-suspense, or to have the air of an industrial festival. Deliberation was the order of the day, flavored, however, with eager interest and willingness. Good wages, a little above the market rates, were a healthy incentive, and every mechanic with a spark of fire in his nature must have been quickened by the magnificence of his task. Also deliberation was a necessity in three fourths of the work, which required caution as well as judgment; for many were aerial gymnasts perched from 60 to 260 feet in the air. Sky generalship of a high order was to be seen under the arching roof of Manufactures and the Liberal Arts. Here, after months of patient lifting and fitting of unprecedented weights at great heights, each man had grown to know his duty intimately. From some lofty perch the foreman of a gang would conduct his men somewhat after the manner of the leader of an orchestra. Whenever he fell short of the mark he would shout his general order to an assistant half-way down, on the opposite side of the span, and the latter would give fuller instruction to another assistant on the floor. After each move all eyes would turn to the directing mind aloft. Under that roof feats were accomplished worthy to have called forth a "wild surmise" from the Egyptians who piled the pyramids.

Manual labor also has its victory in these monumental buildings, and no doubt the de-

¹ With regard to casualties at Jackson Park since the beginning of work on the grounds and buildings of the Columbian Exposition, Dr. John E. Owens, director of the Medical Bureau, made the following statement to the writer, in a letter dated Dec. 13, 1892:

"We have had 23 deaths, 2092 surgical cases, and 1703 medical cases. No spectators have been injured except on the occasion of the dedicatory services [in October last] when there occurred 66 cases of injury and illness."

scendants of those skilful artisans will preserve the tradition of their labors at the Columbian Fair. Considering the chances for fomenting strikes, the bickerings have been slight. No class among them had more cause to be happy than the small army of Italians engaged in the making of staff. But the serpent entered their Eden of American wages in the guise of an Hibernian who could speak Italian; and of course they fell. Three times he tempted them with his Milesian dream, and three times they were restored to grace by the fatherly patience of the Director of Works; but the Dublin Italian was with considerable trouble driven out, and a sword of flame fixed for him at the gates.

Four fifths of the ten thousand workers were in the employ of contractors; and no small part of the day's work fell upon the clerks. One late afternoon, when lingering summer made exploration wearisome, I rested opposite the pedestal of French's colossal "Republic" at the lake end of the great basin, and watched the carpenters who were finishing the framework of Music Hall, the Casino, and the connecting peristyle. These buildings are a gay architectural finish to the lake side of the grand quadrangle. Ready for their covering of staff, they were little more than a confusion of sticks, some upright, and many crisscross, to brace thoroughly the main part of the skeleton; as one of the artists said, they looked like a pile of jackstraws. A great arch in the peristyle spanned the canal that connects the basin with the lake; and I noticed that the drawbridges were all lifted to give free play to the tugs and launches that had been plying in and out. A distant whistle sounded, and a stampede began which to my startled mind had the look of an accident. Men rushed for the ropes of the drawbridge. Had somebody fallen into the water? No, for as soon as the bridges met, the men sprang over them and fled toward the Casino. Then the panic became general; men were almost dropping from the numerous ladders, and as they touched the floor they bolted always in the same direction; now and then a man had gathered a few tools in his apron as though he were bent on saving them at the risk of his life; then men began to appear from the north end of the structure, some of them already half blown, others showing wonderful staying power and squabbling for the drawbridge; behind them was a single workman burdened with tools who stopped running as soon as he perceived that he had been distanced. I headed him off, and inquired if anything serious had happened. "Yes," he replied, "those sprinters have put me at the tail-end of the line down there where we get our time checked off, which means that I'm three quarters of an hour late for dinner."

The head center of all the energy displayed at Jackson Park was to be found at the general offices near the Horticultural Building. Built around a large paved court, with stuccoed walls and flat roof, the Service Building, so called, resembled a Spanish-American hotel. Engineers, architects, auditors, paymasters, and overseers, with an army of clerks, occupied the rooms. Authority radiated from the northeast corner, where Daniel H. Burnham, Director of Works, has his office. He is a large man, with shoulders broad enough for the vast burden laid upon him, with the quiet patience that leads perplexed subordinates to believe there is a way out of every difficulty, and with the motive power that removes mountains and raises domes. He and the late John W. Root were the firm of architects who had most to do with the creation of Chicago's massive business quarter. So when Chicago, in the fall of 1889, nominated herself as the site of the proposed fair, Messrs. Burnham and Root were looked to as professional advisers. Plans were extensively sketched even before Congress on April 26, 1890, gave Chicago the fair. Four months later Frederick Law Olmsted and his partner, Mr. Codman, were given decisive authority as consulting landscape architects, and Mr. Burnham and Mr. Root, who received official appointments as consulting architects, worked in conjunction with them. At last, Jackson Park was fixed upon as the site. The general conception of the fair, as it is now realized, was Mr. Olmsted's, the other three criticizing and sketching, and Mr. Root drafting the plans with his own hands, as fast as they were formulated.

The designs prepared by Mr. Root might possibly have been adopted, if he and Mr. Burnham, with large views of the importance of the work to the architecture of America, had not taken the lead in a memorial to the Exposition managers which resulted in the selection of a board of representative architects. Following upon this decision, Mr. Burnham was appointed chief of construction; and Mr. Root was confirmed as consulting architect four or five weeks before his untimely death. In August last, Mr. Atwood, the laureled architect of the Art Building, and designer-in-chief of Mr. Burnham's department, nearly succumbed to a dangerous illness.

At the end of last summer the American painters chosen to decorate some of the walls and portal ceilings, began to assemble from country retreats and from abroad. They were summoned by Francis D. Millet, who last spring had been installed as Mr. Burnham's art adviser and assistant, a position in which his varied abilities were focused for great public usefulness. Millet possesses the tact and

the artistic authority to lead his temperamental brethren on the side of regarding art as the most serious business of life; and he is not deficient in those blithe professional qualities which always impress laymen with a suspicion that art is only a lark. Certainly that devoted band of painters gave art no opportunity to look morose in the creative days of the Columbian Fair. It little mattered that the kind of work in hand was stranger to most of them, or that they had dropped congenial tasks amid their natural studio surroundings for the sake of helping forward a great public enterprise. Answering, some of them, a tardy summons, they came with or without a first rough design and fell to work in a haphazard studio camp. A glance at the buildings convinced each one of them that the occasion demanded the best that was in him. In the galleries of the north wing of the Horticultural Building, vast studios had been partitioned off with boards and sheeting for the painters who were to fresco two hemispherical domes with pendentives in each of the four main portals of Manufactures and the Liberal Arts. Here old friends were still chatty neighbors, like Beckwith and Blashfield, Kenyon Cox, Robert Reid, Reinhart, Shirlaw, Edward E. Simmons, and Alden Weir. Stagings were erected, so that models might be posed in remote correspondence to the position the figures would occupy in the pendentives. Each painter was provided with a miniature model of the concave surface to be painted, and each artist could be seen now and then looking into these plaster kettles, as they rested on the floor upside down, as though the sought-for shapes might be found there, like Truth at the bottom of a well.

Each went to work in his own way. Blashfield made an elaborate color sketch on a large octagonal canvas which could be carried to his scaffolding, and, in working from it, turned so that the different figures would fall in their proper place, while the color sketch as a whole would always show the relation of the different parts to the entire design; Beckwith did the same thing, in outline, on the surface of his miniature plaster model; Kenyon Cox made careful color designs on a small scale of each of his pendentive figures, and Shirlaw, Reinhart, Reid, and Weir papered their walls with bold cartoons of single figures. Robert Reid tacked a giant cartoon in the pendentive of the dome allotted to him, in order to form an idea of effective stature as seen from the pavement, and everybody went to see how much wisdom might be gathered from the experiment. Simmons, departing from the happily "eternal feminine," with the purpose of peopling his dome with brawny men, was making bold sketches in oil and setting them up where they could be

seen sixty feet away over his neighbors' screen partitions. In all this fascinating and most promising effort, real experience was a matter of serious exchange, and intuitive advice was free.

At the Agricultural Building, Maynard, like a fez-capped Turk, with H. T. Schladermundt and other clever assistants, made another painters' colony. His task of decorating some of the exterior walls of that building with the actual and fabled beasts and deities of the farm was already far advanced. This work will be a revelation to thousands of Americans of the capabilities of exterior mural painting as an adjunct to architecture. C. Y. Turner, as assistant to Mr. Millet, had a comfortable studio in Mr. Burnham's offices. Later, J. Gari Melchers and Walter MacEwen arrived to decorate the tympana of the corner pavilions of Manufactures and the Liberal Arts, and W. L. Dodge to work in the rotunda of the Administration Building. Miss Mary Cassatt and Mrs. MacMonnies will decorate the Woman's Building with paintings, the sculpture of that building having been done by Miss Enid Yandell and Miss Alice Rideout.

Augustus St. Gaudens early rendered a great service in advice as to sculpture and sculptors, and an important art contribution is still hoped for from him. Larkin G. Mead designed the sculpture for the main pediment of the Agricultural Building. Only the rough foundations had been laid, in September, for Frederick MacMonnies' brilliant emblematic fountain at the west end of the great basin.

On the east side of the Agricultural Building Daniel C. French was busy with the model of his colossal "Republic," and with his large group for the arch gateway to the great basin, the horses being modeled by Edward C. Potter. The "Republic," which with its pedestal now rises a hundred feet from the water of the great basin, is the largest piece of sculpture at the fair. On the open floor outside his studio a company of Italians were modeling the giant lady, in sections about ten feet high, beginning with her feet and leaving the bust, head, and arms till the last, so that the sculptor might have time for a second thought on the most important features. The enormous blocks of plaster were not so heavy as they looked, since they consisted of a skeleton of wood covered with wire netting and staff.

Even larger studios were those of Philip Martiny and Karl Bitter, whose groups and colossal figures were almost as numerous as the characters of the Greek pantheon. Theodore Baur, who was modeling figures for the Art Building, was a late comer on the scene; and also Olin L. Warner, who distinguished himself at once by giving the classic touch to the design for the souvenir coin; he has a commission also

to make several life-size statues for the New York Building.

Edward Kemeys was established in the south wing of the Horticultural Building, where his daubed sign "Keep out" placed him under obligation to be unduly courteous, as his nature always impels him to be, to anybody having the confidence to knock. But the brazen sight-seer was a roamer at will in those days, except when a soldier blocked his way, and any sort of protection was a boon. Both the sculptor and his wife were discovered, at the time of my invasion, with their hands in the liquid plaster, dipping excelsior into the pan and building up the sides of a giant buffalo, whose burly head had already been finished. The sculptor had discovered, after one beast modeled in clay had tumbled in pieces, that staff was a capital substitute for clay in modeling on a large scale; it was applied to a wooden skeleton wrapped with wire screening, and working on this plan, he was able to create, without the intervention of the usual clay model, the wild animals of America which, with those designed by A. P. Proctor, are to ornament the bridges. Mrs. Kemeys in her companionship was also proving herself a most skilful assistant.

In keeping with the professional sympathy of these artists was their gregarious sociability. Several were accompanied by their wives, and at a pleasant suburban hotel near the grounds the hard work of the day was supplemented by an evening salon; Mr. French even mitigated his sojourn with housekeeping. For the others, bachelors' hall was kept, as to meals, at a restaurant within the grounds. Here the host's curiosity to study the Bohemian company acted too strongly on his generosity for him to have been much the richer by their presence. It was evident that he had never before catered to a crowd so richly endowed with qualities subversive of his business principles; they might be artists, perhaps, but it was more evident that they were orators, actors, and escaped negro minstrels. Now and then when the demon of caricature rioted and the charcoal passed from the tacked-up paper to his new walls, his lank spirit, lingering in the doorway, seemed to hesitate between a smile and a tear. There was no mistaking his satisfaction when over coffee and tobacco his guests passed an hour in the charming "Groves of Blarney," though it was a danger always that in the climax the furniture would become animated. The chief merit of the current fun lay in the mood that inspired it, which was a beneficial relaxation from the hard work of the day.

In the general management of the fair there has been a peculiar division of responsibility. Inasmuch as Chicago promised to furnish all the money necessary to open the fair, it was proper that the spending of it should be in the

hands of a local board. Before the National Commission was created by act of Congress, the local board was organized as "The World's Columbian Exposition." Its undisputed province included all matters of finance, and the duty of providing grounds and buildings ready for exhibitors. And as the financial responsibility and custody of property could not end until the closing of the fair, there have been opportunities for the local board to invade the field of responsibility defined for itself by the "World's Columbian Commission," which as the representative of the Government has claimed superior authority. Broadly speaking, the National Commission has charge of everything that pertains to the organization and administration of the fair, and of its dealings with the exhibiting and paying public. In spite of some friction these two sources of authority have supplemented each other, and each has performed services which the other could not have rendered so readily. Both will soon be installed in the Administration Building at Jackson Park, but during the preparatory period they have been housed like one organization in the Rand-McNally building, in the heart of the city. Their offices, which occupied more than one floor, were reached by corridors passing entirely around the enormous edifice, and in extent and variety suggested the multifarious duties and responsibilities of a popular government. The members of the World's Columbian Commission correspond to the Legislature. Director-general Davis is the chief executive; he is surrounded by a large staff of heads of departments or cabinet officers, one of the most prominent in the early stages of the enterprise being the "Department of Publicity and Promotion," under Major Moses P. Handy. On the opposite side of the corridor the "Board of Lady Managers" wields a benign sway.

Everything on the other side of the building, where the chief officers of the local board were quartered, was tintured with finance. During the past summer, the disbursements averaged a million dollars a month, and it is estimated that 19½ millions will have been spent by the 1st of May, the opening day. These vast sums have been collected and disbursed under the leadership, during the first year, of Lyman J. Gage, the banker, who declined to serve for a longer period as president, though he has remained an active member of the local board; his successor was William T. Baker, for several years President of the Chicago Board of Trade, who seems to have been the first to see the necessity of abandoning the original plan for a double site for the fair. No such success as is now manifest could have been possible with the parts separated by seven miles of travel.

In July, 1892, Mr. Baker resigned and went abroad to recruit his health, when the vice-president, H. N. Higinbotham, was elected to the presidency of the local board. Mr. Higinbotham, as one of Chicago's largest merchants, was very nearly the busiest man in the city, which was reason enough, as the world goes, why he should have been asked to pick up the stroke-oar in the local board's prodigious race against time. As one of these busy officers said, "No Chicago man ever tires of doing business."

Liberal ideas have controlled the purse-strings, yet the financial problem has been handled with economy, and even with thrift. With the exception of the first London exhibition of 1851, world's fairs have been a costly luxury to their patrons; that fair, in covered area, was less than one fifth the size of the Columbian Exposition; it was open 144 days, and the receipts almost doubled the expenses. In 1867 Louis Napoleon opened his second Paris Exposition, and, considering its success as a "dynastic dazzler," did not probably begrudge the wide difference between the expenses, which were \$4,000,000, and the receipts, which amounted to \$2,100,000. Eleven millions was spent on the Vienna Exposition of 1873, and ten millions of it went into the financial crash that it heralded. The great novelty of that exhibition was the "American bar," but the "Amerikanische cocktail," with all its popularity and specious promise, was not able to avert the crisis. Under republican management, Paris in 1889 produced a remarkable fair, a third larger than the Vienna Exposition, with the same outlay, and with a satisfactory income. Like the Philadelphia Centennial, the Parisian fair with its buildings covered sixty acres, or half the space of the Columbian Exposition. At Philadelphia the receipts (\$3,800,000) fell nearly 60 per cent. short of the cost, which was \$8,500,000.

Both the pride and the business instincts, somewhat entwined, of the Chicago managers, are enlisted in the problem of making their fair pay expenses; more they do not ask. Nearly all the subscribers to the world's fair stock, which was the original fund, are said to have charged the investment to profit and loss, though the financial scheme provides for its return; it was mostly given as a token of public spirit, and the municipality was a heavy subscriber. Chicago had promised the country that she would foot the bills if she might have the fair, and at that crisis genuine "hustling" was needed to inspire confidence. With some outside aid the stock account now exceeds \$6,000,000. Another \$5,000,000 was raised on bonds guaranteed by the city of Chicago, and an additional \$4,000,000 of "World's Fair Bonds" were pur-

chased by public-spirited citizens. When it became apparent in the spring of 1892 that the \$14,000,000 or \$15,000,000 then in sight would not complete the grounds and buildings on the scale that had been adopted to a point where it was impossible to turn back, Chicago appeared before Congress as a Prodigal Son asking for a loan of \$5,000,000. Congress declined the loan, yet fell upon Chicago's neck, and gave \$2,500,000 in souvenir coins. By the simple process of holding these coins at a premium of 100 per cent. the managers hope to realize the full \$5,000,000 from the kindly act of Congress, and to increase the available funds to \$20,000,000. No citizen who visits the fair will begrudge the moiety of 2½ millions of public money. A good thing is usually worth all it costs; and it is a satisfaction to realize, as every visitor to Jackson Park must, that the expense in excess of the basis on which Chicago undertook to pay for the fair has been due to zeal for larger scope and enhanced beauty, and not to vain extravagance or mismanagement. In sentiment, at least, the country owes Chicago an enormous bounty for a colossal success.

If 19½ of those 20 millions suffice to open the gates of the fair, the board will meet the paying public with \$500,000 to its credit. Supposing that the estimate of 200,000 visitors daily for 150 days is not too high, they safely count on a revenue of \$15,000,000 from the admission fee of half a dollar. Probably half a million dollars will accrue from the sale of tickets to sight-seers during the building period. And the neat sum of \$5,000,000 is counted on from concessions granted to interests that are supposed to benefit as well as amuse the millions of visitors. Half a million dollars is called a "conservative estimate" of the gross receipts of the pop-corn and lemonade business, nearly two thirds of which will go into the treasury of the fair. Quite as much more is expected from the soda-water concession. A purveyor of the deleterious peanut has offered 70 per cent. of the gross receipts, and a bonus of \$140,000 besides, but when last heard from on this subject, the managers were not disposed to weigh the peanut so lightly. Nor is the fair to be paved with crisp and fragrant shells, since no peanut will be admitted that has not been through a shelling-machine. As a question of space, horse-vehicles have been barred from the grounds. But 1600 rolling chairs with attendants, and 800 without attendants, may be utilized, the maximum fare being fixed at 75 cents an hour. In order to meet his obligations to the managers the owner of this concession must take in a million dollars. So if all goes well with the estimates there will be \$22,000,000 to count on at the end of the fair, less three millions for

current expenses, which is the estimate; granting that sum for conducting the fair, there will be \$19,000,000 to satisfy an indebtedness of \$15,000,000, since no return is expected of the \$5,000,000 of resources to be derived from the gift made by Congress.

It is true that the managers are obliged to restore Jackson Park to a condition satisfactory to the park commissioners; but no step has been taken except in consultation with Frederick Law Olmsted and his partner, Mr. Codman, who are the landscape advisers of the Park Board as well as the landscape architects of the Exposition. As a consequence the expensive landscape features will remain as a permanent embellishment of Jackson Park, of no final expense to the Exposition and of great value to Chicago. The city and the country will profit also from the semi-permanence of the Art Building, which ought some day to be faced with marble and bequeathed to posterity. In the sad hours of demolition the large buildings will probably more than pay for their removal. It has been suggested to a millionaire sporting man that he should buy the Manufactures and Liberal Arts Building, transport it to New York, and give winter races on a track which would be nearly a mile in length. Many of the truss arches will be available for railway stations; the remaining iron and steel will have some value, and the timber will work into rough lumber or kindling-wood. Five thousand acres of pine forest have entered into the construction of the buildings. Even in its ruins the Exposition will be grand.

As was to be expected, the fair has attracted the indigenous and numerous American "cranks," as well as foreign persons with mental and moral crotchets. These, and also youthful geniuses, have besieged, personally and by letter, the Ways and Means Committee, of which Edward B. Butler is chairman, and Samuel A. Crawford is secretary. A few examples will indicate how much of human nature as it really is will not be on exhibition at the fair: An American was early in the field with a divine revelation of the site which had been fore-ordained for the fair when the foundations of the world were laid, and an Englishman has desired to be put on exhibition as the Messiah. Two boys "of respectable parentage" in western New York have offered to walk to Chicago, and to camp on the Exposition grounds with the purpose of illustrating the life of tramps, and of lecturing on its vicissitudes. Another boy of sixteen recommended that a number of nickel-in-the-slot phonographs fixed to repeat amusing fish stories might be placed in the Fisheries Building and about the grounds; he urged that a royalty on the suggestion would enable him to help his widowed mother. An

enterprising dealer in cosmetics asked for space to exhibit an old woman, one half of whose face was to be smoothed out with his preparation and the remainder left with its mortal wrinkles until the end of the fair, when he would smooth out the other half in the presence of the multitude. The parents of a "favorite orator" of six years offered his services as introducer of the chief orator at the dedicatory ceremonies, which would, they thought, lend emphasis to the portentous importance of the occasion. A mathematician asked for standing-room where he might show the world how to square the circle. Out of Indiana came a solver of perpetual motion; he was informed that space could not be allotted for the exhibition of an idea, so he would have to bring on his machine; later he informed the committee that his self-feeding engine, which had been running a sewing-machine, had unfortunately broken down, "but the principle remained the same." A Georgian asked for a concession to conduct a cockpit, and another son of the South knew of a colored child which was an anatomical wonder, and could be had by stealing it from its mother; for a reasonable sum he was willing to fill the office of kidnapper. Innumerable freaks of nature have been tendered; and the pretty English barmaid has in several instances inclosed her photograph with an offer of assistance to the fair. A very serious offer came from a Spaniard, who had been disgusted with the weak attempts to give bull-fights in Paris during the recent exposition. He offered to fill the brutal void at the Columbian fair if he could be assured the privilege of producing the spectacle "with all his real and genuine circumstances."

Many eccentric schemes have been offered in the shape of mechanical wonders. A tower three thousand feet high was proposed as a proper Chicago rejoinder to the Eiffel pigmy. One aspiring person conceived a building four hundred stories high; and a submarine genius proposed a suite of rooms to be excavated under Lake Michigan.

Some of the marvels which are actually in course of construction would have been regarded a few years ago as hardly less absurd. Most of these mechanical curiosities are located in the Midway Plaisance, which is 600 feet wide, and extends from opposite the Woman's Building for a mile to Washington Park. In this annex will be grouped the foreign villages, the natatorium, the Bohemian and American glass-factories, the Cairo Street, the Donegal industries, and innumerable attractions which of themselves would occupy an indefatigable visitor for the better part of a week. In September the Turkish village had the start of the other foreign exhibits; in the early stage of the

work a Yankee carpenter was directing a miscellaneous band of workmen some of whom had curious methods of handling tools. A crowd of stalwart Turks, in costumes rather worse for wear, were loafing around a charcoal fire, or warming themselves behind a cigarette, neither merry nor sad, nor even weary with idleness.

In the center of the Plaisance will stand the "Ferris Wheel," which will be a gigantic example of the merry-go-over wheels sometimes seen at county fairs. In this case the diameter of the wheel will be 250 feet, and the bearings of the axle, which will, it is said, be the heaviest casting ever made, will rest on towers 135 feet high. Cars, which by their own weight will swing so as always to be parallel with the ground, will be suspended on the outside or perimeter of the wheel, so that passengers who may step into a car from the ground will, as the wheel revolves, get a view of the fair from all heights up to 250 feet, which is only 30 feet lower than the dome of the Administration Building. The revolving mass will weigh 2300 tons, and the engineering problem involved is one of no ordinary interest.

In height the Ferris Wheel will be surpassed by the Spiral Railway Tower, which will enable an electric car to corkscrew to a height of 560 feet. This tower will be 200 feet in diameter, and the spiral truss track will be supported by uprights of steel. Those who prefer to soar in the old-fashioned way to such a height as 1500 feet may confide themselves to the Captive Balloon. On the other hand, the sensation of a rapid and safe descent will be supplied by the Ice Slide, which will be coated with the real article by refrigerating machinery; it may incidentally also relieve the Eskimo exhibit of homesickness.

Those who desire to test their nerves at a speed of 100 miles an hour have merely to embark on the Barre Sliding Railway, which will traverse the entire length of the Plaisance. This method of propelling cars was invented in 1862 by the famous Paris hydraulic engineer Dominique Girard, who was killed on one of the little Seine steamers during the siege. Mr. Barre, the developer of the system, was an engineer under the inventor. Water is both the medium of lifting the cars off the rail and of propelling them. At the fair the road is an elevated structure, and the rail has a broad, flat top. Instead of by wheels the body of the car is supported by hollow iron shoes that rest upon the rail; the water which is fed into the cavity of the shoe under pressure, escapes between the rail and the shoe during motion. The hydraulic pressure is adapted to the weight to be sustained, so that the shoes, lifted by the expelling force, are separated from the surface of the rail by a mere film of water. The cars

being relatively light, and the friction on the film of water hardly appreciable, comparatively little power is needed to propel the train at great speed. This power is supplied from standing pipes near the center of the track, a jet of water being forced from them against a bucket-like contrivance repeated continuously under each car. These standing pipes are so spaced that by the time the rear of the train is leaving the pipe that is propelling it, the head of the train will be automatically opening the jet of another pipe. As the train passes, each pipe automatically closes. On the return trip another branch of the standing pipes supplies the power. The water, leaving the buckets and the shoes, falls into troughs, which conduct it back to the power-stations, where it is used over again. Aside from high speed the absence of jar and noise is a great merit, and the expense of operating is said to be relatively light. A speed of 90 miles an hour can be attained in going 500 yards. The track can be laid over hill and dale without much grading, since any rise or decline under 30 per cent. can be traversed easily. In cold-winter countries the water may be heated at the power-stations, and conveyed in covered conduits. At the Paris Exposition the system was successfully operated on a road 500 feet long; also at Edinburgh; but at the Columbian Exposition it will have the advantage of a mile run.

A rival method of railway construction, from which great things are also expected, is "The Multiple Speed Railway or Movable Sidewalk," which will be put to practical use on the long pier of the fair, extending nearly half a mile into the lake. Here the movable sidewalk will be a continuous loop 4300 feet long, and turning at each end with a radius of 75 feet. In principle the movable sidewalk is made up of two or more parallel sections, moving in the same direction, and each section about two inches higher than the adjoining one. The first section is given a motion of three miles an hour, which is a walking gait; the next section moves three miles faster, or six miles an hour, which is the speed to be attained on the pier. The passengers, facing the way the sidewalk is moving, step upon the first or slow section by grasping posts attached to it; from that section they pass with the same facility to the six-miles-an-hour section, which is provided with seats. By the simplest contrivance the system is capable of being worked up to any desired speed; four platforms would give a speed of twelve miles an hour. The power, which is stationary, is applied to the axles by electricity. Several elements in the problem of rapid transit for cities are supplied by this system; as the motion and the cars are continuous there are

no stops, and no waiting for trains, and no danger from collisions or from jumping the track. At the fair passengers landing or departing by boat can utilize the movable sidewalk, as can also the patrons of the restaurant which is to dispense ordinary cheer and lake air at the end of the pier.

I have hinted only at a few of the exhibits of curious character to be made by foreigners and by Americans. Krupp alone will spend half a million dollars on his exhibit of engines of war, thanks to the interest of Emperor William in having this German industry prominent at the fair. He will send the largest gun ever made, which will weigh 122 tons. It will leave Essen on a car constructed to carry it to the seaboard; it will be landed at Sparrow's Point near Baltimore, where the Maryland Steel Company will undertake to lift it from the ship to a specially constructed car of the Baltimore and Ohio road. There is a track in the grounds which will carry it to the door of Krupp's special building on the lake shore, east of the Agricultural Building. It is fate at the fair, just as in the larger field of the world, that peace and war are nearest neighbors,—that this temple of Mars will be only a few feet from the reproduction of the Convent of La Rabida where Columbus, despairing of government aid, was finding refuge when his luck changed. If the managers have confidence in the walls of the fair, and Herr Krupp has confidence in his pet monster, it would be a good idea to make amends by firing a salute from this gun in honor of the Columbian victory of peace.

A salvo of addresses in honor of peace will

be delivered every day at the Art Institute, especially erected in Lake-Front Park for the World's Congress Auxiliary. Here all the ideas and isms of the age will be on oral exhibition, and great will be the endurance of the attending intelligences that survive.

Relaxation of a remarkable kind is to be provided in the "Spectatorium," a theater of gigantic proportions invented by Steele Mackaye, which will stand on the lake shore contiguous to the Exposition grounds. Spectacles, like the Columbian voyage with real winds and waves, ships, rain and rainbows, have been projected on an unheard-of scale, with novel effects and a concord of serious music and art.

Large as is the covered area of the fair, neither foreign exhibitors nor our own people may have much more than half the space that they have wanted. In the interest of quality rather than quantity, it is just as well that this is so; for, if any fault is to be found with this Columbian Exposition, it will be on account of the inability of the human mind to compass and appreciate it. There can be no fault found with Columbus, or with Chicago, or with foreign governments who have been most considerate, or with American energy and ambition. But assuredly, after a few exhausting days of such music as will be provided, such exhibits of mental audacity and ingenuity, such art, such architecture, such a glory of bunting, such a blaze of electricity, the American sightseer, with all his stamina and flexibility, will retreat to his quiet walk in life, and, emerging under the immortal stars, will reflect that there is a glory not made with hands—and will rest his soul.

C. C. Buel.

TOPICS OF THE TIME.

A Word from Russia.

THE CENTURY has from time to time published criticisms of certain internal affairs of the Russian empire, but surely with no ill will for the country which showed its friendship for our own at a time of national peril. Much has been said in these columns concerning the Siberian exile system, and on the treatment of the Jews in Russia. It will be remembered that on the latter subject opposing views were printed here some years ago by Madame Ragozin and the late Emma Lazarus.

We now ask a fair hearing for "the other side," in the paper printed in this number of THE CENTURY by a member of the Russian Legation at Washington. If any statement of the Russian governmental view has ever before been put forth with any color of authority, in an American periodical, we do not know of it. Whatever may be thought of this view, as here briefly presented by Mr. Botkine, it will surely be regarded as a fact of deep significance that an official of the Rus-

sian government has been permitted to break through the reserve of his position in order to make an explanation to the American people of the situation at home, as he himself understands it.

Responsibility for the Spoils System.

THE President-elect has recently given forth some vigorous expressions of opinion unfavorable to that view of government which makes of it simply a scramble for and dispensation of the salaries of the blue-book. He seems to be determined to check the tendency to regard the Executive Mansion as little more than a National Employment Bureau, rather than the center of the executive branch of the Government, with all its varied functions. The more strenuously he adheres to this determination, the closer will the entire Government be held to its proper uses, the better the nation will be served, and the better the good people of the country will be pleased.

But are the executive branches of our National, State,