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NEW YORK STATE BUILDING, ON THE BANKS OF NORTH BAY, SEEN ACROSS THE LAKE. GEORGE CARY, ARCHITECT.

(The roadway is a continuation of the Lincoln Parkway entrance. Behind the building is the Elmwood Gate and the Woman's Building, which was originally the county club-house, east of which is a replica of Enid Yandell's "Providence Fountain." North Bay is part of the Park Lake, on which the contests of the American Canoe Association will take place. A typical canoe camp is laid out on the banks of the lake. The New York State Building and the Albright Art Gallery are built of marble and are of the conventional classical order, their simplicity contrasting strongly with the free architecture of the staff buildings.)

THE PAN-AMERICAN ON DEDICATION DAY.

BY WILLIAM H. HOTCHKISS.

Here, by the great waters of the north, are brought together the peoples of the two Americas, in exposition of their resources, industries, products, inventions, arts, and ideas.

(Inscription for the Propylæa,
by RICHARD WATSON GILDER.)

BORN of civic pride and nurtured by local enterprise, the Pan-American Exposition at Buffalo was formally dedicated on May 20. Intended originally to exploit the development of electrical energy on the Niagara frontier,—the first stake was driven on an island near the great cataract and twenty miles from Buffalo,—the idea passed from the parent corporation to what has proved a remarkable body of men, the present Pan-American Exposition Company, when, at a memorable dinner two years ago, the conception of a New World fair, backed by an instantaneous contribution of nearly one million dollars from individual citizens, sprang into being in a night. Almost the first resolution passed by the directors limited the exhibits to the Western Hemisphere. But, this limitation aside,—and it is this *raison d'être* which distinguishes this from other great fairs,—the original conception has widened enormously, until Buffalo welcomes the peoples of all countries not merely to the third largest exposi-

tion the world has known,* but concededly to the most beautiful and easily seen as well. And this, without public grants from either State or nation other than the cost of buildings and exhibits, or a breath of scandal or the slightest criticism concerning the overworked citizens who, as officers, directors, and committee-men, have plied the laboring oar! As an instance of purely municipal enterprise, expanded into an epoch-making exposition, the Pan-American stands without a parallel.

THE EXPOSITION'S GROUND-PLAN.

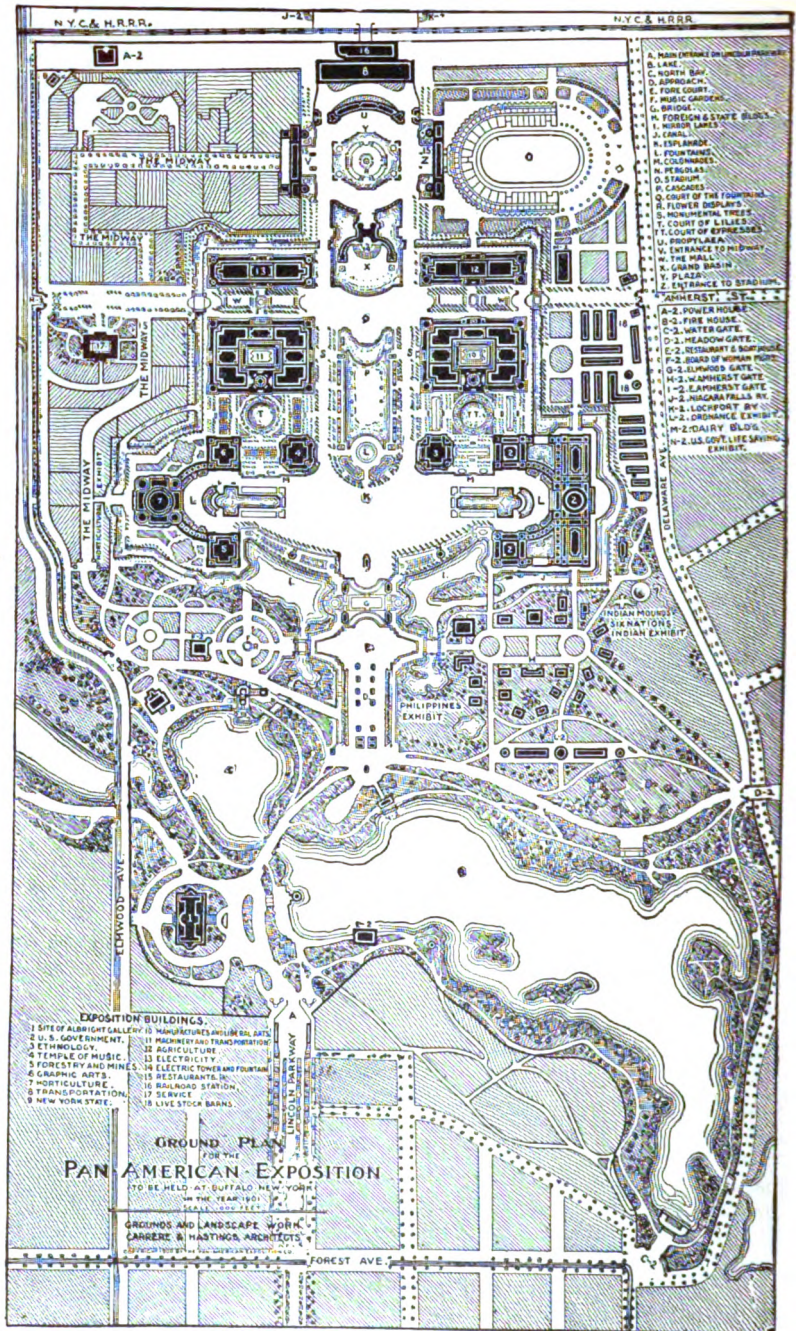
The site is but two miles from the business center, and, unlike any recent fair, is compact, being rectangular in shape, over a mile long and half a mile wide. A part of Buffalo's principal park, including a wooded lake of generous proportions, constitutes the foreground. The inclusion of park lands, however, makes what may be called frontal access difficult. The tens of thousands will enter the grounds by the back door of the railway station, or the side doors reached by the traction lines. He who would enjoy the

*The Paris Exposition of 1889 covered 173 acres and cost \$9,000,000. The Pan-American includes 350 acres and has cost, with the Midway, \$10,000,000.

architecture and colors of the exposition to the full should enter by the Lincoln Park-way Gate; or, if he must needs come by street car, by the Elmwood Gate, walking eastward to the Triumphal Bridge. This is a causeway of gigantic pylons and symbolic sculptures as imposing as the corresponding peristyle at Chicago, whence, and only whence, the full glories of this exposition can be seen. Standing at this point on Dedication Day, with the Park Lake and approach behind, the State and foreign buildings to the right, and the New York Building, the Women's Building, and the tulips and rose gardens to the left, the meaning of the oft-quoted comment: "A scholarly interpretation of the picturesque," becomes apparent.

The block plan is that of a double cross of open spaces: the upright, two-thirds of a mile long; the arms, two-fifths and one-third. This open space is skirted with buildings, so connected with pergolas, arcades, and colonnades as to form a continuous series. The great court in the foreground, large enough for a quarter of a million sightseers, speaks for Latin-America as the Esplanade; the lesser transverse court, between the large buildings, for English-America as The Mall; while the Fore Court and the Plaza, with a succession of basins, fountains, and cascades, occupying the middle distance, cap the plan at each end.

This symmetry of composition is everywhere. The Government group, a central building with pavilions joined to it by arches, fronts a like group on the west, whose center is the home of horticulture and whose pavilions are assigned to mines and the graphic arts. The Temple of Music and the Ethnology Building stand like huge sentinels at the entrance



GROUND-PLAN OF THE PAN-AMERICAN EXPOSITION.

of the Court of Fountains, which, resembling the Court of Honor at Chicago, separates the largest exhibit buildings and points the way to the Howard Electric Tower, which rises nearly four hundred feet, a steel-framed but beautiful Giralda. Flanking this tower are the build-

ings assigned to Electricity and Agriculture. Behind it, in the Plaza, is a sunken garden, recalling the landscape artists of Florence and Versailles. A canal circuits this chain of buildings, widening into mirror lakes near the Triumphal Bridge, under which it passes through a grotto. Beyond, beginning from the rear, are the amusement features; the massive Stadium for the athletic contests of the coming months, and the Midway, each vestibuled by colonnades, on the roofs of which are attractive restaurants.

Some one has called the exposition "the new world in unity." A more harmonious setting would be difficult to conceive.

ARCHITECTURAL EFFECTS.

The architecture at Chicago was serious and classic; that at Paris imposing, but florid; at Buffalo it is romantic and picturesque. The style is the free Renaissance—bracketed eaves, airy pinnacles, grilled windows, open loggias, square towers, fantastic pilasters, and tile roofs. But it is the coloring that charms. The classic coldness of the White City has given place to a warmth and wealth of colors, all worked out on a general scheme which focalizes in ivory white, touched with green and gold, at the Electric Tower, and with tints that rival the cerulean on domes and pinnacles. Groups of sculpture—on buildings, fringing the basins, everywhere—constitute an exhibit of plastic art far surpassing that at Chicago. The water effects, in particular, the lofty cascade at the Electric Tower, with the succession of basins, jets, and fountains, culminating in the imposing Fountain of Abundance, are on a scale never before attempted.



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THE HORTICULTURE BUILDING

(With its wings, the Mines to our left, and the Graphic Arts to our right, at the western end of the Esplanade. The body of the building is a warm yellow, the decorations, mostly upon a blue ground, are painted rich orange or red, the roof terra-cotta. Two groups, representing horticulture, are the most highly chromatic of all the sculptural groups, suggesting the richest form of majolica. Before the doorway we see Mr. George T. Brewster's "Nature," one of the most successful groups on the grounds.)



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THE GOVERNMENT BUILDING AT THE EASTERN END OF THE ESPLANADE.

Such is the picture which meets the eyes of the visitor on Dedication Day. As a mere spectacle of artistic grouping and picturesque effect, the Pan-American can be neither described nor photographed; it must be seen. As a monument to the kindred arts, landscape-gardening, decorative painting, architecture, and sculpture, all-American in a national sense, it will live, whatever be its fate as an exhibition of the products of the farm, the mine, and the factory.

Europe and Asia being unbidden, the buildings are not huge affairs like those at Chicago. Indeed, they seem too small for their setting. The demand for space has been enormous; manufactures have overflowed into an annex, after filling a central court intended for fountains and flowers; agricultural implements are displayed under the seats of the Stadium; railroad transportation occupies nearly all of the station building. But this crowding has had its compensation. Quality, not quantity, has become the motto of each exhibit department. Hence, to be even admitted to the Pan-American means more than the minor prizes at larger fairs. The Government Building, with its satellites, Fisheries and Colonial affairs, the Mines Building, the Horticulture Building, the Ordnance buildings, are ready for visitors; while the exhibits in the Electricity, Manufactures and Liberal Arts, Machinery and Transportation, Agriculture, Ethnology and Graphic Arts buildings are more than 80 per cent. installed, and will be fully so by June 1.

PARTICIPATION OF FOREIGN COUNTRIES.

How far is the exposition truly pan-American? The merely casual visitor might reply, very little. In machinery and transportation there is probably not a Latin-American exhibit; the Latin peoples produce little of the kind. In a limited sense, the same is true of electricity,



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THE ETHNOLOGY BUILDING.

(The body of the building is yellow-gray; the dome is a lighter blue than the Government Building (seen to our left), and it lights up at night as a beautiful turquoise. The statuary, as is the case in the Temple of Music, is gilded. The groups on the attic over the pediments are four replicas of A. Phimister Proctor's "Quadrige," which surmounted the United States Government Building at the Paris Exposition. The porticoes are rich orange color, the Corinthian pillars being silhouetted against them.)

manufactures, and liberal arts. Venezuela, Paraguay, and Uruguay are missing, Brazil not represented officially, even Cuba's building is not complete, nor her commissioner arrived; but Venezuela's governmental disturbances have prevented the use of the \$100,000 appropriated for her exhibit, Brazil deputed the matter of representation to her states, and Cuba will be amply represented ere the middle of June. On the other hand, Canada, Mexico, and all the Central American states, most of the South American, and some even of the West Indian, are represented by commissioners and exhibits. Seven have buildings of their own. That of Honduras is completed. Chile is building a fire-proof structure of masonry and iron, that can be taken down and set up again at Santiago after the exposition. Mexico! as her building practically complete; Porto Rico is represented by a kiosk of native woods; Canada, Cuba, and Ecuador are rushing the work on large buildings which should be done by June 1. More general is the representation of foreign peoples in the main buildings. Though their exhibits are not yet entirely installed, the June visitor will find Canada, Mexico, Argentine Republic, Brazil, Bolivia, Guatemala, Hayti, Nicaragua, Peru, and Salvador in the Agriculture Building; Mexico, Costa Rica, and Nicaragua in the Ethnology; Bolivia, Costa Rica, Mexico, Nicaragua, Peru, Salvador in the Mines, and Argentine Republic, Costa Rica, Mexico, Peru, and Salvador in Forestry.

The Canadian, Argentine, Mexican, and Chi-

lean exhibits will be especially notable; the latter, of the selected products which received awards at the Chilean Exposition last winter; while, as a special courtesy to the Pan-American Exposition from President Porfirio Diaz, Mexico is also represented by her famous Artillery Band, and a picked body of *rurales*, with twenty men from the different branches of her army, all in command of a captain of the Presidential Guards. The absence of the Old World countries and the immense preponderance of purely American exhibits is at once apparent. But the first were not within the scope of this fair, and the exhibit from the Latin-American peoples, even with the gaps already mentioned, is the largest and most complete ever seen on this continent.

THE STATE HEADQUARTERS.

The State buildings are near the foreign buildings, in the southeastern part of the grounds. The New England States have clubbed together in a Pan-Yankee building of colonial architecture and commodious proportions. Ohio, Illinois, Michigan, Pennsylvania, Wisconsin, and Missouri also have buildings, the first three notable for architecture and size; New Jersey and Maryland have sites, but have not yet begun to build. These buildings are at present incomplete, but all will be ready before this reaches the reader. Easily first of the State buildings is the headquarters of New York, an imposing marble structure resembling a Doric temple and near the Elmwood Gate, which, after the exposi-

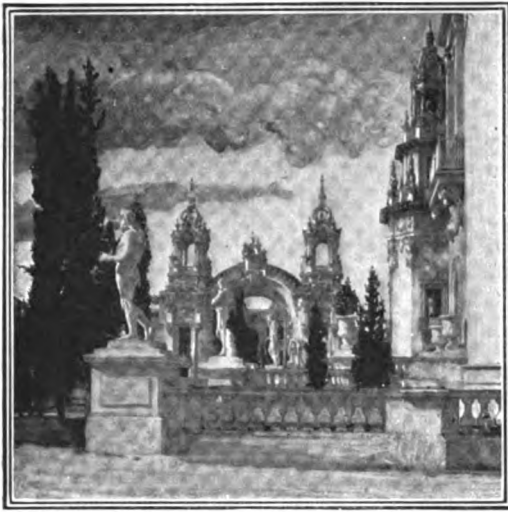


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THE MINES BUILDING ON THE BANKS OF THE CANAL.

(This building, originally devoted to Mining and Forestry, has been given over to the mineral products of the United States, Canada, and two South American countries, Nicaragua and Guatemala, the other South American countries housing their exhibits in their own buildings. The Mines Building by its comparatively simple exterior and interior is unusually suited for the material resources which it houses. The reason for housing the other American countries in their own buildings was to allow for a systematic arrangement of the minerals of the United States. Ontario was included on account of its relations to the Great Lakes system.)

tion, will become the home of the Buffalo Historical Society. This building is practically finished, and, when installed with historical exhibits, will become the Mecca of New Yorkers, and a convenient starting or ending point of the tour of the grounds.



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THE PROPYLÆA.

(The archway forms one of the gates proper, while the building to the right is a colonnade with two towers and is duplicated on the west. It will be noticed that the sculpture ornamenting the balustrades consists of well-known classical statues. The use of antiques throughout the exhibition grounds is highly successful and will well repay the consideration of visitors, for the statues here ensconced within *boquets* of cypress, box, and palm, and now and again sheltered by trellises, are more nearly seen in their original environment than when crowded together in our museums and art schools. When partially illuminated by electric lights, the figures have much the bewitching effect of moonlit Italian gardens. Seen by electric light, the sunken garden between the Machinery and Electric buildings, where the statues alternate with poplars, is particularly striking.)

SPECIAL FEATURES OF THE FAIR—ELECTRICAL, INDUSTRIAL, AND ETHNOLOGICAL.

Of exhibits and exhibitors it is hard, thus early, to be specific. The usual delays have been increased by strikes and weather. Buffalo boasts her cool breezes in summer, but, like Hosea Biglow's,

"Half our May's so awfully like Mayn't.
"Twould rile a Shaker or an evrige saint."

Indeed, June 1 would have been a more rational opening day. By that time the exhibits would have been, in fact, will be, in order. At present, their quality is apparent, their compactness more so. The important exhibits can be seen with a minimum of fatigue, and, if a trip across the main court be excepted, almost without going out of doors.

First in human interest is the electrical ex-

hibit. Its building is not large, and the individual exhibitors do not number over sixty, the General Electric, the Westinghouse, and the Edison companies being the most important. But in view of the enormous strides of electrical science since even the Chicago exposition, and the latent possibilities in a light and inexpensive storage battery, and in the application of electricity to heating and cooking, to say nothing of Marconi's inventions and Pupin's prophecy of telephonic cabling in the near future, this exhibit—a portion of its power and all of its energy for decorative lighting being supplied from the great plant at Niagara Falls—becomes epochal. The night exhibition is described later; the day and lay visitor will find much of interest in the Electricity Building; for instance, a collective historical exhibit of the beginnings of the art, a complete telephone exchange in full operation, and the roar of Niagara transmitted by telephone from the Cave of the Winds.

The Government exhibit is large. It comprises the usual fisheries exhibit, with sub-displays devoted to each federal department, and, in the rotunda, an appropriate exhibit by the Bureau of American Republics. Visitors will find most food for eye and mind in the Philippine exhibit, which occupies a large segment of the north pavilion. Here are captured Philippine cannons and a collection illustrative of the domestic economy of our far Eastern possessions, with revelations of the possibilities in such cheap and durable material as *maté*, rattan, and bamboo. A map of the world, on which the location of the ships of our new navy is indicated each day, is more than a toy—it marks our new birth as a world power.

North of the Government group, attended by a company of regular artillery, is a collection of heavy ordnance, including a disappearing coast-defense gun operated by electricity, and in it some lessons of the penalties which come with power. In the foreign buildings group—with what suggestiveness shall not be said—are the Ordnance buildings, the first exhibit of its kind ever attempted. It has no connection with the Government's display, but comprises many interesting exhibits by manufacturers of small and large arms and munitions of war, notable among them being a full-sized model of a Bruzon coast-defense turret, thirteen-inch shells from the Oregon, a large exhibit by the makers of the famous Athara Bridge across the Nile, and a novel illustration of the quality of armor plate made by the Bethlehem Company. The American schoolboy and the aspiring politician from South America will here meet on common ground, but with purposes how different!

Ethnology is an important department at Buffalo. The local color is given by the Six Nations Village, where the descendants of the warrior Iroquois from neighboring reservations have built a street of log cabins with a stockade and council-house, such as Red Jacket, who sleeps in a nearby cemetery, might have frequented. The Indian Congress on the Midway permits comparisons between the savage of the West and the reservation pagan of the East; while the mound-builders are present in full-sized facsimiles of their earthy dwellings. The Ethnology Building itself contains an important collection. The whole lower floor of this beautiful structure has been given up to the Latin-American peoples, Canada and the

group in the northeastern part of the grounds. The exhibit of the Argentine Republic is notable for its charts. Canada is excellently placed, and has a large exhibit. Many of the States are represented, among them New York, Michigan, Missouri, and Connecticut.

The Horticulture Building, together with outdoor displays and the effects produced by the flowers, plants, and shrubs which fringe the principal buildings and give nature's colors to the basin margins, represent a completed scheme. The building itself is gay with color within; its attractive exhibits, notably that of California, surround a facsimile in white of the golden Goddess of Light who tiptoes the top of the Electric Tower.

The two main buildings are given over to the kindred departments of machinery and transportation, and manufactures and liberal arts. Within them, the much-praised color scheme is also in evidence. The walls are of tinted burlap, and the rafters and roofs above are hung with broad streamers of harmonious colors. These great buildings are packed to the doors, many of the exhibits having been brought from the Paris Exposition of 1900. Auto-vehicles are represented in great numbers in the transportation section. There is little bulky machinery. What there is is electrically propelled from a power-plant in the center. The Manufactures Building is jammed with artistic booths; food products are the most prominent and attractive of the exhibits. In the department of liberal arts, the exhibit of the section of education and social economy, almost identical with that at Paris, is the most valuable and important.

Mines and graphic arts are housed in buildings of their own, but though the former is one of the most broadly representative of the collective exhibits, and the latter of absorbing interest to book-makers, both spiritual and industrial, the exhibits are too numerous and diverse for extended comment in a bird's-eye sketch like this. The Women's Building is the headquarters of the Board of Women Managers, a body of representative Buffalo women who will look to the comfort of women visitors and entertain organizations during the summer, notably the warlike Daughters of the American Revolution in June.

Of the treasures of the Art Gallery, the Dedication Day visitor can speak but in terms of prophecy. The plan was to house this important exhibit in the Albright Art Gallery, whose unfinished walls, just outside the grounds, bear witness to the munificence of a living Buffalonian, and emphasize Mr. Gilder's inscription on a neighboring structure:

"Who gives wisely, builds manhood and the State."



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INTERIOR OF THE MINES BUILDING.

(The center court of the Mines Building is devoted to precious stones and gold. The center case is a collective exhibit of the gems of all-America, and in it the large photographs form a complete illustration of the actual conditions of gold mining at Cape Nome during the past season. Every form of mining machine is shown with the exact conditions under which it is worked, and in front of each photograph is a specimen of the result in gold per cubic yard of gravel. Toward the front of the building, the windows are filled with large colored transparent photographs of the great mining localities of the United States.)

United States having taken to the galleries, and the stroller and student will here find relaxation as well as instruction in memorials of the Aztecs and the Incas.

The exhibits in agriculture are, from necessity, somewhat scattered. In addition to the main building—much too small for the numerous foreign and state booths—there are the Grange, the Dairy, and the Live Stock buildings, forming a



JOHN M. CARRÈRE, OF NEW YORK, SUPERVISING ARCHITECT OF THE PAN-AMERICAN EXPOSITION.

E. B. GREEN, OF BUFFALO, ARCHITECT OF THE MACHINERY AND ELECTRICITY BUILDINGS.

C. Y. TURNER, OF NEW YORK, WHO PLANNED THE ARTISTIC COLOR EFFECTS OF THE EXPOSITION.

JOHN GALEN HOWARD, OF NEW YORK, ARCHITECT OF THE MAGNIFICENT ELECTRIC TOWER.

But labor troubles again set plans awry, and a temporary Art Building is being constructed near the foreign buildings and overlooking the Park Lake. The canvases will not all be hung much before June 15. None but American painters, and only those who have painted since 1875, will be represented. The director and committees in charge, who have put the paintings offered through the winnowing process, promise that this, the first American salon, shall do ample honor to the increasing artistic sense of the nation.

AMUSEMENTS.

It would be interesting to speculate on how far amusement features are necessary to a great fair. London's Bartholomew Fair at Smithfield was, because of its follies, all but suppressed in the seventeenth century; its frivolities led to its discontinuance a half-century ago. There was nothing like a midway at Philadelphia in 1876; to many, the Midway was the feature at Chicago in 1893; the French authorities seemed not to encourage amusement features at Paris in 1900. At Buffalo there will be amusements a-plenty, but not all of the midway kind. A generous appropriation has been made for music, artistic band-stands have been erected in the Esplanade and the Plaza, and on the grand organ of the Temple of Music daily recitals will be given by the leading American organists. At present, three military bands are giving daily concerts; later Sousa's Band, Victor Herbert's Orchestra, and a dozen like organizations are promised, while in June the North American Sängerkongress, with its hundreds of singers, convenes here.

In the old Greek days, trading fairs were co-incident with the Olympic games. At the Pan-American, sports will be a feature. An immense stadium, architecturally beautiful and capable of

seating twelve thousand persons, occupies the extreme northeastern part of the grounds. Here, on May 15, took place the first games, those of the Snugs, the Quinces, and the Bottoms, whose handicraft built the Stadium. As the weeks go on, its arena will see a succession of college baseball and football, basket-ball tournaments, automobile races, the annual track and field championship meet of the Amateur Athletic Union, the Canadian-American Lacrosse championship, the national amateur championship bicycle races, followed by international and professional races, a Marathon race, Scottish games, Irish sports, with the Pan-American championships in September.

THE MIDWAY.

The Buffalo exposition, like its predecessor, has a midway. Planned to occupy the fifty or more acres northwest of the Electricity Building, it early spread over The Mall to the south, drove out the State buildings, to which were assigned the site, and now occupies the whole west side of the grounds from the Elmwood Gate northward. Comparisons with the midways at Chicago and Omaha are inevitable; the latter it greatly surpasses; the former it equals and, in the eyes of many, excels. There is the same broad thoroughfare at Buffalo, but broken by angles and turns, a few mere shows, described as early as 1762, by

Here's "Whittington's cat" and "the tall dromedary,"
"The chaise without horses" and "Queen of Hungary;"
Here's the Merry-go-round, "Come who rides, come who
rides, sir?"

Wine, beer, ale, and cakes, fire-eating, besides, sir;
The famed "learned Dog" that can tell all his letters,
And some men as scholars are not much his betters;

but many more that are serious and some with an educational trend: The Beautiful Orient, a Giant Seesaw, the African Village, the Glass Factory,

Bostock's Wild Animals, the Scenic Railway, and Alt Nürnberg, the last including a Bavarian Military Band, recalling Chicago. The House Upside Down, fresh from the Paris fair, a Trip to the Moon, the Colorado Gold-Mine, Darkness and Dawn, Dreamland, the Infant Incubator, and Venice in America, the last-named letting into the main canal with gondolas and launches, and a dozen more of minor importance, are new features which, as a rule, describe instruction in somewhat allopathic doses. Then there is the so-called ethnological phase; in all, fourteen concessions, including some of those already mentioned.

Four of these have a distinct right to be a part of a pan-American fair; they give character to the street and tone down the Turko-Egyptian memories of the Midway at Chicago. In the Hawaiian Village are reproduced some of the native scenes of our first island of the seas; and Hulu Hulu dancers supplant the Fatimas of yore. The Philippine Village is not yet opened. But the nipa-covered buildings are ready, and when occupied by the natives, now *en route* with their far-away utensils and furniture, with market, and theater, and church, and, perhaps, even a surreptitious cock-fight, to say nothing of a characteristic guard of soldiers,—we curious possessors of the Dewey islands may ponder what that May-day fight meant to us—and to them.

Characteristic, though marred by buildings which are Mexican only in their signs, is the huge concession called the Streets of Mexico. Here are shops and a theater, gayly decked dancers and sombreroed strangers, and food, drink, and customs from the land of Cortez and Diaz. Even the bull-ring and a troupe of bull-fighters, who, forbidden to kill, will prove their prowess by affixing waxed rosettes from the point of their weapons to the fatal spot! While at the ex-



GEORGE CARY, ARCHITECT OF THE ETHNOLOGY BUILDING.

(Mr. Cary also designed the attractive New York State Building, which will become the property of the Buffalo Historical Society, having been erected of permanent materials.)



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CABINS OF THE "SIX NATIONS."

("Six Nations" are the Mohawks, Onondagas, Oneidas, Cayugas, Senecas, and Tuscaroras.)

treme southern end of the street is the Indian Congress, an outgrowth of the famous congress at Omaha. Already nearly twenty-five tribes of the trans-Mississippi country are represented, with American Horse and other famous chiefs at their head. The concession includes a village of tepees, a row of characteristic huts occupied by the Navajos and kindred tribes, and a ceremonial house for the dances.

In all, there are about forty concessions and over a mile of street. What is remarkable about it is that, reduced to percentages, it is probably as educational as are the exhibits proper.

THE GREAT FAIR AT NIGHT.

The pan-American memory which will linger longest is the night scene. Essentially an out-of-door fair, the electrical display surpasses expectation. All that art and ingenuity can do to heighten the effect has been done. As the half-hour of gloaming comes on, the buildings will be deserted; even in the Midway, the splenetic barker, that

"Man that while the puppets play,
Through nose expoundeth
what they say,"

forsakes his post and takes his stand in the Court of Fountains. And then, when the dusk has deepened, a faint glow appears on the lamp-posts—rosettes of electric bulbs—then on arch-ways and eaves and pin-

nacles; the panels of the domes are outlined, gilded groups high up on the buildings begin to shine, and the Tower becomes effulgent. The

glow increases, star-points sparkle from every building, the roofs and sides, the porticoes, the entrances are bathed in incandescent fire, while the Tower, now fairly ablaze from base to top, stands a radiant monument to that new force whose name it bears. Let the visitor behold the illumination from where he will



NEWCOMB CARLTON, SUPERINTENDENT OF WORKS.

—if through the archway of the Stadium's massive screen, the Tower stands out as that of the mirage city of a weary caravan; if from the Meadow Road in the neighboring park, it is as if Mustafa's son had rubbed his wonderful lamp and bidden a city beautiful to be; whencever it is seen, the effect is the same, the memory of it deep and lasting. What matters it to recall the number of the hundreds of thousands of electric bulbs which are emulously aglow, or to speculate on what the night scenes of this exposition will be when the electric fountains are really playing and the scores of hidden searchlights mingle their sparkling iridescence with the golden glow of these early days! The world has never seen a sight like this, nor will it again until another Niagara shall elsewhere render decorative lighting cheap enough to warrant, as at Buffalo, the attempt, almost successful, to make the lights of night more imperiously beautiful than are the lights of day.

WHAT THE EXPOSITION REALLY STANDS FOR.

But what will it all amount to, when, on October 31, the gates are closed and the Rainbow City becomes a part of history?

Pan-American in scope, it should be pan-American in effect. It is said "to celebrate the achievements of a century of progress in the western world." It should rather prophesy a century of commercial interdependence. The jealousies of the past have been natural; the prosperous giant of the north could not but be looked on with envious eyes by the stripling peoples to the southward. Trade has too often been through Liverpool and Hamburg; the Latin-American and the Yankee have too persistently misunderstood. The function of this fair should be to end that misunderstanding. Mr. Blaine tried to do it a decade and more ago; he would have welcomed and used a pan-American exposition. As it is, its far-reaching effect on intertrade relations may be doubted. The difficulties, competition with our farms and mines and forests to the profit of our shops and factories, are almost insuperable. At any rate, as Charlemagne's fair at Troyes gave us a standard of weight that still measures trade exchanges, the Buffalo fair, if it would do the same, must begin by guaranteeing a reciprocity that is truly reciprocal, and a trade that has no condescension in it.

In the wider domain of international politics, the Pan-American should mean more. What the Latin-Americans most need is stability of government. Mexico is an instance of what can be done where revolutions do not disturb; the United States is history's exemplar of prosperity through peace. This lesson will not be lost on the quick-

witted Latins. Perhaps, too, the exposition may give a new and broader meaning to the Monroe Doctrine. Present tendencies, carried to their ultimate, mean an Old World trade-war against us, and such conflicts too often develop into wars, indeed. Should such times come, the solidarity of the Americas alone would insure the peace of the world. Shoulder to shoulder they could, if need be, face the world. If this fair even tends to modify the Monroe Doctrine from "Hands off!"—the attitude of a protecting superior—to "Hand to hand!"—the attitude of a comrade and friend—and does naught else, it will mark an epoch in the history of mankind.

As a public educator, the exposition is already an assured success. To the average American, it opens a *terra incognita*. The racial characteristics, the products, the resources, the customs of Latin-America are here spread out as in an open book. On the other hand, the Latin cannot fail to be influenced by the ubiquitous evidences of a free press, cheap communication by wire, rapid transit in the largest sense, and, what he needs most of all, scientific sanitation. To our own people will be taught, as never before, that the machine is taking the place of the hand-worker, and that electricity is supplanting steam.

To Buffalo itself the exposition means much. Not in immediate financial return, for the reaction will more than offset that; but, if a patent fact may be put boldly, in the advertising now so lavishly given the Pan-American city. Obscured by being in the same State with the great metropolis, her salubrious climate, her commanding position as an industrial and trade center, even her rank as the eighth city in a nation of great towns, have been little appreciated. The fair inspires Buffalo with confidence, and bids her spread her pinions for loftier flights. This is her enterprise, her wealth promoted and financed it, many of its builders are her architects, its directors and officers are, with a few notable exceptions, her citizens, their unity of action and public spirit are evidenced on every hand; and then, her position at the foot of navigation of the great waters of the North, at the focal point of twenty-five railroads, and at the gateway to the Dominion; and, perhaps more than all, this magic power which turns the wheels of her factories and lights her streets, nay, which takes these visitors to and from the exposition, propels its machinery, and, at night, turns darkness into day: this, in a peculiar sense, is *her* electricity, born of the great cataract at her door.

And so Buffalo is full of pride and hospitality as that pan-American American, Vice-President Roosevelt—a happy choice—does the honors for her, this twentieth day of May.