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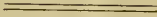
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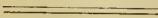


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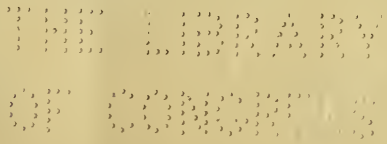
# WORLD'S FAIRS.



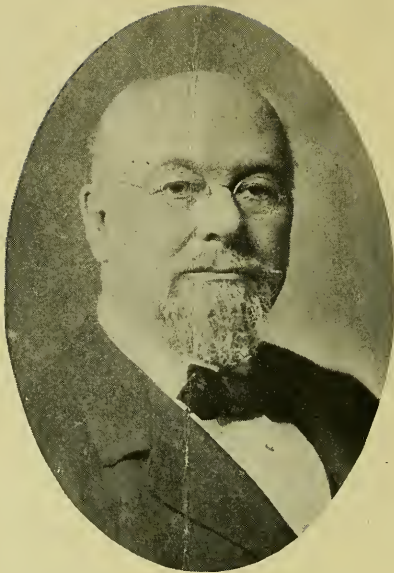
UNIVERSAL EXPOSITIONS THE  
MILESTONES ALONG THE  
HIGHWAY OF HUMAN PROGRESS.



[Address of Dr. Selim H. Peabody before the Trans-  
Mississippi Congress, St. Paul, Minn., August 21, 1902.]



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DR. SELIM H. PEABODY.

Dr. Selim H. Peabody is of New England stock and a graduate of the University of Vermont. The most of his life has been spent in educational work. In 1880 he was selected as President of the University of Illinois, which important position he held until 1891, when he resigned to join the staff of the World's Columbian Exposition as Chief of the Department of Liberal Arts. At the close of the Columbian Exposition he prepared the voluminous report of the Director-General. He was editor and statistician to the Commissioner-General representing the United States at the Paris Exposition of 1900. He was Chief of the Department of Liberal Arts at the Pan-American Exposition at Buffalo, and was Superintendent of Awards at the Exposition at Charleston. He has written various educational works and was the Editor-in-Chief of the International Cyclopaedia when that work was first issued.

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## UNIVERSAL EXPOSITIONS THE MILE- STONES ALONG THE HIGHWAYS OF HUMAN PROGRESS.

Two years ago, at Houston, Texas, Governor Francis of Missouri addressed this body, setting before it in lucid and persuasive terms the proposition which the city and the good people of St. Louis were then making as to the opening in that staunch and conservative city of an Universal International Exposition, a veritable and fully-equipped World's Fair. Governor Francis was then planning his campaign and arraying his forces preparatory to urging the request of the city of St. Louis and the State of Missouri before the Congress of the nation. The proposition was that the citizens of St. Louis should raise a subscription of five million dollars, that the City of St. Louis should give its bonds for five million dollars more, and that thereupon the general government should furnish other five million dollars—the State of Missouri to add another million on its own account—and that upon the secure foundation thus provided the City of St. Louis should proceed to promote, install, inaugurate and maintain before the people of these United States a World's Fair, commemorative of the purchase of that part of our country familiarly known as the Louisiana Purchase.

There was, I believe, at the time of Governor Francis' speech a slightly disturbing question of precedence, each of the parties to the tripartite agreement being desirous that the others should take the first step. The venerable uncle who watches over the nation's financial movements insisted that the City of St. Louis should first demonstrate an actual and bona fide subscription, whereupon his gift should be forthcoming, while the city was just a little shy of putting up so large an ante until she was quite sure that her venerable relative really intended to come into the game.

The case seems likely to present a situation similar to one proposed in a piece of legislation said to have been offered in the

General Assembly of the State of Illinois. The bill was framed to formulate the procedure of two railway trains when approaching each other at a crossing of the ways. It provided that in such a case each of the trains should, before reaching the crossing, come to a full stop and remain standing until the other had completely passed. A deadlock is a bit of parliamentary machinery which permits each of the opposing parties to prevent the other from doing what it desires to accomplish. Whenever the two contestants really wish to do business the deadlock will no longer function. In the case in question, St. Louis raised her subscription, the city secured its loan, and the government donation was assured. Upon the substantial foundation of \$17,000,000, thus put in hand or made available, the earnest prosecution of the great enterprise has been begun. An army of laborers and mechanics is already at work, in charge of architects and artificers skilled in the arts of design, construction and decoration. Each day sees a new edifice planting its feet firmly in the soil or lifting heavenward its stalwart columns, its swelling domes and aspiring towers. A year has been added to the time designated for the completion of its structures and the preparation of the exhibits that shall fill them, and in this respect surely time is money.

The President has issued his proclamation, inviting the nations of the earth to participate. Many have responded, and the eye blessed with prophetic vision may already descry in all quarters of the habitable globe the concentric movement begun, which will in due time gather at this center a World's Fair representing all the nations of the earth, with a complete assemblage of its arts, its industries and its peoples.

The Exposition commemorating the purchase which, directly or indirectly, assured to the United States of America that broad domain which extends from the river discovered by De Soto—that fountain of perpetual youth which his fading sight failed to recognize—to the Ocean of Perpetual Peace, first seen by Balboa from the heights of Darien, is an assured fact. The renown of its vast magnitude, of its thorough completeness, and of its transcendent beauty, shall fill the ears and inspire the hopes of all the nations of the earth.

The first great success of the enterprise has been achieved. When making this assertion in this distinguished presence, I am permitted to express the thanks which the management of the

St. Louis World's Fair cordially offers for the efficient assistance rendered by this Congress, as well in the halls of the Congress of the United States as in its own peculiar field, the Trans-Mississippi country, at all times and in every form—an assistance which has stimulated effort and insures success.

I need but a suggestion to recall to your thoughts the competitive instinct implanted in the human soul as an universal stimulus to human activity. In whatever field of thought or of effort one may be employed, he is actuated by an imperious desire to excel, either for the simple hunger for mastery, or because of subsidiary benefits alluring in their nature. The desire to demonstrate the superior merit of one's work, or the dominant power of one's country, gives an unfailing stimulus to human effort. So in times of war men fight battles; in times of peace they develop expositions.

In old Greece the Exposition came by Olympiads; men ran, they wrestled, they declaimed, they sang. They won awards, not of gold or of bronze, but symbolic prizes better worth the palm of victory—the olive crown, wreaths of bay or of myrtle. They worshipped the ideal, and were content with the symbols of victory.

In other lands and at other times men gathered for purposes essentially commercial. To some central point on the plains of eastern Russia merchants brought from far wares which they expected to exchange for other objects of utility or luxury, hoping for gain. The toiling and weary traveler, outward bound, continually turned over in thought the question: "Can I sell my burden at the Fair?" Homeward bound: "Can I sell my burden at my house?" Always: "What profit can I gain?"

Such a form of exposition was only an ephemeral market. After a few days, or weeks at most, it would dissolve, vanish, perhaps to show itself after another period.

The World's Great Fairs, the grand gatherings, dating from that of 1851, held in London, under the patronage of Prince Albert of worthy memory, differed essentially from such occasional markets in their inception, their development, the personality of their attendance, and, therefore, in their results. In them the purely commercial element, never wholly eliminated, is purposely made subordinate. The exhibitor hopes ultimately to sell his wares, but especially he seeks to know the true place of his goods in the swelling wave of competition—to learn who can offer the best and

the cheapest, and why. The buyer comes, not to buy so much as to learn what was best to buy. Persons, communities and nations meet in earnest competition, each hoping to win the insignia of merit for quality of product or merit of design. Let the honor rest upon the most worthy. The motto of ruder days remains good — “Let him get who has the power; let him keep who can” — but the significance is changed. The gross supremacy of brute and material force is replaced by the subtler, more ethereal, more masterful supremacy of divinely-born intelligence.

The fair has assumed a new character and a nobler aspect; it is a World's Fair. The articles exposed become the best of their kind. The farmer by Ayr or Tweed, or by the Illinois, thinks far otherwise of the bullock he sends to the monthly market to sell for what it will bring than of the head of his herd which he exposes at the annual display to exemplify his skill as a breeder of superior animals. By a natural process of selection, only the best is offered for competition. The exhibits come from far wider circles, remoter regions. As the fittest survivors of many well-contested conflicts, they meet for final judgment before the court of highest resort.

Mounting thus from one altitude to the next, we reach the elevated plateau where we find that a World's Exposition has a function far higher than the discrimination of sweepstakes. The individual has become only a significant fraction occupying a place in the larger mosaic. The exposition stands at the meeting of the world's highways, where gather the nations of the earth, burdened each with the evidences of its newest and noblest achievements.

The World's Fair is an epitome of the world's progress; a history and a prophecy. The latest discoveries, the newest inventions, the triumphs in art, in science, in education, in the solution of social and even religious problems, are here arrayed. Here stand the most effective dynamo; the swiftest locomotive; the telescope piercing the remotest heavens; the most productive printing press; the most destructive artillery; machines that spin, weave, set type, thresh grain, mine coal, drill rock, fashion railway bars; the artist's dream on canvas or in marble, in clustering column or aspiring dome, in woven fabric or decorated vase; the flower's effulgence or the fruit's alluring blush; all products of the soil, the mine, the sea; whatever testifies to the industry, the



skill, the creative and almost divine power of human thought when stimulated to its most earnest endeavors.

Thus at each latest exposition doth Mother Earth make a new inventory of her acquisitions. Thus does she erect at each station in her march towards the stars a monument inscribed with a record of her victories.

Her exhibits, fascinating even in their enumeration, are the accepted indices of her forward and resistless movement. They are mountain summits, towering above the masses standing at their foundation. They are the flashing waves that run along the sands before the surges of the advancing tide. They mark the day and the man recorded on the historic page. On such a day Galileo was the first to see the moons of Jupiter. On such a day Newton formulated the law of gravitation. On such a day Stevenson steamed away on the "Rocket," Morse signaled "What hath God wrought," Ericsson's "Monitor" fought her first battle, Bessemer cast his first ingot. They are the standard-bearers who precede the embattled host; but the host constantly aligns itself upon the guidons as they are newly advanced. This upheaval of the mountain mass, this silent swelling of the tide, this surging push of the line of battle that will not be denied, each is significant of a vastly greater and more pervasive force.

It is asserted that no essential change has been made in the steam engine devised by Watt more than a century since, but the engines which drive an ocean steamship, or those of the locomotive whose miles keep tally with the minutes, have absorbed in their designs the fittest of a thousand improving devices.

The daily paper, that comes to us for a cent; the click of the typewriter; the ring of the telephone; the phosphor of the match; the oil of the rock; the rail of steel, that insures safer and swifter transit beneath the throbbing steam; or the viewless vibrations of the electric wave—these show how constantly the discovery of yesterday becomes the necessity of to-day, best serving the wants of a waiting world after it has received the improving analysis of an unnumbered host, whose labors for the most part will be unhonored and unsung.

The great expositions have stood like milestones along the highway of human progress. Many of them have been notable for the first general display of new and striking inventions. Thus, in 1878, the dynamo, with its sequel, the electric light and the telephone.

furnished the newest sensations ; in 1889, such engineering structures as the Forth Bridge and the Eiffel Tower were notable ; in 1893 the great engines of modern warfare for land or sea service were prominent ; in 1900 the automobile made its most effective appearance ; and in 1904 the aeromotor bids fair to be the most startling attraction.

In this enumeration we have named only certain things of striking and universal interest. All along the line of exhibits, and scattered through all departments, on each occasion multitudes of inventions of admitted practical value were for the first time brought to general attention. Thus the exposition becomes a great clearing-house for the exchange of new, startling and progressive ideas, and becomes a means for their widest and swiftest distribution.

The World's Fair is not only an epitome of the world's present condition ; in its historic phase it records the steps by which the culmination has been reached. But the world's progress may be illustrated in another fashion. It is said that the starlight of a cloudless sky consists of radiant beams representing numberless historic ages. The light from one star occupies three years in its flight before it enters our eye ; that from another has been journeying a thousand years ; each ray has been coming for a time determined by the remoteness of the celestial body where its vibrations began. Hence, if one of these rays should be conceived to bring a message from its distant star, that message would be determined by something that occurred at that star when the light set forth on its journey ages ago, and the accumulation of these records would be the gathering of chapters of superlatively ancient history.

In each of the last two International Expositions earth's folk were present from the remotest regions. To Chicago each quarter of the globe furnished its contingent. Aboriginal tribes came from the arctic zone and from the southern ocean ; from North American forests and from the heart of Africa. The Aryan, the Mongolian, the Semitic, the Malaysian, met and mingled until the Pentecostal miracle was outdone.

From all these exhibits, each a type, might have been arranged the gamut of civilization ; at the beginning the Dahoman, Sitting Bull, the Quackuhls ; then the Eskimo, the Laplander, the tiny Javanese, the Bedouin, the Brahmin and the Parsee of India, Persians, Cingalese, Siamese, Chinese, Japanese ; then Turk, Bulgarian, Greek, Pole, all people from Central and Southern America ;

finally, all peoples of the United States and Europe. While the exposition thus set forth the peculiarities of every land and of every clime, it illustrated also in living forms every phase of human progress, from days before those of the Pharaohs and of Confucius to the moment when the President of the United States, by a touch of his finger, released all the sprites that were awaiting his signal of emancipation.

The Exposition of 1900 of Paris culminated in the grand fete given in its magnificent Salle des Fetes, on the occasion of its distribution of awards. Upon a broad platform at one side of the spacious apartment were seated the President of France, his ministers and the ambassadors and commissioners of all visiting nations. This august body was fringed by the most curiously notable gathering of native soldiers from all French Colonies, dependencies, and protectorates, of all colors and statures, quaintly uniformed and fancifully armed. Upon the opposite side of the vast amphitheater were grouped in splendid effulgence the representatives of all the nations and all the groups which had participated in the Exposition. From the floor by ranged steps that led to the lofty gallery rose the serried ranks in gorgeous uniforms, bearing aloft princely banners with the ensigns and emblems of every art and craft. Nothing more splendid, nothing so significant could be imagined than was witnessed on this arena more famous than the Field of the Cloth of Gold. This splendid array was fitly presented in an apartment which for magnificence of design and for beauty of decoration stood without a peer or parallel.

Considered with reference to its demonstration of existing life throughout the world, as an epitome of present science and past history the World's Fair is the grandest and most exhaustive of all encyclopedias.

But, says a student, appalled with its magnitude and weary with its investigations, "the burden is too great, the task is too stupendous, I can never master its multitudinous details."

Do not attempt it. You do not sit down to read the dictionary. Even the matter-of-fact Scots woman found the dictionary full of braw stories, but unco short. Nobody takes the encyclopedia in course, not even Charles Dudley Warner's Encyclopedia of the World's Literature. The merit of these works is that they offer to show you the things you want, when you want them. They are to be consulted, not devoured.

So it is in the study of an exposition. Learn broadly what it contains, then discriminate carefully the subjects to which you will give your attention.

The great expositions which have made luminous the last half of the nineteenth century were masterful instructors. They demonstrated the attainments which had been achieved; they pointed the way to future effort and farther success.

In more instances than one the history of the great expositions records their power to startle nations from fancied security into new and vigorous action. The surprises of the Exposition promoted by Prince Albert in 1851 are not yet forgotten. It was there made evident that in certain particulars the people of the United Kingdom of Great Britain and Ireland did not maintain the supremacy which they had long fancied was their own, and a commission of Parliament was directed to report upon the facts and their causes. In due time important educational reforms were instituted, and the agitation found a responsive echo in the United States, to which may be attributed the foundation of so many great technological and industrial schools in our own country.

The art exhibits at the Centennial Exposition of 1876 were a revelation to the masses of the American people. From them flowed an inspiration that founded art schools, and engrafted art instruction upon many of our school systems, followed by a genuine revival of plastic, pictorial and descriptive art that enriches all our life public and private.

The architecture of the Exposition of 1893 springing up with the swiftness of an exhalation and with a simulated solidity that emulated the massiveness of Athenian temples, reared a city whose magnificent grandeur was the delight of all nations.

The millions who wandered through the thoroughfares of the Chicago Exposition, who skimmed the lagoons in launch or gondola, and consciously or unconsciously absorbed the beauty and the art revealed by decorated walls and towers and domes, carried to their homes impulses whose beneficent results have already borne seed a hundred fold.

The series of great expositions which we have thus rapidly considered, includes eight, one in England, five in France and two in the United States. If I were permitted to choose the word most exactly fitting the function of these expositions in their relations to the world, that word is Educative. Not exclusively, but



eminently, have these expositions been the educators of the world. Each in turn has learned from its predecessors, one might almost say its ancestors, lessons which in expanded form are transmitted to its successors.

But for the merit of a thoroughly educative exhibit the late Exposition at Paris was without a peer or parallel. Its classification was a decided advance upon anything hitherto developed. The method of making wherever possible an active exhibit replace the former still exhibit was worthy of all praise. More than usual, though perhaps not as much as might have been, the divisions of the classification were characterized by some common informing element about which things might be grouped. There is no discoverable reason why rye-flour, palm leaf hats, ten-penny nails and jewelry should be grouped together, because they all happen to be manufactured articles. An intense interest surrounds the methods which allow visitors to see, whenever possible, the methods and the machinery by which things are made.

As to buildings, they were finished and decorated; the installations within them were always effectively arranged; and in the higher lines of thought and its illustration exhibits were fully developed and adequately presented. The encyclopedia had a multitude of new chapters, and the older ones were rewritten, presenting the latest analysis.

In certain instances her buildings were superior to any other ever built for exposition purposes. These were the palaces of fine arts, greater and lesser, built of stone, steel and glass in the highest style of French architecture, beautiful and enduring; and the audience room called the Salle des Fetes, unique in form, grand in proportions, and decorated by every art that the French have carried to perfection, could hardly be excelled in beauty of design or fitness for its purpose. The Exposition of 1900 was characterized by completeness of design, fit adjustment of methods, thoroughness of preparation, excellence of arrangement, and perfection in detail as in ensemble. They will be wise men who can better its work, from start to finish.

In studying the precedents shown by the other great World's Fairs it is interesting to observe their development, as indicated by several important items. It was reasonable to expect that each should represent a greater area of enclosure, a greater area covered by roof, more elaborate and exhaustive preparation involving

the expenditure of more money, and that its benefits should be enjoyed by an ever increasing throng of visitors. It is not my purpose to harass my hearers with masses of statistics, but in a few points I wish to show that those who are planning the coming Exposition have considered these points and are making adequate preparation for the ever cumulative needs of an universal and international World's Fair.

The areas under roof at some of the successive Fairs were as follows:

London,	.	1851,	.	21 acres.
Paris,	.	1867,	.	37 acres.
Philadelphia,	.	1876,	.	56 acres.
Paris,	.	1889,	.	75 acres.
Chicago,	.	1893,	.	200 acres.
Paris,	.	1900,	.	125 acres.
St. Louis,	.	1904,	.	250 acres.

The expense incurred in several of the exhibits was:

At Paris	in 1867,	.	\$ 4,000,000
At Philadelphia	in 1876,	.	8,500,000
At Chicago	in 1893,	.	19,000,000 had been

expended in September, 1892, and the disbursements to June 1, 1894, were \$27,250,000.

The cost of the St. Louis Fair is yet to be ascertained. At present there is a strong probability that expenditures will exceed those of any other World's Fair.

As to the attendance of visitors, we find the following:

London,	.	1851,	.	6,000,000
Paris,	.	1867,	.	8,500,000
Philadelphia,	.	1876,	.	10,000,000
Paris,	.	1878,	.	13,000,000
Paris,	.	1889,	.	25,000,000
Chicago,	.	1893,	.	28,000,000
Paris,	.	1900,	.	48,200,000

The facts which we have hastily laid before you are such as impress themselves upon all exposition managers and compel them to mould their actions accordingly.

The smaller, local expositions have been content to fill their space with such exhibits as would in themselves be attractive, the

exhibitors having been induced to pay for space. Such a thing as completeness in the exhibits of a department was impracticable from the nature of things. In a World's Fair, encyclopedic and universal, the desirability of illustrating all possible phases of an art or a science becomes apparent and impressive, and will evoke the highest skill in those who have to promote and install the exhibits, in such an administration as will avoid redundancy, supply deficiencies, and will so arrange exhibits as to cause them to supplement and illustrate each other. A skillfully arranged department becomes a great mosaic, each element filling a place definitely determined by its inherent relationships, and not an accidental one like that of the beads on a rosary.

Another most important lesson, but one not easily made effective under the exuberant pressure of American exhibitors, is that an exhibit becomes impressive and instructive, not by its magnitude, but by its quality. An exhibit may easily smother itself by its own multiplicity of detail. A thousand bushels of wheat from one harvest can teach the enquirer no more than a single measure thereof. One singing lute may in the exquisite subtlety of its harmony surpass all others of the world; this fact will appear when it has been laboriously compared, not with each lute ever made, but only with the few known to have surpassing merit. Hence it becomes evident that the encyclopedic collection presented for consideration and study at an Universal Exposition should consist, not of a bewildering multitude of mediocre things, nor even of objects comparatively worthy, but of materials carefully chosen for their surpassing excellence. A worthy exhibit of wheat, for example, from the prairies of one of the Dakotas would show, not a sackful from every man's granary, so exactly alike that without a private mark no exhibitor could prove his own sample, but a few specimens carefully chosen for peculiar quality. For example, one bushel shown at Charleston from a New Mexican ranch, and weighing  $66\frac{1}{2}$  pounds, availed more than all the other wheat shown at that Exposition.

The Louisiana Purchase World's Fair has the purpose, as it has the opportunity, to gather and install a series of exhibits in its various departments that shall surpass any of its illustrious predecessors

It has a site artistically adapted to the display of the grand structures already lifting their serried battlements and lofty towers

toward the over-arching sky. The scheme of these buildings will rise before the observer, gradation after gradation, until it culminates in the noble art building crowning the summit with its magnificent proportions, the whole interwoven into one grand and harmonious prospect. These buildings will offer under roof an extent of more than 250 acres, an area adequate to an orderly classified and educative arrangement of the most full and complete presentation of exhibits drawn from every quarter of the wide earth, that the world has yet seen. Knowing that at each successive fair the world has accumulated a larger assemblage of objects worthy to claim the inspection and careful study of the people, those who plan the areas of display, are furnished room according to their needs.

The Fair will be international, as the nations of the earth have in large degree already signified their acceptance of the invitation offered by the President under the authority of Congress. The Fair will be universal, its material drawn from all the regions of the earth. It will be encyclopedic, each subject presented in an orderly, classified and exhaustive arrangement. It will be in the highest sense educative. Passing leisurely and thoughtfully through its vast halls, observing, reflecting, comparing, the judicious observer will have acquired more information, in a form easier to be remembered and better adapted for after-consideration, than he could gather in many years of fatiguing travel, costly both as to time and money. He does not need to traverse the wide world; the world is brought systematically before him. This is the unspeakable gift which the Louisiana Purchase Exposition will offer to all its visitors, and especially to the citizens of the Trans-Mississippi, in whose domain this last and greatest World's Fair has already planted the standards of its vast encampment.

The Trans-Mississippi, an empire in itself, spans the Republic from the boundary of the Canadian forests to the shores of the American Mediterranean, and from the Father of Waters to the Western Sea. Some present remember when the most of their information concerning this half of the United States was derived from Cooper's Astoria, which was the story of Lewis and Clark's Journey from St. Louis to the mouth of the Columbia River, or from the descriptions of the Pacific Coast and its commerce in the hides which formed its only export, found in Dana's "Two Years Before the Mast." The maps in the geographies of those days



marked the southern part of this great domain as Llano Estacado, the staked plain; another part as the American desert, and they squandered the Rocky Mountains promiscuously over all the rest. This vast area is now occupied by twenty-three States and Territories, with an indefinite capacity of making more.

What can this great Trans-Mississippi do for the Louisiana Purchase World's Fair?

1. It can do its part, a great part, indeed, towards making the Fair what it has undertaken to be, a compendium, an epitome of the best things which each of your States, Territories, Cities, communities, have achieved. No part of the Union is more richly endowed with nature's choicest gifts, than are, each in its way, the States of the Trans-Mississippi. One is rich in wheat, another in corn, or in cotton, or in sugar, in silver, in gold, in copper, in apples, in fruits, in big trees, in the scarped canyons of rivers, in snow-crowned mountains. It is occupied by people notable for intelligence, enterprise, determination and success.

Out of all of these things, with the fascinating method of manipulation which you possess, you can present exhibits of precious things which will delight the dazzled eyes of a waiting world. Yet why do I say this—urging you to action? You need no urging, for you are already preparing these exhibits, for which the expanded halls already described will scarcely find room.

2. You can boom the World's Fair. Having taken pains to inform yourselves of the earnest purposes of those who are arranging its most intricate details, of the lofty ideals as to its quality that are ever uppermost in their thoughts, of the wide experience they bring to bear upon devising and executing its various work, you will be convinced of the absolute fidelity of the representations made you. You will present these views to your friends and neighbors, until the whole communities where you dwell are leavened with the desire to see for themselves the marvels of this last and greatest demonstration of the world's work.

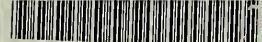
3. You can come yourselves, bringing with you your wives, your children, your neighbors, and the stranger within your gates.

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