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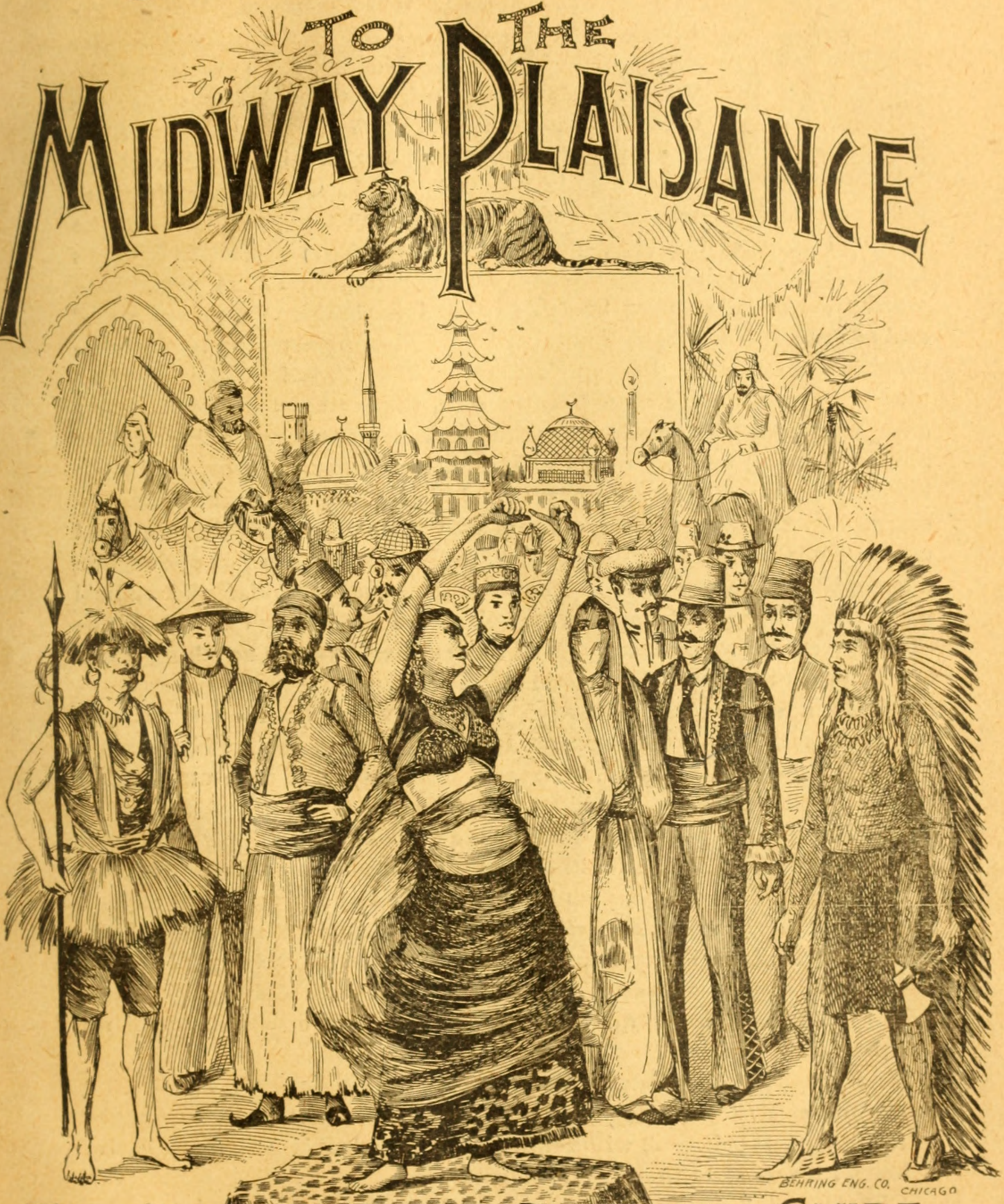
OFFICIAL GUIDE TO THE MIDWAY PLAISANCE



BEHRING ENG. CO. CHICAGO

THE AUTHORIZED OFFICIAL GUIDE TO THE WORLD'S COLUMBIAN EXPOSITION.

H. N. Higinbotham President.

MIDWAY PLAISANCE was the name given by the founders of the South Park system of Chicago (as distinguished from the North Park system and the West Park system, each of these being under the control of independent boards of park commissioners) to a strip of wooded land one mile in length, east and west, and six hundred feet in width, through which a narrow roadway had been cut, connecting the two great parks of the south division of the city,—Jackson (at present the site of the World's Columbian Exposition) on the east, and Washington on the west. The word "plaisance" as used in this connection signifies "pleasure way," and as such it was accepted and used by Chicago people up to the commencement of preparatory work upon the World's Fair. The drive had much the appearance of a country lane, was well shaded with maples and young elm trees, and during the summer months was quite popular among pleasure seekers of all classes, being generally crowded in the evening with vehicles of every description, from the humble family carryall to the pretentious Victoria and the spectacular four-in-hand coach. It is unnecessary to say that Midway Plaisance has undergone a complete metamorphosis. The stranger cannot realize the radical character of the transformation as well as the resident, for the Plaisance of to-day makes no outward sign of its ever having been anything other than it is—a highway of the nations. The country lane has been superseded by a well-paved boulevard, 150 feet in width; the maples and young elm trees have disappeared to make room for Irish, German, Turkish, Austrian, Chinese, Japanese, Dahomey, Javanese and Indian villages, castles, towers, pavilions, pagodas, mosques, and a display of oriental and occidental architecture more varied than was ever witnessed by man before within the limits of a morning's promenade. Something of the kind had been attempted in Paris at the last two universal expositions held in that city, a portion of the Champ de Mars having been devoted to similar displays, but in comparison with Midway Plaisance these were simply attempts. If the attractions of Midway Plaisance were stretched out in a straight line they would extend a distance of no less than six miles.

The map which accompanies this guide gives a perfect idea of the arrangement and grouping of these peculiar exhibits, and the pages which follow, it is hoped, will render equally valuable assistance to the visitor with regard to the exhibits themselves.

The map and guide are revised to August 10, 1893, and may be accepted as being absolutely correct.

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OFFICIAL GUIDE

TO

MIDWAY PLAISANCE

OTHERWISE KNOWN AS

"The Highway Through The Nations."

BROUGHT DOWN TO AUGUST 10, 1893.

WITH AN ABSOLUTELY CORRECT MAP

AND

NUMEROUS ILLUSTRATIONS.

ISSUED UNDER AUTHORITY OF THE WORLD'S COLUMBIAN EXPOSITION.

COMPILED BY

JOHN J. FLINN.

CHICAGO:
THE COLUMBIAN GUIDE COMPANY,
ADMINISTRATION BUILDING,
WORLD'S COLUMBIAN EXPOSITION.

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OCT 31 1893
CITY OF WASHINGTON.

DIRECTORY OF ATTRACTIONS.

FOR MAP, SEE PAGES 24 AND 25.

[Official guide numbers, in plain figures, are displayed conspicuously on all of the Midway Plaisance exhibits. These numbers begin at the right-hand side and end at the left-hand side of the eastern (World's Fair) entrance. Thus, the exhibit of the Diamond Match Co. is "No. 1," and Lady Aberdeen's Irish Industrial Village and Blarney Castle is "No. 63." The visitor by referring to corresponding numbers in the guide will obtain the information desired. It is proper to take the right-hand side of the Plaisance in making the round trip.]

ATTRACTIONS.

[Going West, Right-Hand Side.]

NO.		ADMISSION
1.	Diamond Match Co.'s exhibit	Free
2.	Workingmen's Home	Free
3.	International Dress Costume Co., or "Congress of Beauty"	25 cts
4.	California Nursery	Free
5.	Electric Scenic Theater	25 cts
6.	Libbey Glass Works	10 cts
7.	Irish Village, Donegal Castle	25 cts
8.	Japanese Bazar	Free
9.	Javanese Village	10 cts
	" Theater	25 cts
10.	German Village	Free
	" " Museum	15 cts
	" " Concert Garden	25 cts
11.	Pompeii Panorama	25 cts
12.	Street in Cairo	15 cts
	" " " Theatre	25 to 75 cts
	" " " Tombs	10 cts
	" " " Temple	25 cts
	" " " Soudanese Huts	10 cts
	" " " Conjurer	25 cts
13.	Persian Theater	50 cts
14.	Eiffel Tower Model	25 cts
15.	Ferris Wheel (two trips)	50 cts
16.	Algerian and Tunisian Village	Free
	" " " Theater	25 and 50 cts
17.	Vienna Café	Free
18.	East Indian Palace	Free
19.	Kilauea Panorama	50 cts
20.	American Indian Village	25 cts
21.	Chinese Village	10 cts
	" Theater and Joss House	25 cts
22.	Captive Balloon, Concert Park	Free
	" " Ascension	$2.00
23.	Brazil Concert Hall	25 cts
24.	California Ostrich Farm	10 cts
25.	Sitting Bull's Log Cabin	10 cts
26.	Military Camping Grounds	Free

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DIRECTORY OF ATTRACTIONS—Continued.

[Going East, Right-Hand Side.]

NO.		ADMISSION.
27.	Ottoman's Arab Camp, or "Wild East Show"	25 cts
28.	Hungarian Café, Concert Garden	Free
29.	Lapland Village	25 cts
30.	Dahomey Village	25 cts
31.	Austrian Village	25 cts
32.	French Cider Press	Free
33.	Ice Railway, Per Two Trips	10 cts
34.	Model of St. Peter's	25 cts
35.	Parisian Crystal Works	10 cts
36.	Tree of Wonder (Camera Obscura)	10 cts
37.	Moorish Palace, Restaurant and Concert Hall	Free
	" " Theater	25 cts
	" " Labyrinth and Wax Works	25 cts
	" " Execution of Marie Antoinette	10 cts
	" " Optical Illusion	15 cts
38.	Garden Café	Free
39.	Turkish Village, Carpet Weaving Exhibit	Free
40.	Turkish Sedan Chairs (Make Terms Beforehand).	
41.	Turkish Restaurant and Dance Hall	25 cts
42.	Bedouin Arab Concert Hall	15 cts
43.	Turkish Café	Free
44.	Persian Tent (Fortune Teller)	25 cts
45.	Turkish Bazaar	Free
46.	Turkish Theater	50 cts
47.	Bernese Alps Panorama	50 cts
48.	Vienna Café Natatorium	50 cts
	" Restaurant and Concert Rooms	Free
49.	Jahore Village	25 cts
50.	Java Lunch Room	Free
	South Sea Island Village	10 cts
	" " " Theater	25 cts
51.	Hagenbeck Animal Show, Seats	25 cts to $1.00
	" Museum	25 cts
	" Cafe	Free
52.	Venice Murano Glass Co	25 cts
53.	Diving Bell Exhibit	10 cts
54.	Old Times Log Cabin	10 cts
55.	New England Farmers' Dinner	Free
56.	Colorado Gold Mine Exhibit	10 cts
57.	French Fruit Tree Exhibit	Free
58.	Wisconsin Evergreen Exhibit	Free
59.	Wisconsin Cranberry Marsh	Free
60.	Elgin Plant Exhibit	Free
61.	Orange Judd Farmer Weed Exhibit	Free
62.	Adams Express Company Exhibit	Free
63.	Lady Aberdeen's Irish Industrial Village and Blarney Castle	25 cts

SPECIAL NOTICE.

Many of the so-called guide books sold on trains, train platforms, peddler stands, news stands or by street agents are simply catch-penny publications, are misleading and unreliable, and if purchased will have to be flung aside, thus causing a litter on the exposition grounds. The only guides authorized by the Exposition management are those compiled by John J. Flinn, and published by the Columbian Guide Company, Administration Building, World's Columbian Exposition. These are as follows :

Official Guide, Hand Book Edition, Leatherette Cover.....25 cents.

Official Guide, Popular Edition, Cloth Cover.....50 cents.

Official Guide, Souvenir, Edition, Cloth, Gilt Top.....One Dollar.

Official Guide, German Edition, paper .....25 cents.

"The Best Things to be Seen at the World's Fair, an Official Guide, beautifully bound .....50 cents.

Official Guide to Midway Plaisance, paper .....10 cents.

The Safest way is to buy only the Official Guide Books bearing the signature of

H. N. HIGINBOTHAM,
PRESIDENT.

THE OFFICIAL GUIDE

— TO —

Midway Plaisance or the Highway Through The Nations.

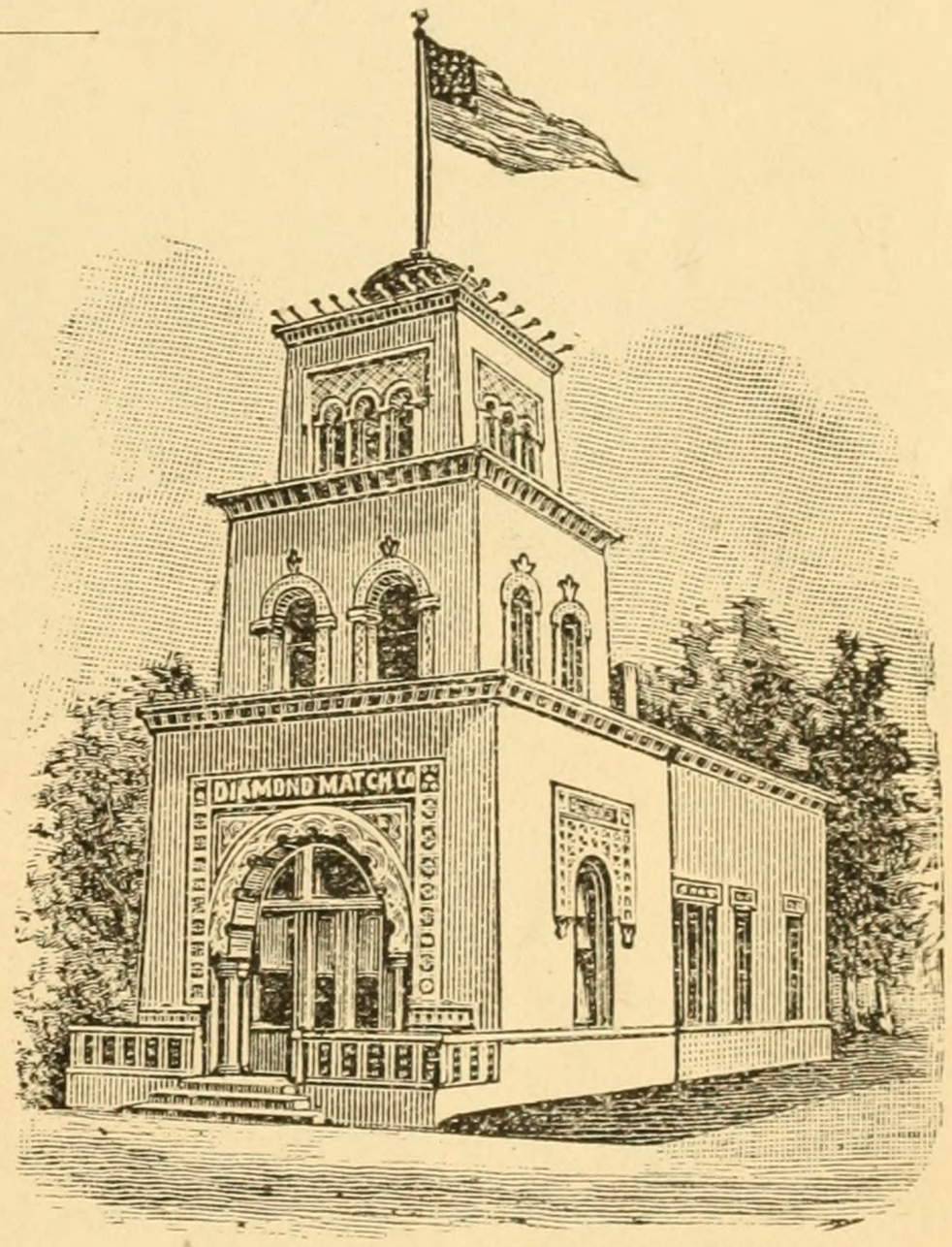
[**NOTE TO VISITORS.**—Beginning at the right of Eastern Entrance, after passing under subway, the visitor will observe the OFFICIAL GUIDE NUMBERS posted conspicuously on the various exhibits. Those numbers correspond with the numbers given in this book. The map which accompanies the GUIDE will also serve to make the way clear. The visitor is supposed to walk to the right during the entire trip, but the GUIDE may be referred to at any point on either side. The numbers on the exhibits being consecutive are described accordingly.]

FOR MAP, SEE PAGES 24 AND 25.

DIAMOND MATCH COMPANY'S EXHIBIT.

Official Guide No. 1. No admission fee.

An exhibit, in a building constructed for the purpose, of the method pursued in the manufacture of Diamond (a special brand) matches. The process of manufacture is shown from the raw material to the finished product. Matches made here are sold as souvenirs. An interesting exhibit and worthy of a visit.



DIAMOND MATCH BUILDING.

WORKINGMEN'S HOME.

Official Guide No. 2. No admission fee.

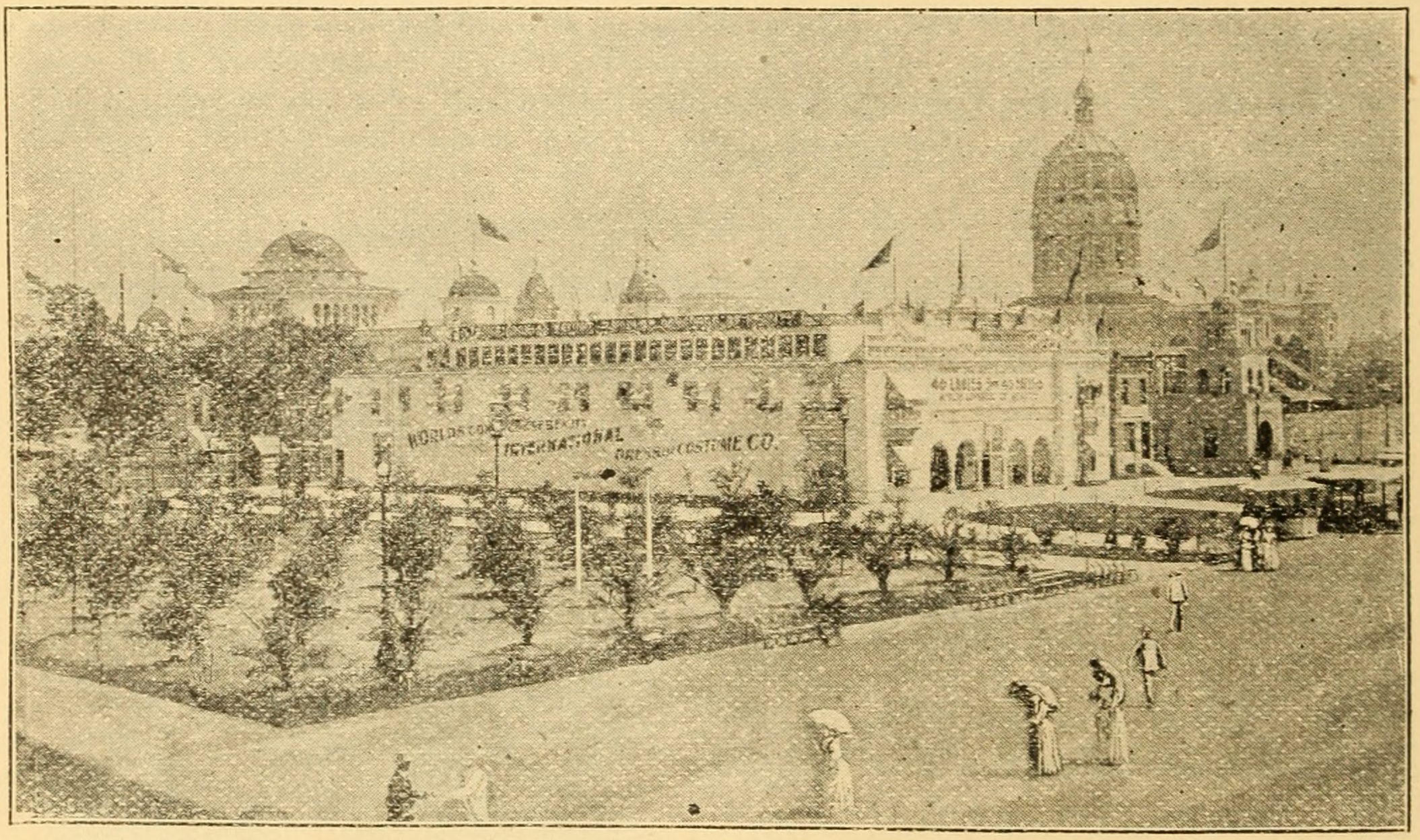
Mr. George Washington Childs, of Philadelphia, proprietor of the Philadelphia *Ledger* and a philanthropist of national renown, has for

years given much of his attention to the betterment of the working classes. He has erected or has assisted in the erection of hundreds of cottages. The one exhibited here is a model of the most approved style of workingmen's homes yet devised. It will interest not only the laboring classes but all persons interested in social economics.

INTERNATIONAL DRESS AND COSTUME EXHIBIT.

Official Guide No. 3. Admission fee, 25 cents.

One of the most novel and interesting exhibits on the Plaisance. The International Dress and Costume Company, (W. G. Press, presi-

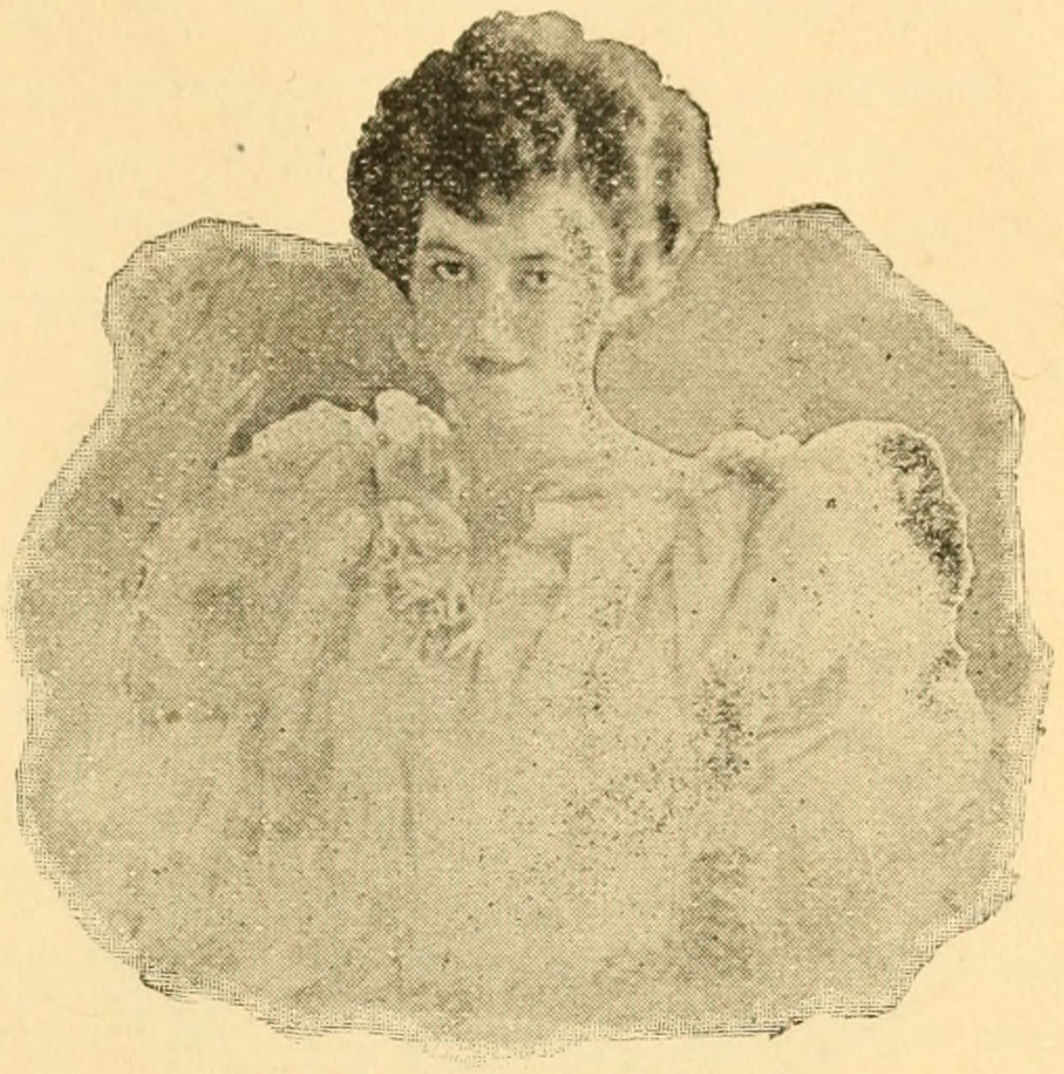


THE BEAUTY SHOW BUILDING.

dent; J. A. Edwards, vice-president and manager; W. M. Knox, secretary), proprietors. This exhibit is known also as "The Congress of Beauty," but more familiarly as "The Beauty Show." It occupies a large and handsome structure and has pleasant surroundings. Its dimensions are 48x145 feet, two stories high, and is covered with staff like all the other Exposition buildings, thus having the appearance of being built of white marble. In front are lawns and graveled walks. From numerous flag-poles on the building float the colors of as many nations. The interior of the building truly presents a scene of splendor. One enters

A Great Hall gaily decorated with multi-colored bunting and the flags of different nations. The windows are all darkened, and electric

light illumines the hall by day as well as night. Around three sides of the room is a dais, carpeted and divided by polished brass railing into booths for the beauties. Each booth is nicely furnished, and in a conspicuous place is a satin banner bearing the name of the country which the occupant represents. There are here exhibited forty representative or typical beauties of forty different nationalities. What do the beauties do? Well, the principal things they do is to be looked at. Some do fancy work of one sort or another, some read,



"THE AMERICAN BEAUTY.

THE IRI SHBEAUTY.

some spin, make embroidery, or engage in other light occupation, such as they are accustomed to at home. Nearly all chat freely with the visitors, and answer the many questions which are propounded. They are paid a great many compliments, of course, and these they receive graciou-ly if they are offered courteously. Occasionally a dude or ill-mannered person receives a squelching, which generally causes him to make haste from the vicinity. At the end of the hall, opposite the entrance, is an oriental or harem scene in which there are five dark-eyed beauties lounging on divans, or otherwise disposed in accord with the languid habits

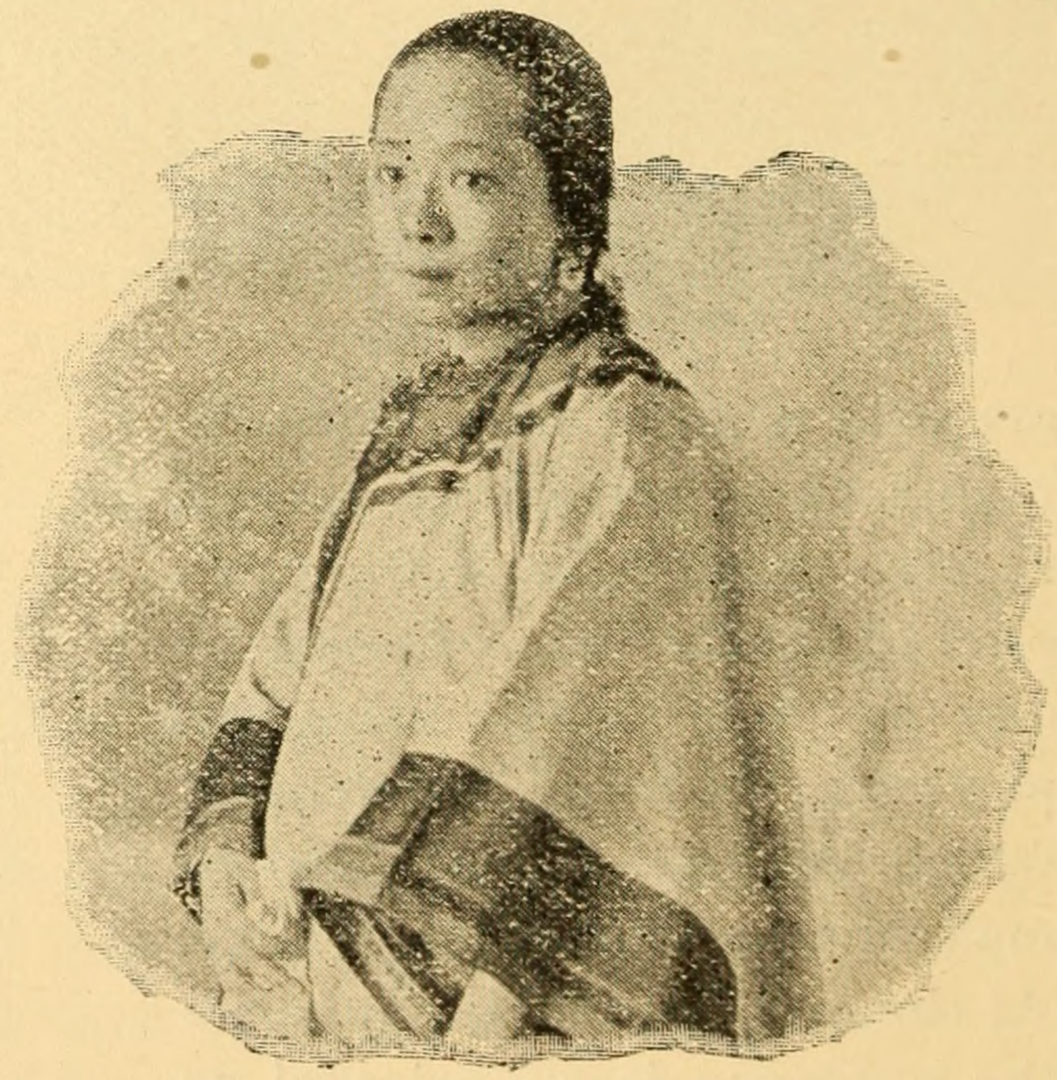
THE SCOTCH BEAUTY.

of the far East. Fatima, a regal beauty, is the "queen" of this booth, and occupies an exalted position in the center.

The Costumes of the orientals are exceedingly gorgeous and rich. Three of the girls—an English, French, and American — wear Worth gowns. These naturally excite the enthusiastic admiration of all the visitors of the gentler sex. The gowns cost from $1,000 to $1,500 each, and are the finest that the famous Paris costumer could make. The material was ma e especially for him and could not be duplicated elsewhere. This is Worth's only exhibit at the fair, he having declined a request from the French commission, and also one from Mrs. Potter Palmer, president of the board of lady managers, to make an exhibit in their departments.

FATIMA, THE ORIENTAL BEAUTY.

The Beauties enjoy themselves; they have a good time; they eat and sleep in the exhibit building, and have comfortable quarters and excellent board, much better in fact than the public restaurants of the fair provide. They have their half days off, and are allowed to go and come under proper restrictions. So long as a girl acts in a ladylike and proper manner but little restriction is exercised over her. One would imagine that it would be a difficult task to manage so many pretty young women who are conscious of their attractions, and who, it is to be supposed, have their jealousies of each other. However that may be, it seems to be done smoothly and satisfactorily. The girls seem happy, and the visitors are certainly well pleased. Photographs of the beauties are sold as souvenirs. This exhibit has attracted hundreds of thousands of people, and it will continue to be one of the most pleasing features of the Plaisance.



THE CHINESE BEAUTY.

CALIFORNIA NURSERY AND CITRUS TREE EXHIBIT.

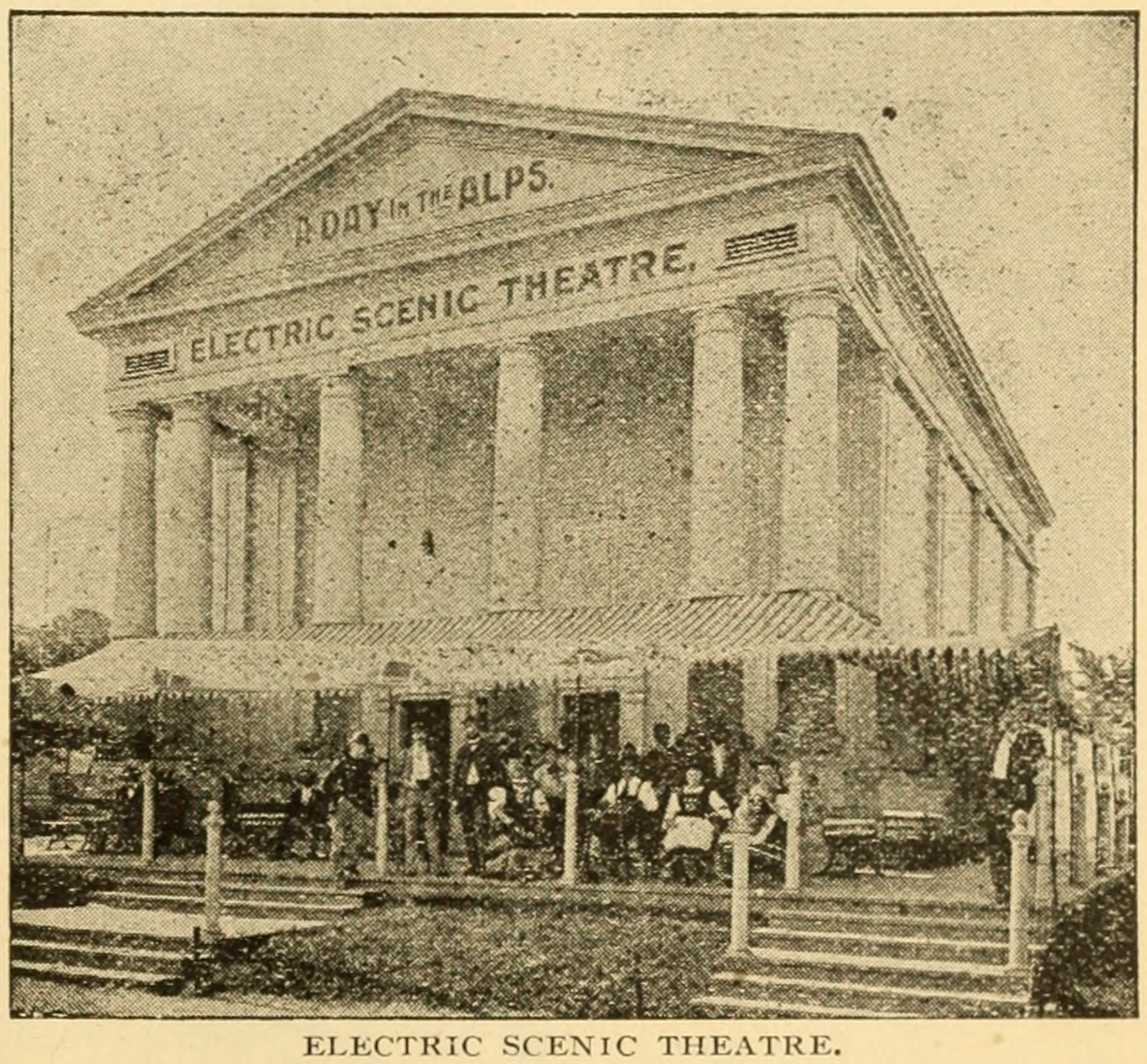
Official Guide No. 4. No admission fee.

Like the nursery exhibit directly opposite, on the other side of the Plaisance, this is one of the outdoor displays made by the department of Horticulture of the Exposition. It consists of bearing orange and lemon trees, which show green and ripe fruit and blossoms all on the same trees, shaddocks and other fruit trees of various sorts. Many varieties of nut trees and numerous ornamentals, peculiarly adapted to California, add to this interesting exhibit. [To the rear of this display are closets.]

ELECTRIC SCENIC THEATER.

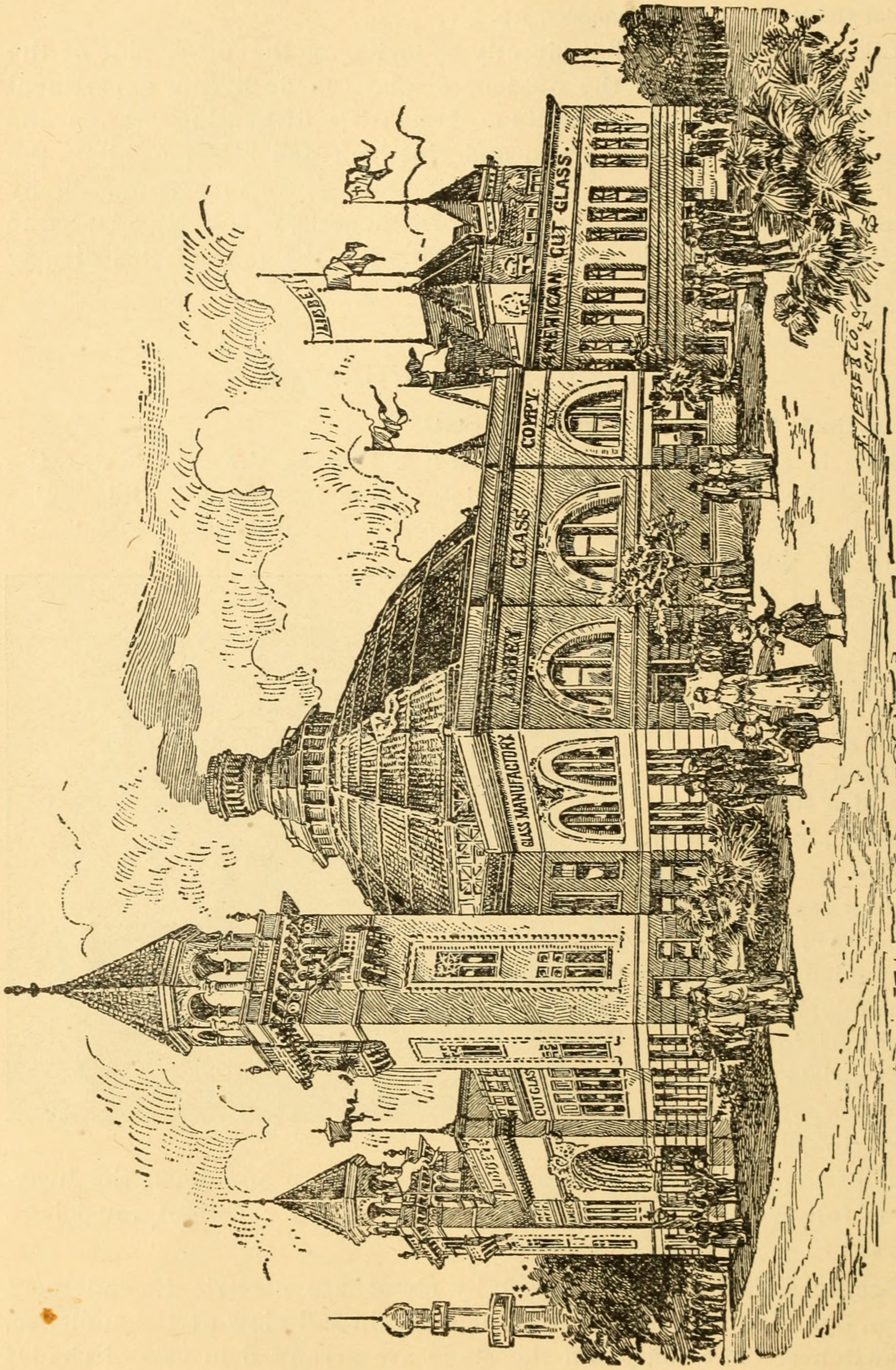
Official Guide No. 5. Admission fee, 25 cents.

This is a spectacular view called "A Day In the Alps," showing some of the most wondrous and picturesque features of wild Alpine scenery. By an arrangement of electric lights realistic effects are produced, which give glimpses of the mountainous scenery in all the varying atmospheric changes from dawn to twilight, from rosy morning to the blackness of a stormy night. The curtain rises on the picture at night time, the first rays of the sun are shown, which is accompanied by that sight so wonderful to travelers, the Alpine Glowing. Appropriate music with Tyrolean warblers, add much to the enchantment of the picture, as the course of the sun up and down the heavens is followed. The orchestra is made up of excellent musicians. The entire



ELECTRIC SCENIC THEATRE.

Scenic Effects are produced by about 250 electric incandescent lamps, operated from in front of the stage, in full view of the audience, by switches. The lamps on the stage are arranged in sets of shades containing twelve lights each, in red, white and blue. These lights are controlled by thirty-six switches, and are worked through German



LIBBEY GLASS WORKS PAVILION.

silver resistance coils. The interior of the theater is handsomely furnished with comfortable chairs. There are nine electric fans, producing a permanent current of fresh air, keeping the whole room at a low temperature and as refreshing as a sea breeze, it matters not how hot it may be outside. A cut-glass chandelier hanging from the ceiling is a wonderfully artistic piece of work. It consists of about 100 electric lamps. The exterior of the theater has comfortable accomodations for visitors awaiting performances. Awnings and numerous chairs and benches offer a refreshing rest in the shade to those who are waiting for the beginning of the play. One child is admitted with adult free; two children are admitted on one 25-cent ticket.

LIBBEY GLASS WORKS.

Official Guide No. 6. Admission fee 10 cents.

Here we have an exhibit which is at once interesting and instructive. Not only does it meet all the demands of the curiosity hunter, but those of the student as well. Practical lessons in one of the oldest of the arts are given throughout the day and evening and visitors, from an educational point of view, are greatly benefited by the experience of an hour within this beautiful building. The fee of 10 cents is remitted as a discount on all purchases. The structure occupied by this exhibit is the most beautiful on the Plaisance. Finished in staff, it has all the appearance of a marble palace. Inside, the sides, the dome, the ceiling are all glitter and sheen with the products of this mystic art. The sparkling prismatic hues cast from hundreds of cut-glass pieces outrival glistening diamonds. The visitor sees here the roaring furnaces containing the crucibles for the fusion of the materials that produce the glass, and there, near by, the finished cut-glass specimen, wondrously carved. The main doorway from Midway Plaisance leads to the glass house or blowing room. This room is semi-circular, the melting furnace being in the center, around which all the workmen may be seen, and the manipulation of the glass closely observed. The Libbey Glass Company has endeavored, both in the ingenious construction of the palace, as also the placement of workmen, shops and materials, to make all processes easily comprehended by everyone. The furnace in the center of the blowing room is 100 feet high, in the form of a truncated cone, whose base is twenty-five feet in diameter.

The Melting Pots are situated just within the circumference, around and a little above the base, in the following way: A canopy, whose zenith is about sixty inches above the base, shuts in the whole of the bottom of the tower. Within this tower are included the pots, over which and beneath the canopy circulates the heat, entering from below, caused by the burning of crude petroleum, pumped through the pipes from Ohio, the only fuel used in the building. Into this dome open ten arches, through which small window-like holes serve for the putting in of the batch or sand-mixture when molten. The pots are forty-eight inches high, reaching almost to the zenith of the canopy. At either side of each crucible there is a flue, making twenty flues in all. Above the little dome the tower is all open, the melting all being confined below. These pots are manufactured by special pot-makers, requiring many more details and much more painstaking in their construction than is generally supposed. To secure the requisite consistency, rich German clay is mixed with Missouri clay, and this mixture

is trampled by the bare feet. The bottom is three inches thick, forty-two inches wide and fifty-two inches long, while the sides of the pots are made by placing solid rolls of this clay, three inches in diameter by twenty-four inches in length, one upon another. Ninety degrees Fahrenheit is used in their baking, and no pots are used till from three to five months old. As all the

Products of the Glass Works must needs have their beginning in this fiery furnace, the necessity of perfect utensils and of skilled, careful artisans is readily seen. This department should be thoroughly studied before the visitor goes to the cutter's, spinner's or engraver's wheels.

First the crude materials, sand, oxide of lead, potash, saltpetre and nitrate of soda are successively put in the mixing bin, mixed, turned and sifted; the mixture, called batch, carried to the "working-hole," or window, of the melting furnace, into which it is thrown and confined from twenty-four to thirty-six hours, under about 2,200 degrees Fahrenheit, till the process af flux and fusion, called vitrification, takes place, when the contents become a plastic, molten mass.

Cullet, a term applied to defective or broken glass, is thrown back into the pots and remelted.

Lead, as the second ingredient of batch, gives a so-called flint basis, while soda and lime substituted for lead, give a lime basis.

The flint basis always produces the cut-glass stock, and the lime basis usually produces the pressed glass stock. But, of whatever the batch consists, the process of vitrification is the same.

The presence of iron in sand is marked by a greenish appearance. To offset this green color and give the glass live crystal color, manganese is added to the formula above; gold added to the batch produces ruby; cobalt produces blue; uranium, yellow; copper scales or iron scales, green; ground coke, burnt oats or birch bark, amber; creolite or feld-spar, milky white.

A workman named "gatherer," with a hollow iron pipe called "blow pipe," reaches within the working hole, gathers some of the sticky metal at the point of the rod and passes the pipe to the blower. The latter rolls it, quickly and repeatedly, on an iron slab called "marver," to make the glass surface more symmetrical, expanding the glass by blowing through the pipe which, by his trained fingers, is kept constantly in

An Easy Swaying Motion. When he swings the blow pipe below it allows the hot plastic substance to sway. and this swaying causes it to lengthen out gently. Should it lengthen too much, he holds the blow pipe upward, somewhat, or even upright, which shortens the shape. But all these motions are made frequently and rapidly, all regulated by requirements as dictated to the sensitive hand and experienced eye of the skilful glass-blowers. Next a solid iron rod, called "pouty," is substituted for the blow pipe, and with this as a handle he turns the glass, touching it incessantly with wooden tools, forming

Plaques and Plates in all conceivable shapes. If the product is to be molded the glass mass is dropped from the "pouty" into press molds, which are pushed beneath the plunger. The plunger is then inserted by the workman, who pulls the lever down. This causes a pressure upon the glass, and the mold is filled out according to the designs. Pushing the lever back tbe plunger is withdrawn, the mold is opened,

and a beautiful souvenir is taken from the clamp. One of the interesting features of this department is the blowing of long glass tubing, and the drawing or twisting of colored canes or cane stock. The further processes through which the glass product is put, after leaving the blowing room; the process through which "cut glass" is put; the process of spinning, weaving and braiding glass fibre—all of them most interesting and instructive — may be followed by the visitor. No less interesting are the products, whether it be the glass dress woven for the Princess Eulalia, or the thousand and one beautiful things exhibited in the department of Engraving, Etching and Decoration, or in the Crystal Art display rooms. It would be impossible to enumerate, much less to describe, the hundreds of beautiful and useful things made of glass. These take almost every form and are in much demand as souvenirs. Here are the upholsterings of divans, chairs, ottomans, as well as cushions, lamp-shades, etc., entirely of glass cloth, though the most novel manufacture of the palace, do not appear as unique and novel as they really are, such is the subdued home-like look of their glossy textures.

The visitor's attention is called particularly to the spun-glass cloth "tapisteries" and ceiling decorations, whose valuation is $10,000; also to the propriety of these goods as a canvas for the painter, the pleasant effect of such art work being seen in the studies exhibited in the Crystal Art Room. Lamp shades in various designs and sizes, illustrate the practical utility of these goods. All woven glass fabrics may be sponged without the least detriment to color or goods.

At the sides of the room are specimens of the company's deeply cut glass wares. Attention is invited to ice cream sets of thirteen pieces, encased in brass-bound morocco, sherbet and punch jugs of Roman design, quaint decanters of Venetian shapes, graceful celery trays, ice tubs, novel honey dishes, a high banquet lamp, richly cut, dishes of every conceivable shape and pattern. At the entrance to the Crystal Art room are placed, in contradistinction, an old Henry Clay punch bowl of 1812, in pressed glass, and an elegant $200 punch bowl, in deeply cut glass, manufactured by the Libbey Glass Company.

[The New England Glass Company which, in 1818, Mr. Bishop, an authority on glass, pronounced "One of the most extensive flint glass manufacturers in the country," passed into the control of its former agent, Mr. W. L. Libbey, in 1878, who not only maintained and elevated the company's high standing recognized by the U. S. government's records of 1865, but also greatly aided the development of the science and art. Mr. E. D. Libbey, on the death of his father, W. L. Libbey, in 1883, assumed the entire charge of the business, having been in the firm since 1880, and removed the factories then styled, "The W. L. Libbey & Son Company," successors to the New England Glass Company, to Toledo, Ohio, chiefly to secure the benefit of the natural gas, which affords a very uniform temperature, requisite in the production of beautiful clear glass of finest quality.]

MRS. HART'S IRISH INDUSTRIAL VILLAGE.

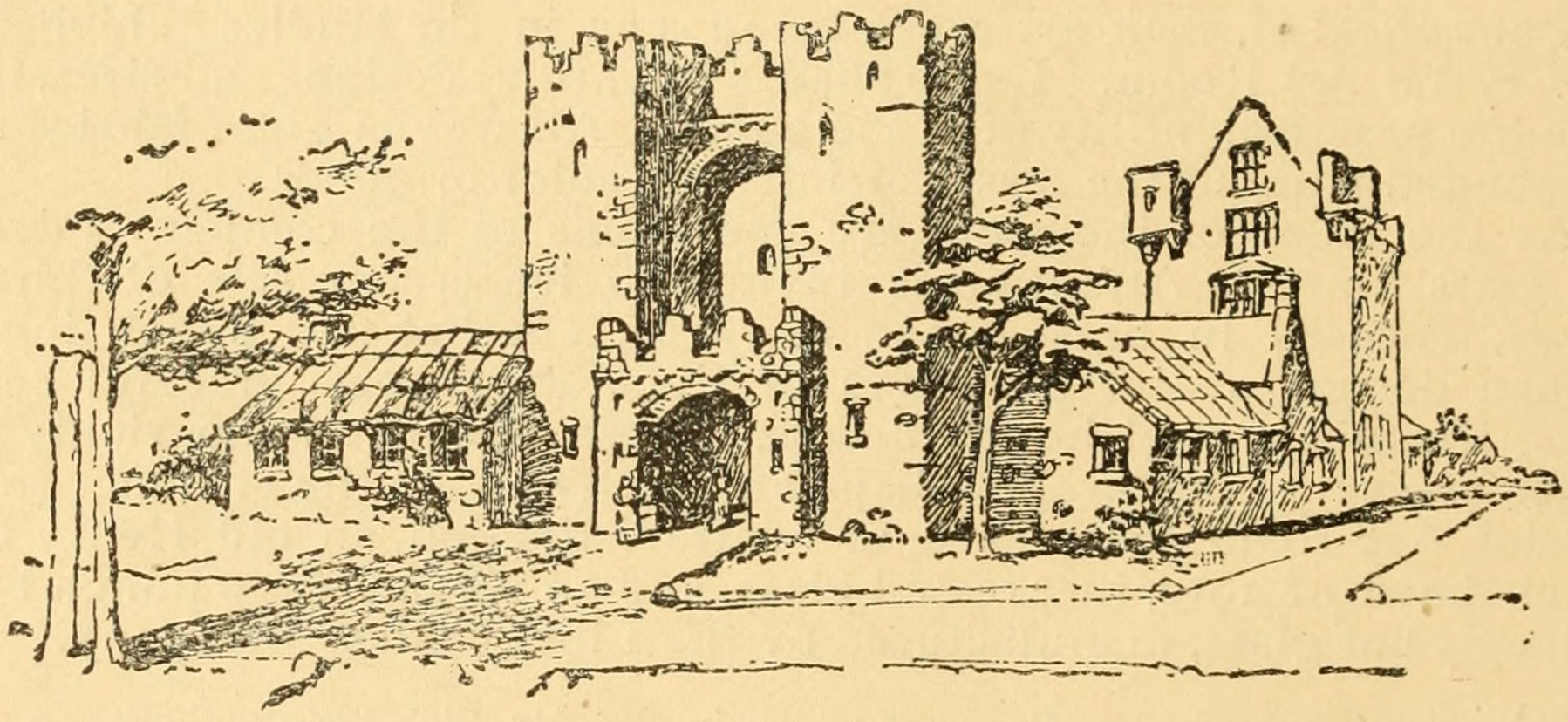
Official Guide No. 7. Admission fee, 25 cents.

This exhibit is known as Mrs. Hart's Irish Industrial Village, as distinguished from that of which the Viscountess of Aberdeen is the patroness and promoter. It is also known as Donegal Castle. In reality it is the exhibit of the Donegal Industrial Fund which was founded in 1883 by Mrs. Ernst Hart to encourage and develop hand-work and home industries in Ireland. The village is entered by

The St. Lawrence Gate in Drogheda, the original of which has stood for over 600 years in the little town of Drogheda. Passing through the village street is entered. The scene is quaint, picturesque,

and uniquely Irish. The whitewashed cottages straggle round the village green, at the end of which rises a reproduction of Donegal castle, and beyond the ruined keep is seen the tapering form of the tall Round Tower. Turning to the left the Home Spun Cottage is entered. This is an exact reproduction of a Donegal cottage, and here homespuns are made by hand. The Lace Cottage comes next, where the visitor may watch the interesting process of Irish lace making. Next comes the

Wood Carving and Designing Workshop. From this the Banqueting Hall of Donegal Castle is entered, and here is arranged an interesting exhibit of Irish art and industry. The hall is reproduced one-half the size of the original. Here may be seen the collossal bronze statue of Gladstone, by Bruce Joy, the Irish sculptor, a bust of John Bright, by the same artist, and nearly 300 paintings and engravings by Irish artists, together with Irish manuscripts, crosses, etc. The industrial exhibits shown here are the hand-work of employes of Donegal Industrial Fund, trained in Ireland during the past ten years. There are homespuns, spun and woven by hand of soft Donegal wool and plant dyed; embroidered hangings, coverlets, curtains, lace, hosiery, etc.,



DONEGAL CASTLE.

made in the different counties of Ireland. In the Concert and Lecture Hall delightful concerts are given on the harp, and from time to time Mrs. Hart lectures on Irish Art, Irish Industries, Lace, Round Towers, etc. Passing through the Lecture Hall the visitor enters the shady Tower Garden and Restaurant, where he may rest and drink tea or lemonade and take refreshment under the shade of the trees. From the center of the garden rises to the height of 100 feet

The Round Tower. A beautiful and interesting replica of one of the eighty towers still standing in Ireland. Those towers were built 1,000 years ago, and were intended as places of refuge for the monks and priests and their holy vessels and books when Ireland was over-run by the invading Danes. At this early period Ireland was the center of the light and learning of Western Europe. Her illuminated MSS. and her wonderful metal work (some replicas of which will be seen in the castle) have excited the wonder of later ages. It will be noted that the first doorway is sixteen feet from the ground. Around the base of the tower have been erected reproductions of the Druidical Hole, Bullen and Ogham stones, the earliest relics of Irish civilization, and in the shade of the trees is seen the beautiful recumbent statue of Bishop Berkely,

the work of the Irish sculptor, Bruce Joy. To the left of the ruins of the keep of Donegal Castle will be found a spot dear to the heart of every Irishman,

The Wishing Chair of the Giant's Causeway, exactly reproduced to scale and measurement, and standing on Irish soil, brought from Ireland in crates on purpose. When the soil was peeled from the mountain side it was covered with green shamrocks and purple heather, and every effort has been made to keep them alive, but with ill success. The visitor will pass now through the archway of the ruined keep of Donegal Castle, once the stronghold of the O'Donnells, the Princes of Tyrconnel, and will cross at once to

LACE MAKING, IN THE IRISH VILLAGE.

The Village Smithy, where McGloughlin, of Dublin, the clever and artistic smith, is busy making "things of beauty" out of long iron rods. The clang of the hammer on the anvil is heard all day long, except when the smith leaves his work to take part in a concert or his apprentice joins O'Hara, the weaver, in dancing the Irish jig on the village green. A step leads to the

"Kells Embroidery" Cottage. The Kells embroideries were invented by Mrs. Hart in 1884 as a new Irish industry, and she was awarded the gold medal for them at the Inventions Exhibition, in London, in 1885, and has since been awarded high awards in Paris, Melbourne, Saltaire and other great international exhibitions. The Kells linens are being woven by hand by John Timmins, of Portadown, County Armagh, who has been employed by Mrs. Hart for the past eight years, and embroidered with Kells threads by Rose Gildea, of Donegal. Bridget Gildea, of Donegal,

is engaged in "sprigging" handkerchiefs, an industry which employs a great number of girls in Counties Down and Donegal. Next the Cottage Restaurant will be found, where sandwiches, tea, coffee, cakes, etc., are served by Irish girls. A quiet and pleasant half hour can be spent sitting under the shade of the trees on the Village Green, listening to the stirring music which comes from the pipes of

Mac Sweeney, the Piper, one of the characters of the village. Mac Sweeney comes from Gweedore, and claims to be the direct descendant of the McSwines of Donegal, one of the most ancient of the Gaelic clans of the northwest. The music gives motion to longing feet, and in the cool of the afternoon Irish jigs are danced on the platform on the green to the music of the pipes.

JAPANESE BAZAR.

Official Guide No. 8. No admission fee.

This bazar is under the management of H. F. Tetsuker, and may be called purely a commercial venture. It has no connection with the Japanese Commission. The articles displayed and offered for sale make an attractive exhibit.

JAVANESE VILLAGE.

Official Guide No. 9. Admission fees: To Village, 10 cents; to Theater, 25 cents.

This is one of the most attractive exhibits on the Plaisance. The exterior view, a high bamboo fence, above which rises the pointed roofs of a cluster of bamboo huts, compels the average visitor to pause. Entering the gate and turning to the right, you pass as you walk around the enclosure a number of huts where natives of Java are employed upon the various species of handicraft followed in their far-away island. The ensemble of huts with the more pretentious houses form an exact representation of a native village in the Preanger Regencies of West Java. The square in the center is called the alon-alon, and close to this is the theater and the Mohammedan temple. The occupations of the natives are self-explanatory. Many of the articles which they make here are offered for sale in one of the larger booths. There are about 125 men and 36 women in the village. The visitor will be struck at once with the bright and cheerful faces of those little people. The women and girls as a rule are very petite and pretty. There is a grace in their movements which has attracted general admiration.

The Theater is worthy of a visit. The plot is something like this: A king wishes to give his daughter in marriage to a certain prince, on condition that he shall accomplish certain extraordinary feats, and shall obtain for the king some very rare objects, extremely hard to procure; he fails, and a prince of a hostile dynasty succeeds. The princess in the meantime has been stolen by a giant.

The Successful Prince attacks the giant, kills him and brings the required objects. The first prince is furious and provokes the second prince, but the latter is victorious. The play ends with the marriage of the victor and the daughter of the king. Hanoeman, the king of the monkeys, plays often a part in the story.

The Gamelan or Orchestra is always behind the stage, and its curiously formed instruments form a suitable background to the stage.

The leader plays a two-stringed violin, or rebab. There is only one blow instrument, the soeling, a sort of bamboo whistle. Then there are the gambang, a sort of xylophone, with wooden blocks, and similar instruments made of brass and silver; these are the sarons. The bonangs are kettle-shaped affairs, placed on a rack of wood and rattan. Then there are two or three big gongs, whose deep, mighty sound forms what might be called a background to the music. There are also small drums, the gendangs, and one big drum, a bedoeg.

The music is very highly developed, though it is formed on entirely different lines from our American music. In American music there are eight tones in an octave, in the Javanese music this distance is divided seven for the pélog and five for the saléndro. The Javanese say the saléndro sounds like glass, and has a manly sound, the pélog sounds more tender and must have a metallic "timbre." It is possible to play American music on gamelan instruments by changing the arrangement of tomes somewhat. This will be shown at the end of the performance.

The Dancing is in fact more a series of graceful posing, with slow rhythmic movements of the hands and feet, than a dance as we understand it. The dancers are mostly very young, from thirteen to eighteen years of age.

The Soendanese perform first, the Javanese dancers (from Central Java) appear at the end. Their dress and style are quite different. The Javanese show the higher art in the wajang, which mostly illustrates a fight between the celebrated historical heroes. The "serimpis" or Javanese dancing girls are from the court of the Sultan of Solo, a part of Java, independent in name, but protected and ruled by Holland.

Programme: (1) Laquo ramé, or musical welcome; (2) Soendanese dance or tandah, performed by dancing girls from West Java; (3) Soendanese wajang, representing an incident in the mythical history of Java; (4) Javanese wajang, performed by the Javanese dancing girls from the court of his majesty, the Sultan of Solo (Central Java); (5) American national airs performed by the gamelan or orchestra.

The Javanese Village is controlled by the Chicago Exhibition Syndicate, G. de Brun, and W. R. Garrison, directors; J. N. Kalff, financial manager; A. R. W. Kerkhoven, C. E. in charge.

THE GERMAN VILLAGE.

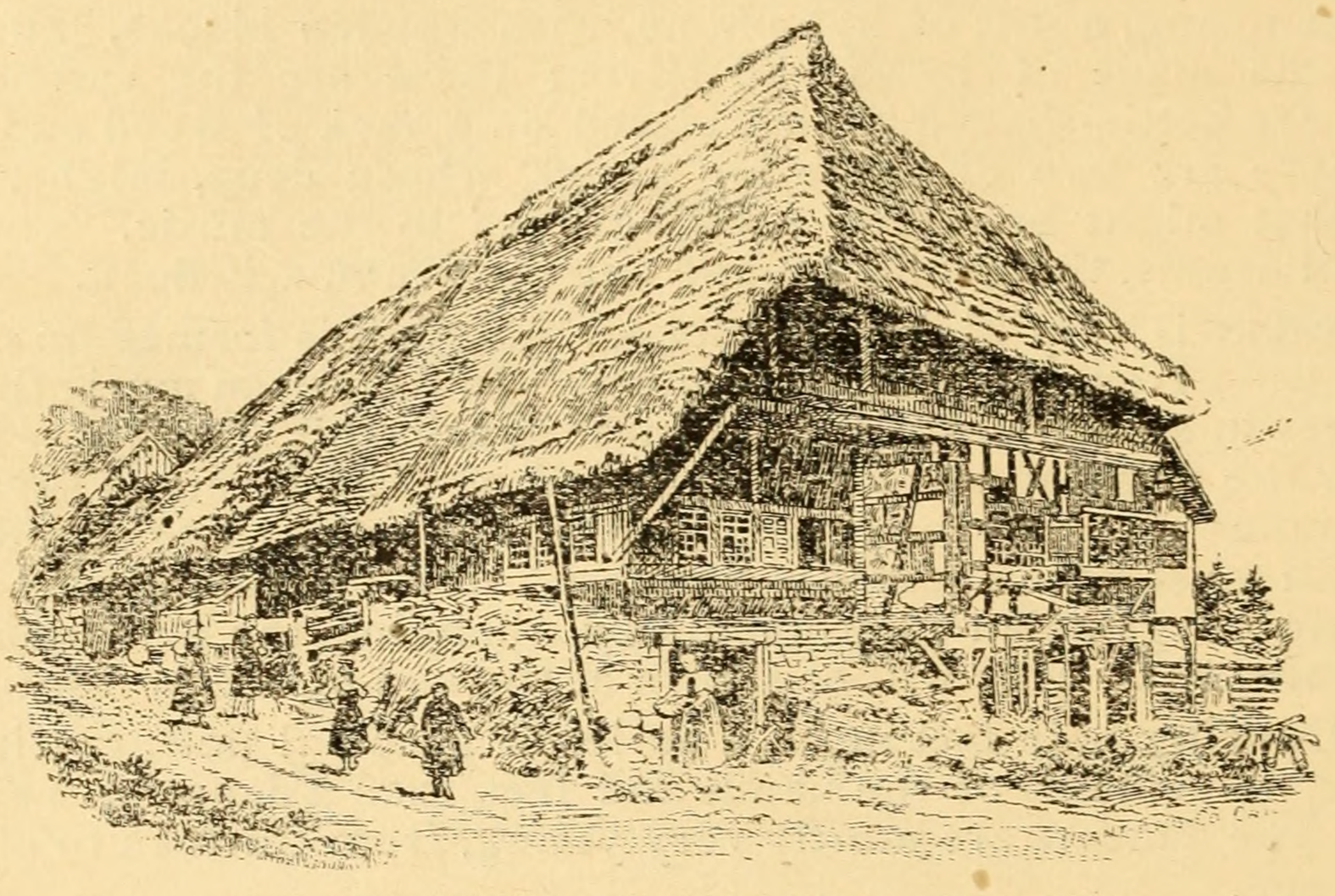
Offical Guide No. 10. Admission fees: To Garden, East end, free. To Concert Garden, West end, 25 cents. To Museum, 15 cents.

The largest concession on the Plaisance, covering an area of 780x223 feet, is owned by the German Ethnographic Exhibition (Limited) of Berlin, Germany. The General Manager is Mr. C. Schmidt, whose office is in the town hall of the village. Entering the village common through the eastern entrance adjoining the Java village, the visitor will find himself amongst a group of Typical German Peasant Homes, consisting of a Black Forest House, Westphalian Inn, Upper Bavarian Home and a Spreewald house, the home of the German fisherman, together with a Hessian Rural Townhall.

The Black Forest House contains on its upper floor a gothic room from the Tyrolean Alps, time: 1478, and a room from the southern slope of the Black Forest, time: 1674. The ground floor is occupied by a dairy, where milk dishes are served to the visitor.

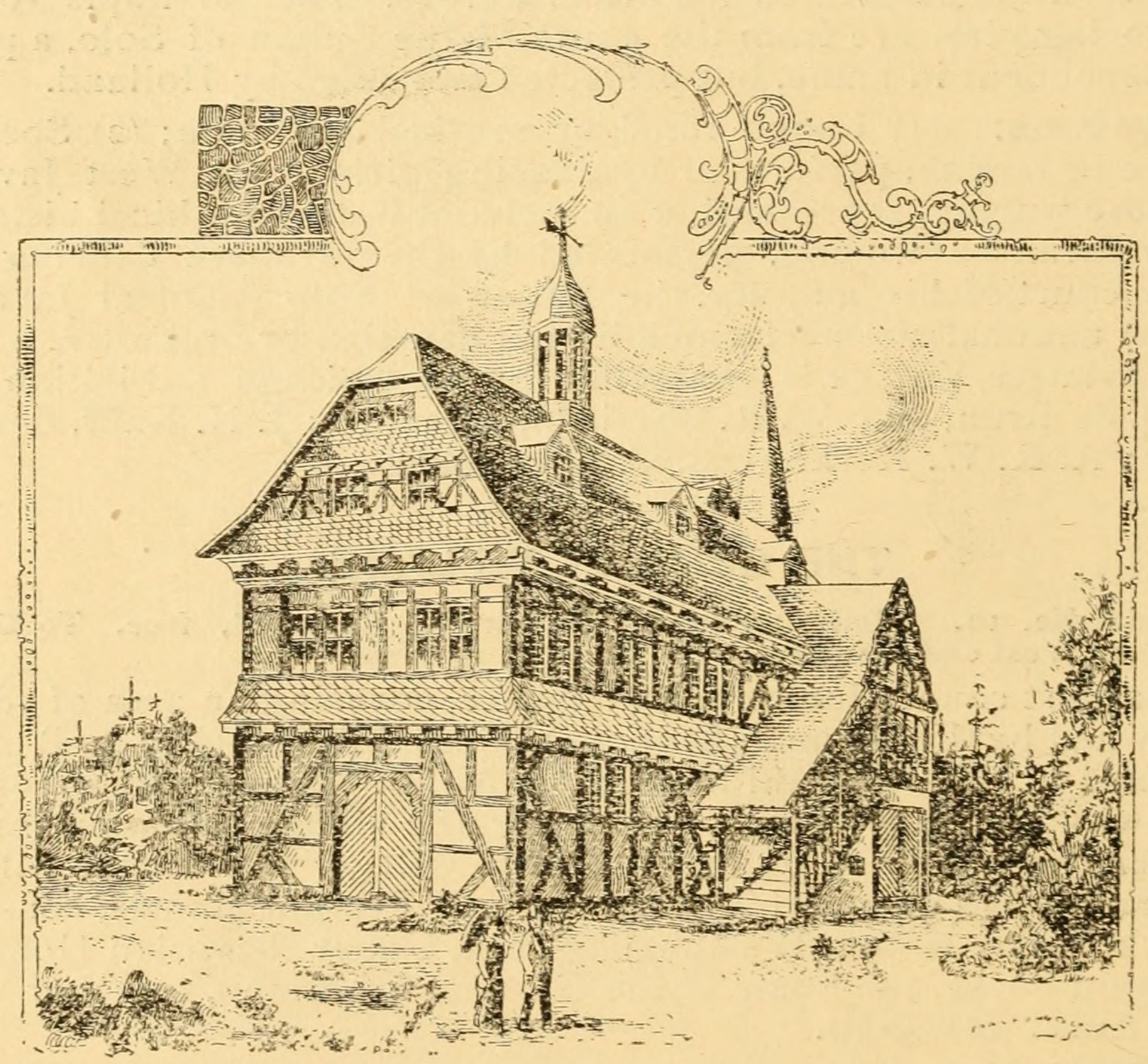
The Westphalian Inn, or Nether Saxon House, contains in its north-

west corner the celebrated Lueneburg tavern, time: 1570. In the Spreewald House a peasant room of Nether Germany, time 1618, is shown.



IN THE GERMAN VILLAGE.

The Hessian Town Hall contains a most interesting folk-lore collection, and a bazar where articles of German art industry are sold and

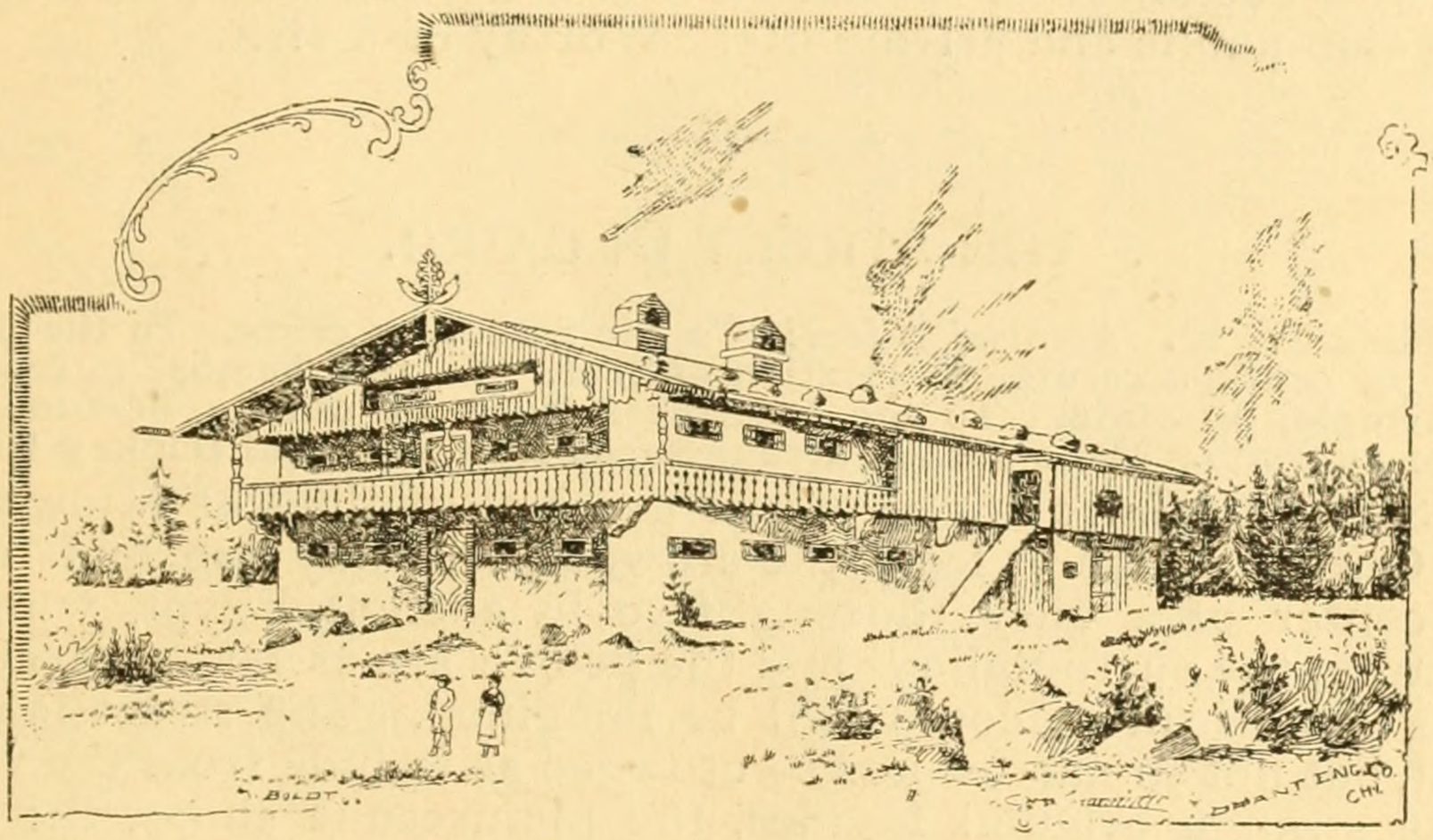


THE GERMAN VILLAGE.

delivered. On the Village Common booths are scattered and articles of industry from all the manufacturing centers of Germany are sold, the

whole presenting the picture of a German rural fair. No admission is charged to the village common or its buildings. Opposite the Town Hall is

The Castle, an exact reproduction of a feudal stronghold of the latter part of the 15th century, surrounded by a moet and accessible over a drawbridge. The castle contains the great ethnographic museum consisting of the celebrated collection of arms and armors of all centuries, the property of Town Councillor, Richard Zschille, of Grossenhain, in Saxony, and his extensive collection of ancient cutlery and tools. Further curiosities in the Museum are a collection of 890 specimens of weaving and embroideries from the 6th to the 18th century. A collection of Mansfeld's celebrated etchings, together with rare paintings of old masters. The great Germania Group, an apotheosis of the German empire, the German Emperors, from Arminius to William I., surrounded by a group of fifty peasants, clad in the festal costumes of all sections of Germany. It also contains models of various ancient German burial places. The value of all these collections cannot be estimated, but rep-



IN THE GERMAN VILLAGE.

resent an actual outlay of 3,000,000 marks. The west half of The Castle contains the splendid wine restaurant, seven large and small rooms fitted up in old German style, the pride of the Fair. Fine meals are served here with choice Rhine and Moselle wines at all hours of the day at very reasonable prices. The fortified West Front of the castle faces the spacious

Concert Garden, shaded by the dense foliage of a grove of oak trees, where twice a day, afternoon and evening, grand military concerts are given by two German military bands. picked from the best regimental music of Germany. The Guard Infantry Band is under the leadership of Royal Music Director Ed. Ruschewcyh, who has been a German military leader for 34 years. The Garde du Corps Cavalry Band is commanded by Staff trumpeter Gustav Herold, who has been in the military service for over 20 years. A special feature of these concerts is the

Daily Dress Parade by both bands in the village common and the march to the concert garden in full parade uniform. This garden, with its surrounding dining-halls, can accommodate over 7,000 people.

Warm and cold meals are served there, with imported and domestic beer or wines, and the prices are acknowledged to be the most reasonable on the fair grounds. Particular attention is called to the table d'hote at 12:30 P. M., when a fine meal is served for $1.00.

POMPEII PANORAMA.

Official Guide No. 11. Admission fee, 25 cents.

A very realistic representation of the City of Pompeii, destroyed by the eruption of Vesuvius in the year 63, as well as of the city as it appears to-day. The merit of this work is due to the brush of the celebrated painter, Count Antonio Coppola of Naples, who after three years of incessant labor, gives us in life the daily movement of Pompeii and revives and reforms a most important and complete collection of Pompeian subjects, representing the principal edifices of this ancient city, with its customs and special rites and the most important scenes of Pompeian public and private life. Worthy of a visit.

THE STREET IN CAIRO.

Official Guide No. 12. Admission fees: To the Street, 15 cents. To the Theater, 25 to 75 cents, according to location of Seat. To the Tombs, 10 cents. To the Temple, 25 cents. To the Soudanese Huts, 10 cents. Fortune Tellers charge 25 cents. Make special arrangement for Camel and Donkey Rides.

The Street In Cairo is one of the great attractions of Midway Plaisance. Only a few steps from the crowded roadway one finds oneself in the center of a busy thoroughfare in ancient Egypt, where the architecture, the surroundings and the people are as far removed from anything American as could well be imagined. The street is narrow and bent, but not so narrow nor so crowded as to hide from the visitor's view the strange oriental façades, the picturesque shops, the quaint overhanging upper stories of the ancient Egyptian city. It is evidently a busy day (or night) in Cairo when you enter. Donkeys and camels are engaged in carrying men, women and children who are certainly not Egyptians either in manners or appearance, whatever else they may be; the shop windows facing the street are surrounded by curiosity seekers and purchasers; the natives move around and mingle with the strangers; there is merry laughter on all sides, and for a few minutes at least you are lost to all consciousness of being in that extremely modern city called Chicago.

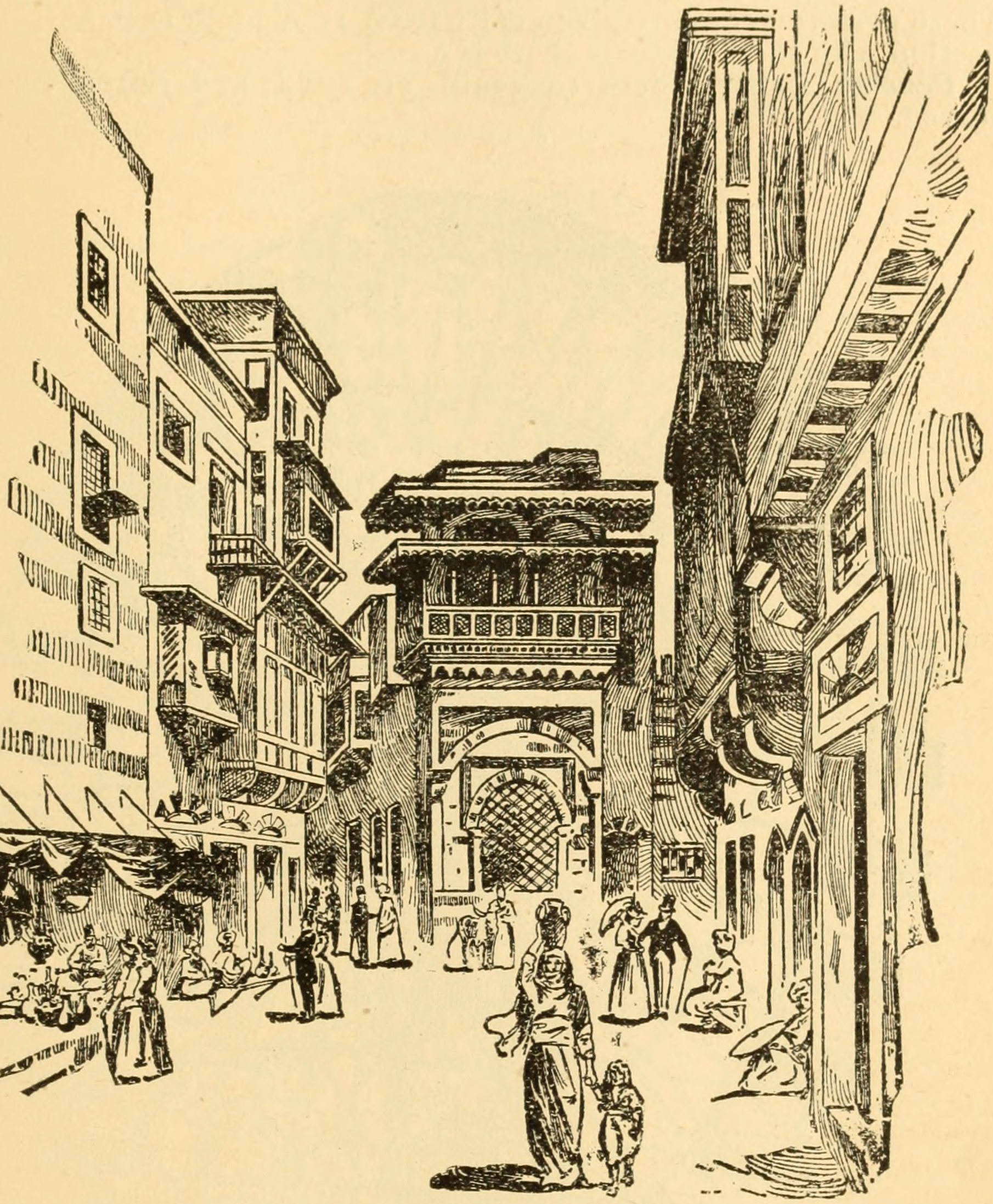
The Theater attracts a great number of persons daily and nightly. Much has been said and written of the dances to be seen here. It is entirely optional with those who visit the Street whether they shall also witness the dances. And it may be said also to be solely a matter of taste.

The Camels and Donkeys may be hired by the trip, up and down the Street.

The Tombs of the Ancient Kings should be visited, because everybody visits them.

The Temple and the Soudanese Huts are also well patronized, and it will not do to leave before you have tried your luck with

The Fortune Teller. There is a great deal of enjoyment to be had out of a trip through the street itself, regardless of side attractions. Souvenirs are on sale everywhere. There is a typical Egyptian restaurant, and refreshments such as are served on the Nile may be had here



PART OF THE STREET IN CAIRO.

for the asking. No visitors miss the street in Cairo. At intervals during the day the Muezzin calls the faithful to prayer in the mosque, and the Mohammedans may be seen at their devotion.

PERSIAN PALACE.

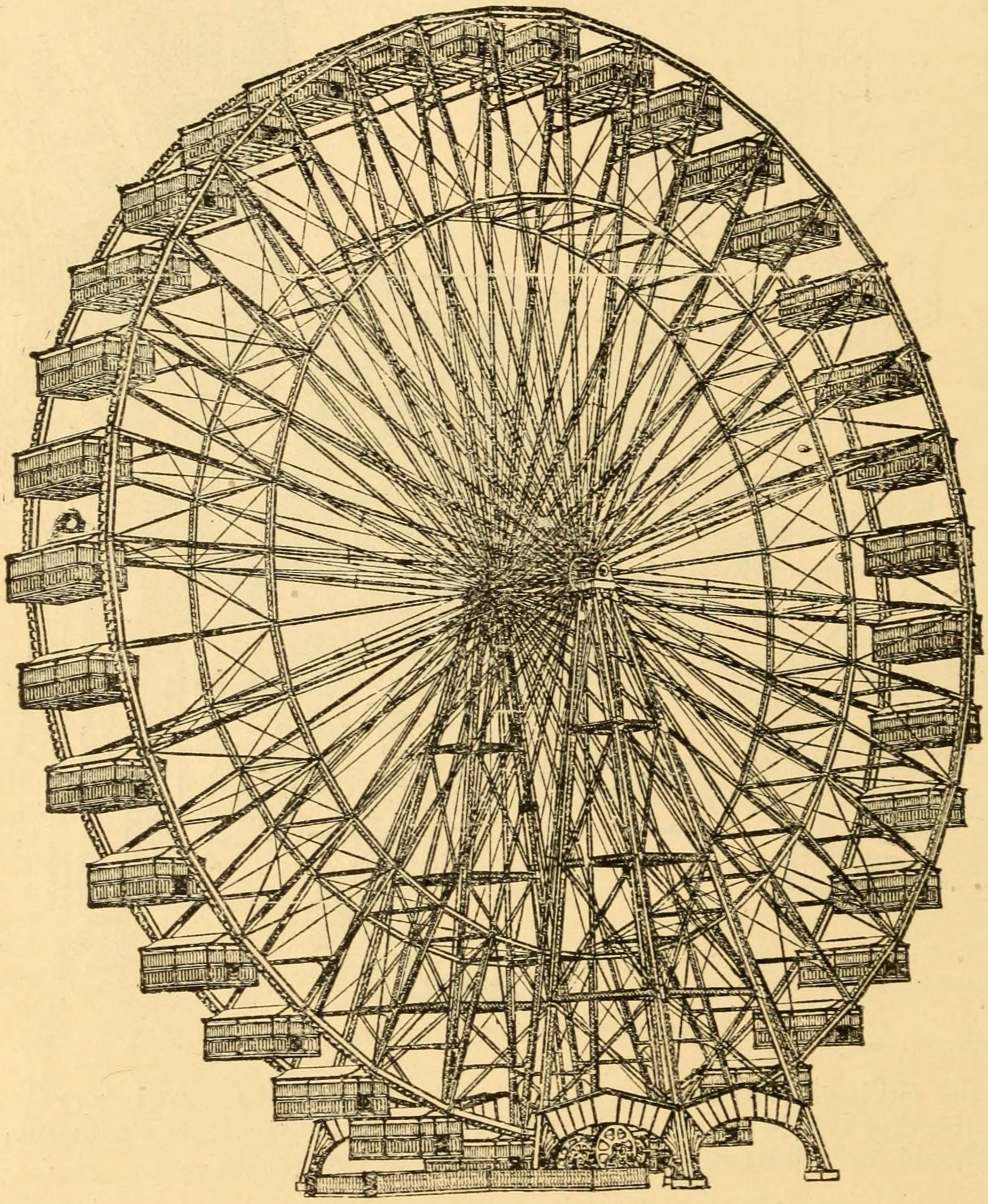
Official Guide No. 13. Admission fees: Persian Theater, 25 cents; Persian Café Concert, 25 cents.

In the Persian theater athletes and wrestlers perform seven times a day, from 2 p. m. till 10 p. m. Peter Samson, "the strongest man in the

world," appears at the end of each performance. He performs some wonderful feats of physical and muscular strength, such as cutting iron chains, bending an iron bar by striking it over his arm, etc.

The Café Concert. Ten pretty girls, known as the "Troupe of the La Bella Bayah" dance and sing and perform on native instruments. These performances are given daily from 11 a m. to 11 p. m. In connection with these features there is a

Persian Bazar where souvenirs are sold and refreshments are served.



THE FERRIS WHEEL.

MODEL OF THE EIFFEL TOWER.

Official Guide No. 14. Admission fee, 25 cents.

About one-fifteenth the size of the original, but a perfect reproduction, even to the rivets and bolts. It was reproduced with mathemati-

cal accuracy. The little tower, but twenty feet high, is composed of 650,000 separate pieces of iron and steel, rivets not included, and these pieces, placed end to end, would form a line of steel four miles long. Even the eight elevators work at a speed corresponding to those run in the original tower, and on the summit a miniature lighthouse moves just as the big one does at Paris. At regular intervals the tower bursts into a blaze of electric lights, hundreds of little lamps taking the places of the big ones used on the original at Paris. The surroundings of the tower are shown as perfectly as the main structure.

THE FERRIS WHEEL.

Official Guide No 15. Fee, 50 cents for the Round Trip.

Designed and carried into execution by Mr. George W. G. Ferris, of Pittsburg, Pa. A structure 250 feet in diameter. The great wheel has thirty-six carriages for passengers hung on its periphery at equal intervals. Each car is twenty-seven feet long, thirteen feet wide, and nine feet high. They have a heavy frame of iron, but are covered externally with wood. They have a door, and five broad plate-glass windows on each side, and contain forty revolving chairs, each made of wire and screwed to the floor. They weigh thirteen tons each, and with their forty passengers will weigh three tons more. They are suspended to the periphery of the wheel by an iron axle six and one-half inches in diameter, which runs through the roof, and are provided with conductors to open the doors, preserve order, and give information. All the cars together will carry 1,400 people. The wheel, with its cars and passengers, weighs 2,700 tons and cost over $400,000.

It is arranged to empty and refill six cars with passengers at a time, so that there will be six stops in every revolution. Accordingly six railed platforms of varying heights have been provided on the north side of the wheel and six more, corresponding with these, on the south side of it. When the wheel stops each of the six lowest cars has a platform at each of its doors. The passengers step out of the south doors, and other passengers step in at the north doors.

ALGERIAN AND TUNISIAN VILLAGE.

Official Guide No. 16. No admission fee to Village proper. To Theater, 25 to 50 cents.

In imitation of village shown at Paris in 1867, 1878, and 1889. The village is peopled with natives from Algeria and Tunis. There is a bazar where souvenirs are offered for sale. Oriental jewelry, rugs, cushions, table covers, Arabesqued tracings, perfumery, etc., are offered to visitors. There are representatives of the haughty odalisques and sultanas brought from a Moorish harem. In a street of the village is a Bedouin camp with all its picturesque features. Here also may be found snake charmers, jugglers, dancing girls, an orchestra, etc. The dancers give performances in a hall which seats 1,000 persons.

VIENNA CAFÉ.

Official Guide No. 17. No admission fee.

A very pleasant and restful refreshment establishment, conducted on the continental style. Music adds to the pleasure of the patrons, and the food served is excellent. Prices moderate.

(West)

W A S H I N G T O N P A R K

COTTAGE GROVE AVENUE

CABLE LINE

DREXEL AVE.

WHARTON AVE.

ELLIS AVE.

GREENWOOD AVE.

PROJECTED BARRE

OTTOMANS ARAB
WILD EAST SHOW.

HUNGARIAN CONCERT CAFE.

LAPLAND VILLAGE.

DAHOMEY VILLAGE.

AUSTRIAN VILLAGE.

(OLD VIENNA)

Water Closet

Fire Department.

French Cider Press.

Ice

MIDWAY

MILITARY CAMP.

SITTING BULL'S LOG CABIN.

CALIFORNIA OSTRICH FARM.

Brazil Concert Hall.

CAPTIVE BALOON PARK.

CHINESE VILLAGE, THEATRE AND JOSS HOUSE.

AMERICAN INDIAN VILLAGE.

PANORAMA KILAUEAU.

East Indian Palace.

Café.

ALGERIAN AND TUNISIAN

JACKSON AVE.

DREXEL AVE.

INGLESIDE AVE.

ELLIS AVE.

CHICAGO UNIVERSITY GROUNDS.

Press.

ALGERIAN AND TUNISIAN

Cafe.

LEXINGTON AVE.

SLIDING

Crystal Works.

Tree of Wonder.

FERRIS WHEEL.

Temple.

Tombs.

Soudanese Huts.

Eiffel Tower.

Persian Theatre.

Pompeii.

MOORISH PALACE.

Garden Cafe.

Depot.

U.S. Custom Office

STREET IN CAIRO.

Conjurer.

Entrance and Exit

Entrance and Exit

LEXINGTON AVE.

WOODLAWN AVENUE

(Viaduct)

(Subway)

PLAISANCE

RAILWAY

Persian Tent.

Turkish Village.

TURKISH CARPET EXHIBIT.

SEDAN CHAIRS.

CONCERT. RESTAURANT.

BEDOUIN ARAB SHOW.

Café.

Theatre.

Panorama Bernese Alps.

Natatorium.

Vienna Restaurant.

Jahore.

Java Lunch Room.

South Sea Islanders Village.

GERMAN VILLAGE.

JAVANESE VILLAGE.

SHERIDAN AVE.

KIMBARK AVE.

OGLESBY AVE.

MONROE AVE.

MADISON AVENUE

(Viaduct)

(Subway)

Hagenbeck Animal Show.

Venice and Murano Co.

Diving Bell.

LOG CABIN.

NEW ENGLAND FARMER DINNER.

COLORADO GOLD MINE.

Japanese Bazaar.

Irish Village.

Libby Glass Works.

SOUTH PARK CT.

WASHINGTON AVE.

Entrance and Exit

ILLINOIS CENTRAL RAILROAD

(Viaduct)

(Subway)

Orange Judd Farmer.

Elgin Evergreens.

FRENCH NURSERY

WISCONSIN CRANBERRY. EVERGREENS.

Electric Theatre.

Water Closet

Entrance and Exit

ROSALIE CT.

EDGERTON AVE.

Adams Express Co.

California Nursery.

International Dress Costume Co.

Irish Industries and Blarney Castle.

Workingmens Home.

Diamond Match Co.

STONY ISLAND AVENUE

(Viaduct)

(Subway)

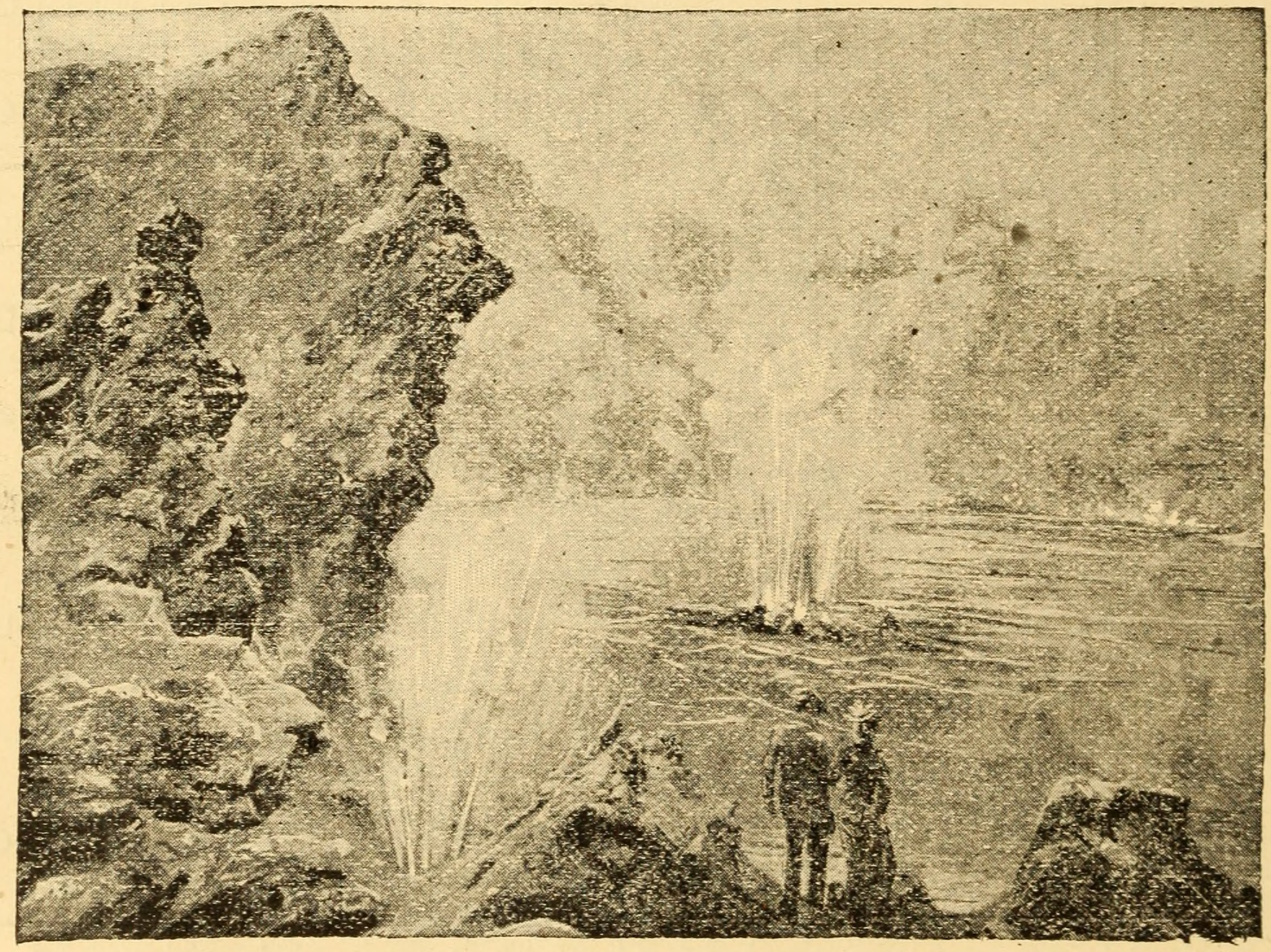
WORLD'S FAIR GROUNDS

(East)

EAST INDIAN VILLAGE.

Official Guide No. 18. No admission fee.

A handsome little building erected by the Bombay firm of Messrs. Ardeshir & Byramji, for the sale and exhibit of East Indian art ware. Specialty in hand-carved blackwood and sandalwood furniture, boxes, tables, chairs, etc.; Cashmere, Benares and Moradabad brass and copper hand-chased and enameled vases, pots, etc.; embroidered shawls, table-covers, and cushions; Cutch and Cashmere silverware and jewelry; old battle-axes, arms and idols.



THE CRATER OF THE VOLCANO.

KILAUEA PANORAMA.

Official Guide No. 19. Admission fee, 50 cents.

This is one of the most strikingly beautiful and realistic cycloramas ever presented to the American public. It is a vivid picture of the great volcano of Hawaii, with all of the surrounding scenery, at once so varied and impressive as to have inspired the most experienced travelers with awe. The Panorama building is one of the most attractive on the Plaisance. Over the main entrance is a mammoth statue of The Goddess of Fire, which is twenty-five feet in height.

The panorama represents with vivid exactness the great volcano while

in action. Hot and seething lava spurts through fissures of the earth, forming lakes of gleaming fire. Cones are formed by the lava on cooling and are changed and undermined by fresh lava, rendering the scene extremely unique and charming. The volcano is a vast sink, nine miles in circumference and from 500 to 1,500 feet in depth.

In the distance can be seen the Pacific ocean and far away below the horizon on the other side, the capital city Honolulu rests in quiet repose. A lecturer is on hand all the time, pointing out and explaining the many objects of interest. The luridness of flowing lava is produced or enforced by numerous electric lights. The company has in use over 300 of these lights. Mr. Lorain A. Thurston, of Honolulu, is the promoter of this enterprise. It required two years to complete the painting, and involved an expense of $82,000, which is carried by Honolulu capitalists.

AMERICAN INDIAN VILLAGE.

Official Guide No. 20. Admission fee, 25 cents.

To eastern and foreign visitors this village will, perhaps, have a greater attraction than many of its neighbors, for here may be seen the remnants of some of the greatest tribes of North American Indians that the white man has disinherited and almost annihilated. The Pottawatomies and Winnebagoes have a peculiar interest, for these tribes less than one hundred years ago were in possession of the land upon which Chicago stands to-day. There are representatives of the Sioux, Chippewa and other nations; there are squaws and papooses; the wigwams are standing and occupied, and the visitor may see here a typical North American Indian village, with the various games of the young braves in progress. War dances are given and trinkets are sold as souvenirs.

CHINESE VILLAGE.

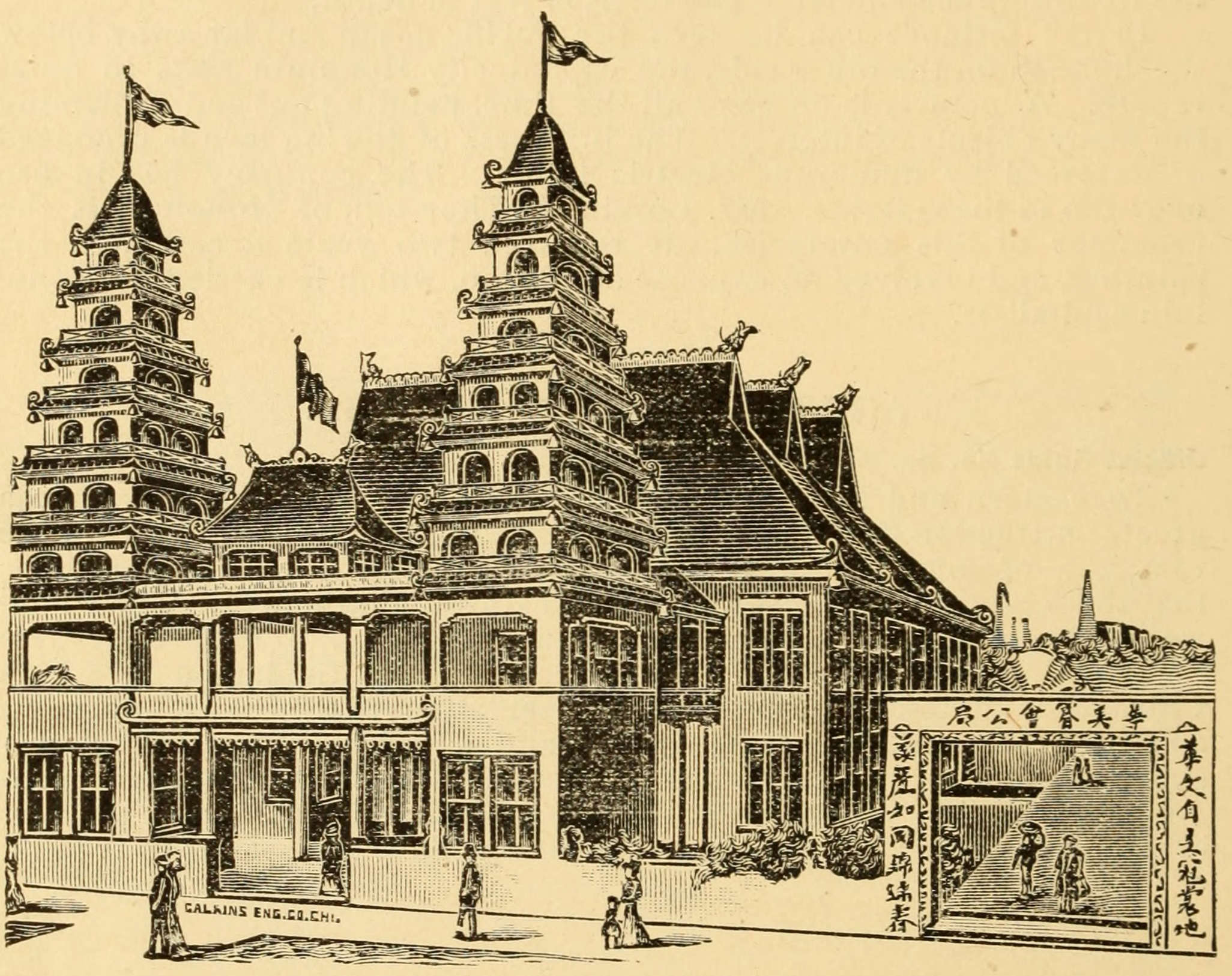
Official Guide No. 21. Admission fees: To Village, 10 cents; to Theater and Joss House, 25 cents.

The Wah Mee Exposition Company, known as the Chinese Village, consists of a theater, a joss house (Chinese temple of worship), bazar, tea garden and café. The actors and actresses who perform in the theater have been selected from the very best in China; they are costumed in all silk hand-embroidered garments, also imported from China. The plays are identically the same as given in the larger cities in China. Chinese musicians playing upon native instruments form a conspicuous feature. The furnishings and fittings of the theater are unique in character and were brought from China especially for the purpose. A conspicuous object is a chandelier from the center of the theater, which possesses in itself historical interest.

The Joss House on the second floor contains thousands of idols and represents heaven from the Buddhist stand-point. The infernal regions, with the many different modes of punishment, are vividly illustrated. Also on the second floor are shown a store, a farmhouse and a house of royalty, and in the latter lives a Chinese lady and two children, a little girl 2½ years old and a baby boy 11 months of age. In

The Bazaar every article manufactured by the Chinese is for sale. In the

Tea Garden and Café you can get real Chinese tea served in Chinese style; Chinese dishes of various kinds, fruits, etc., also all kinds of first-class American dishes are served. Also on the balcony leading from the second floor and fronting on Midway Plaisance, where



THE CHINESE CAFE.

you can get a fine view of the entire grounds, you can sit down and, while listening to the soft, sweet strains of the Chinese music, have tea and fruit served.

CAPTIVE BALLOON PARK.

Official Guide No. 22. Admission to Concert Garden, free; Balloon Ascensions, $2.00 per trip.

Three concerts are given daily—morning, afternoon and evening—and refreshments are served. Early in the season the company's balloon was wrecked, but a new one will make ascensions before the Fair closes.

BRAZILIAN CONCERT HALL.

Official Guide No. 23. Admission fee, 25 cents.

The Brazilian popular dances, which take place daily in this building, are performed by thirteen natives of the Sertoes of the north of Brazil, South America. Thr dances are interesting, owing to their originality, and are always accompanied by some of the most melodious singing that is heard in the Plaisance.

CALIFORNIA OSTRICH FARM.

Official Guide No. 24. Admission fee, 10 cents.

Here a number of ostriches of all ages, mostly hatched and bred on California ostrich farms, where the experiment of breeding the Australian birds has proved successful and profitable, are shown. The exhibit is interesting and instructive.

SITTING BULL'S LOG CABIN.

Official Guide No. 25. Admission fee, 10 cents.

For a time the home of one of the most daring, vindictive and cruel chiefs of the Sioux nation, remembered especially because of his connection with the horrible Custer massacre. Interesting relics are shown.

MILITARY CAMPING GROUND.

Official Guide No. 26. No admission fee.

This section of the Plaisance is set aside for the accommodation of visiting military organizations. Many of the most notable State military companies and regiments of the country will occupy it from time to time.

OTTOMAN'S ARAB CAMP.

Official Guide No. 27. Admission fee, 25 cents.

This is also known as "The Wild East Show," the performance consisting of feats of horsemanship and daring by Bedouin Arabs. These Bedouins were brought to Chicago by a private company, and it was the original intention to exhibit them in the South Side base ball park. They gave performances for a time in Garfield race track, but met with fire losses and other misfortunes. They perform some remarkable and blood-curdling feats with their short scimeters, on foot and on horseback; give a desert performance which is attractive for its weirdness and have proved to be generally acceptable to lovers of rough riding and dangerous sport.

HUNGARIAN CAFÉ.

Official Guide No. 28. No admission fee.

The attractions consist principally of theatrical performances and concerts on the roof garden. The theater has a seating capacity of 600 while the Roof Garden has space for 1,400. There are four daily performances given by a first-class specialty company. There is absolutely no admission charged to these performances. The roof garden concerts are free also. Meals and lunches are served at popular prices.

LAPLAND VILLAGE.

Official Guide No. 29. Admission fee, 25 cents.

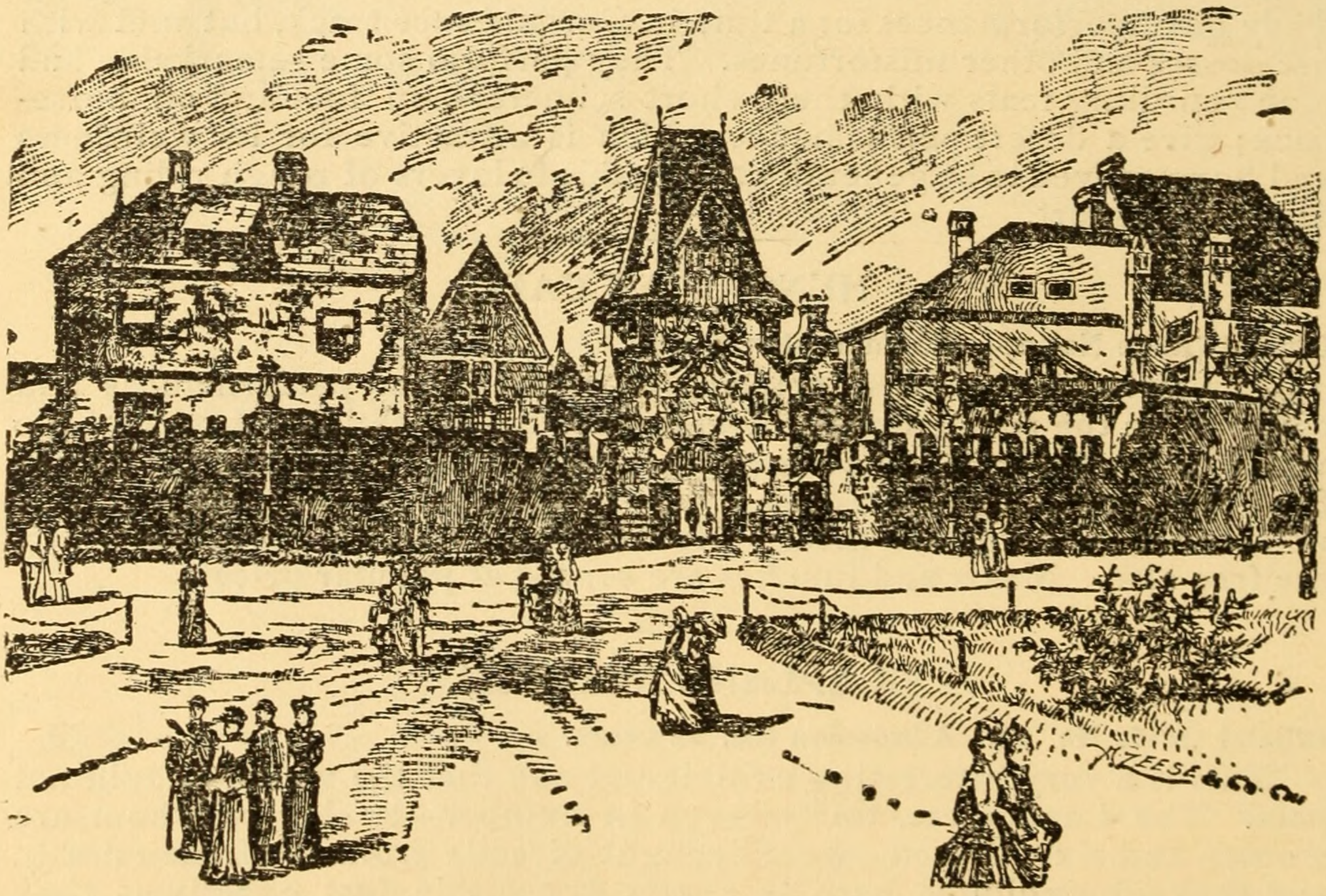
This is a very interesting exhibit and one that the visitor should not pass. The Laplanders, thirty-seven in number—twelve of whom are women and six children—were brought directly from the frozen north, and they are exhibited here as nearly as possible just exactly as they live at home. In the village are many of the native sod or earth huts

and tepees, dogs, puppies, reindeer and baby reindeer. Two of the baby reindeer were born on shipboard while coming to this country, and two have been born on Midway plaisance. The reindeer are perfect pets and seem to enjoy being fondled. The Laplanders have with them all the articles used in their Arctic houses, including various sledges, which look like canoes, snow shoes eight feet long, and an endless amount of their valuable fur clothing, queer boots, fishing tackle, etc. They are intelligent, interesting people and many of them talk very good English.

DAHOMEY VILLAGE.

Official Guide No. 30. Admission fee, 25 cents.

The village consists of three houses, one of which is fitted up as a museum, a group of huts, open sheds for cooking purposes, etc. Much of the material used in the construction of the village was brought from Dahomey by the company controlling the concession. The women number forty, the men sixty, and the sexes occupy each a division of the village. There is a marked contrast between the men and women, the latter being much larger, fiercer looking and altogether more savage in their appearance than the former, who are rather inclined to be effeminate. Those who have visited the Javanese village will observe at once that there are very striking degrees of barbarism. The habits of these people are repulsive; they eat like animals and have all the characteristics of the very lowest order of the human family. Nearly all the women are battle-scarred; most of them are captives. All will be returned to Dahomey at the close of the Exposition.



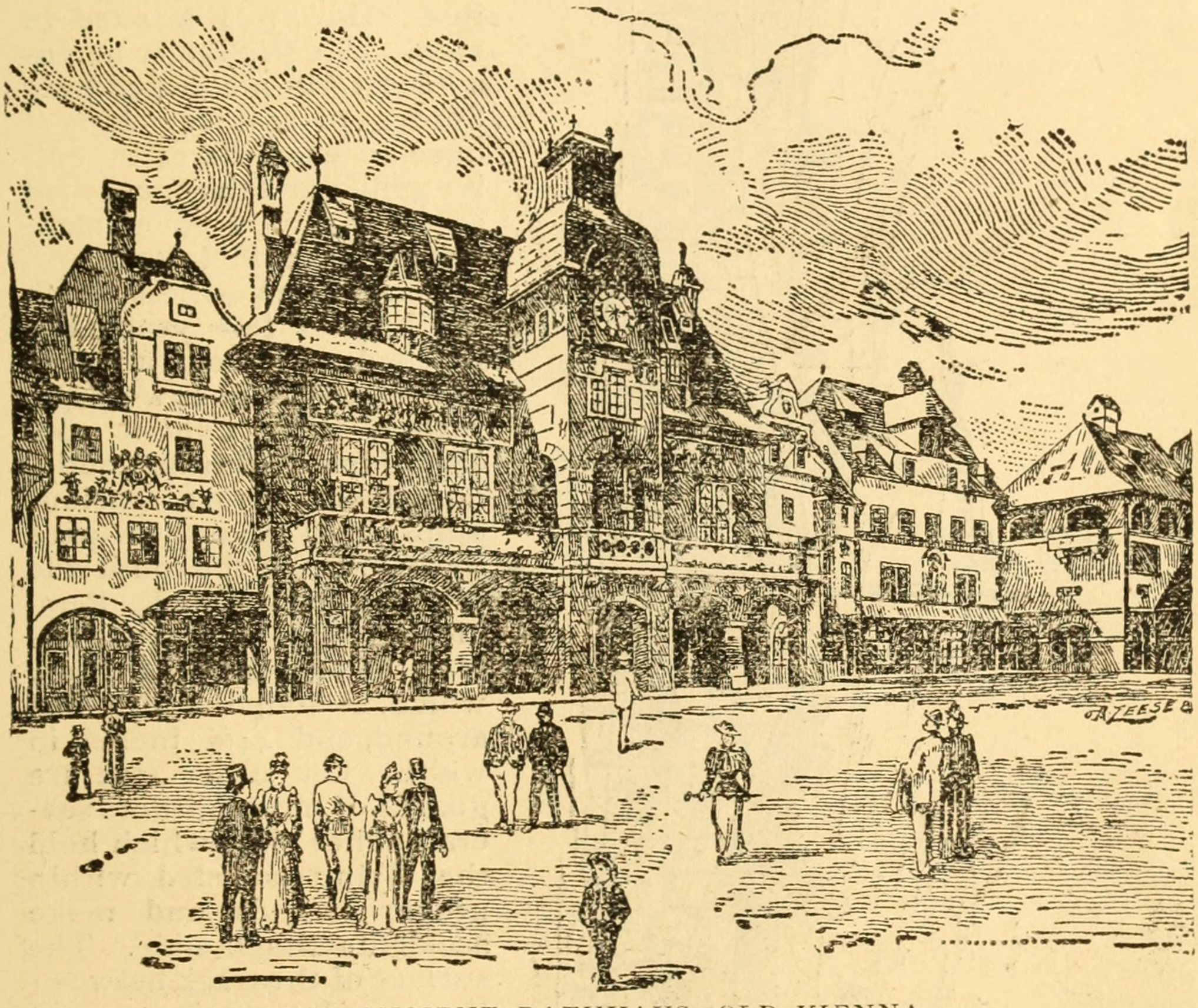
A SCENE IN OLD VIENNA.

OLD VIENNA, OR AUSTRIAN VILLAGE.

Official Guide No. 31. Admission fee, 25 cents.

One of the most quaint and entertaining exhibits on the Plaisance, as well as one of the most creditable. Here are shown in the most realistic manner reproductions of the houses and streets in old Vienna, where the visitor may without much effort of the imagination feel that he is in a foreign city of the last century.

Within the picturesque enclosure there are thirty-six buildings, the rathhaus or City Hall (an illustration of which is given) being the most prominent. There is much to amuse and entertain one inside, whether it be the shops where all sorts of beautiful things of Viennese manufacture are displayed, or the music which is constant, or the refreshments which are plentiful. Viennese women serve coffee and genuine



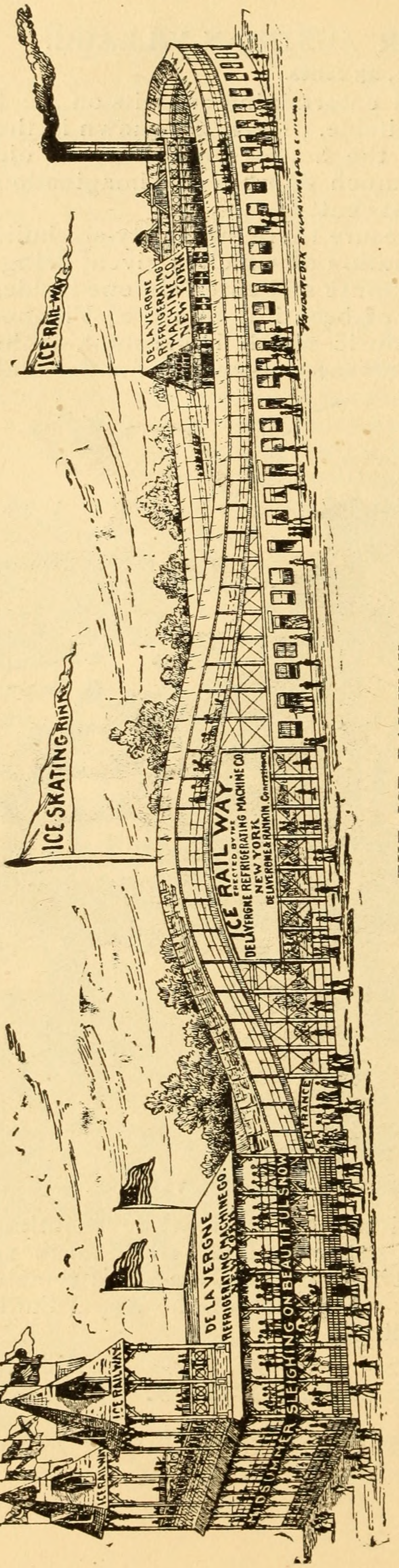
THE ANCIENT RATHHAUS, OLD VIENNA.

Vienna bread to the stranger within the gates, while beauties from the Austrian capital also show you souvenirs and sell them to you if you give them half a chance. Austrian peasants, male and female, artisans and tradespeople are numerous. A branch of the Royal Bank of Austria is established within the village.

FRENCH CIDER PRESS.

Official Guide No. 32.

Here pretty Parisiennes dispense sweet cider while you wait, at 10 cents per glass.



THE ICE RAILWAY.

ICE RAILWAY.

Official Guide No. 33. Trip twice around, 10 cents.

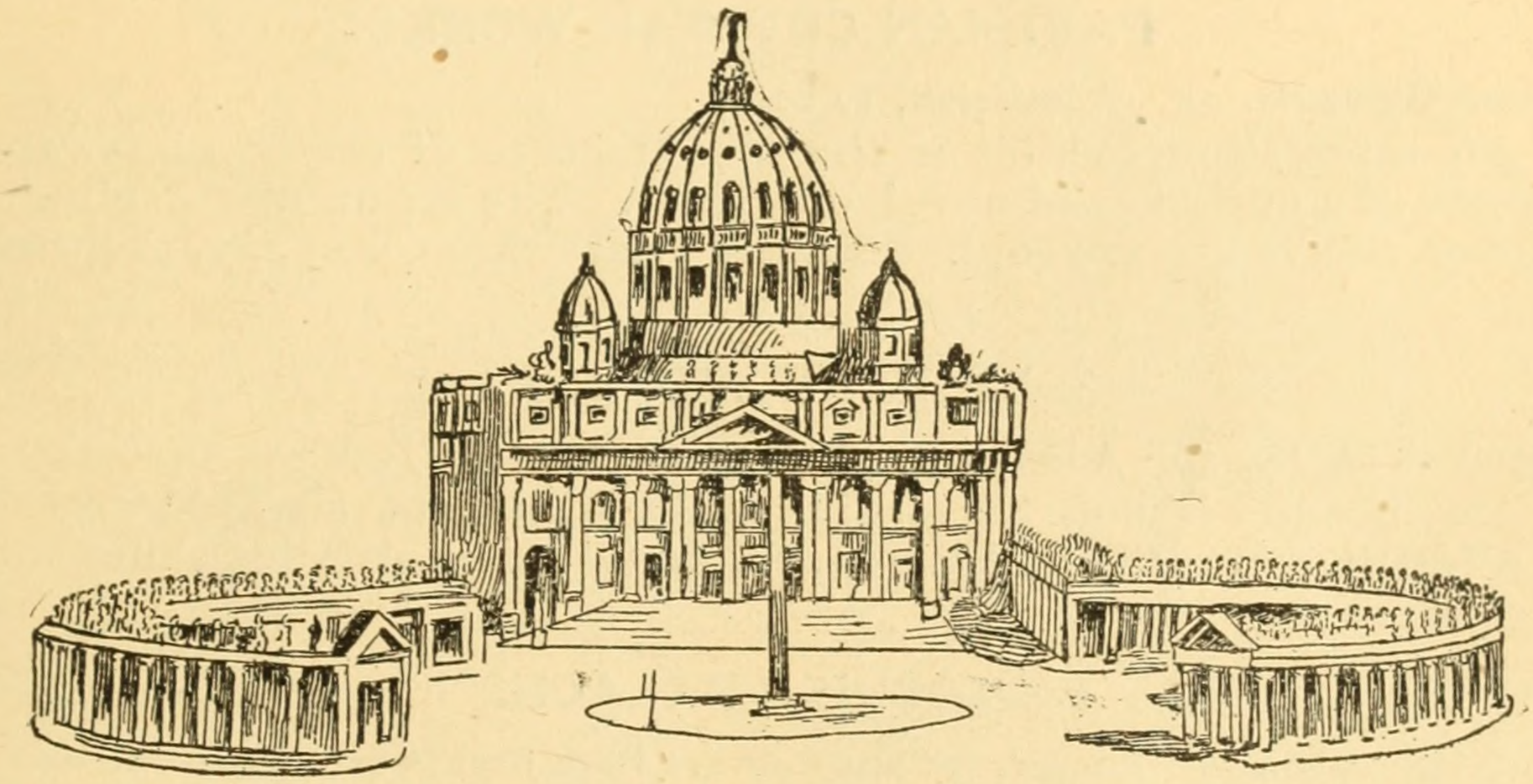
If you are in need of excitement you can get it here. A ride behind a 2:08¾ horse, or a 70-mile-an-hour locomotive would be monotonous and tiresome in comparison with a dash around the Ice Railway track. You may never want to take the trip but once; yet if you miss taking it you will have visited Midway Plaisance in vain. The trip really means a "coast" in a bob-sled over 850 feet of real ice. It is at once an example of inventive genius and the successful application in a novel manner of the principles of refrigeration, a business which in the last few years has reached an extent and importance such as few people realize. The exhibit consists of inclosed frame buildings, which form a spacious ellipse and occupy a space 400x60 feet, at the south side of the Ferris wheel. Running the full length of the inclosed space is a track which, as stated, is 850 feet around, and 44½ inches in width. On either side are guards of heavy girders several inches high, which hold the flying bob-sled within proper bounds and make accidents impossible. The surface of the track between the guards contains a coat of ice nearly an inch thick, and over this smooth and glistening substance the bob-sleighs glide with the velocity of a toboggan and the ease of a coaster, to the merry jingle of sleigh bells. The Ice Railway was designed and erected by the De La Vergne Refrigerating Machine Company, of New

York. The cost of the plant for the manufacture of the ice and the Ice Railway itself was about $100,000. W. M. Distin, manager.

MODEL OF ST. PETER'S.

Official Guide No. 34. Admission fee, 25 cents.

The building in which the model is housed was designed by S. S. Beman, of Chicago, for Mr. Ludovic de B. Spiridon, the well-known art connoisseur of the Vatican, and is under the personal supervision of the owner. The façade of the structure reminds one of the front of St. Peter's, though it is not meant to be a fac-simile. The material is staff, which makes a good imitation of white marble. On the pediment is the coat-of-arms of Pope Paul V., one of the Borghese family. On the roof float the papal banner, with its mitre and crossed keys, and the standard of the municipality of Rome. The front of the building, between the two side entrances, is covered with a remarkably fine per-



MODEL OF ST. PETER'S.

spective view of the nave of St. Peter's. Two stalwart attendants, dressed in the yellow, black and red costume of

The Pope's Swiss Guards, stand at the entrance. A softened light from above adds to the general harmonious and chaste color effect of the interior. The walls are covered with rich crimson cloth. Massive gilt-framed portraits and paintings of the coats-of-arms of famous cardinals and popes stand out in relief against the crimson background. Not one garish tone disturbs the harmony of the coloring. At one end to the room is reproduced

The Papal Throne, and under it a chair used by Pope Pius IX., which was procured from the estate of the late Cardinal Antonelli. The chair is covered with embossed crimson velvet, the pattern of which is the papal coat-of-arms. The model of

St. Peter's stands on an oval platform, about four feet high, occupying the center of the room. The miniature cathedral is made of carved wood, coated with a substance which perfectly imitates the time-colored marble of the original, and is constructed on a scale of one-sixtieth. It measures thirty feet in length and fifteen in width. It differs from

most models of this sort in that it is made on a scale large enough to permit of the minutest details being accurately reproduced, even to the bas-reliefs of the façade, the statues and the inscriptions. The eight figures on top of the colonade are as perfect in their miniature state as the great statues on the original cathedral. Some idea of the magnitude of St. Peter's may be gained by comparing the Borghese coat-of-arms on the façade of the model with a full-sized drawing of the same coat-of-arms which hangs on the wall of the room to the right of the model. The model itself has an interesting history. It was begun in the sixteenth century, before the completion of the cathedral, and was finished in the eighteenth century. It has since been in the possession of several popes and members of Roman families of royal blood. It is now owned by the exhibitor. Other interesting models of historical buildings are shown, notably those of the Cathedral of Milan, the doorway of the Hotel del Orso in Rome, and the Pantheon of Agrippa.

PARISIAN CRYSTAL WORKS.

Official Guide No. 35. Admission, 10 cents.

An interesting exhibit of the manufacture of pretty glassware, in designs of a curious and novel character. The art of glass spinning is shown. Souven are sold. Parisian Glassware Company, proprietors.

TREE OF WONDER.

Official Guide No. 36. Admission fee, 10 cents.

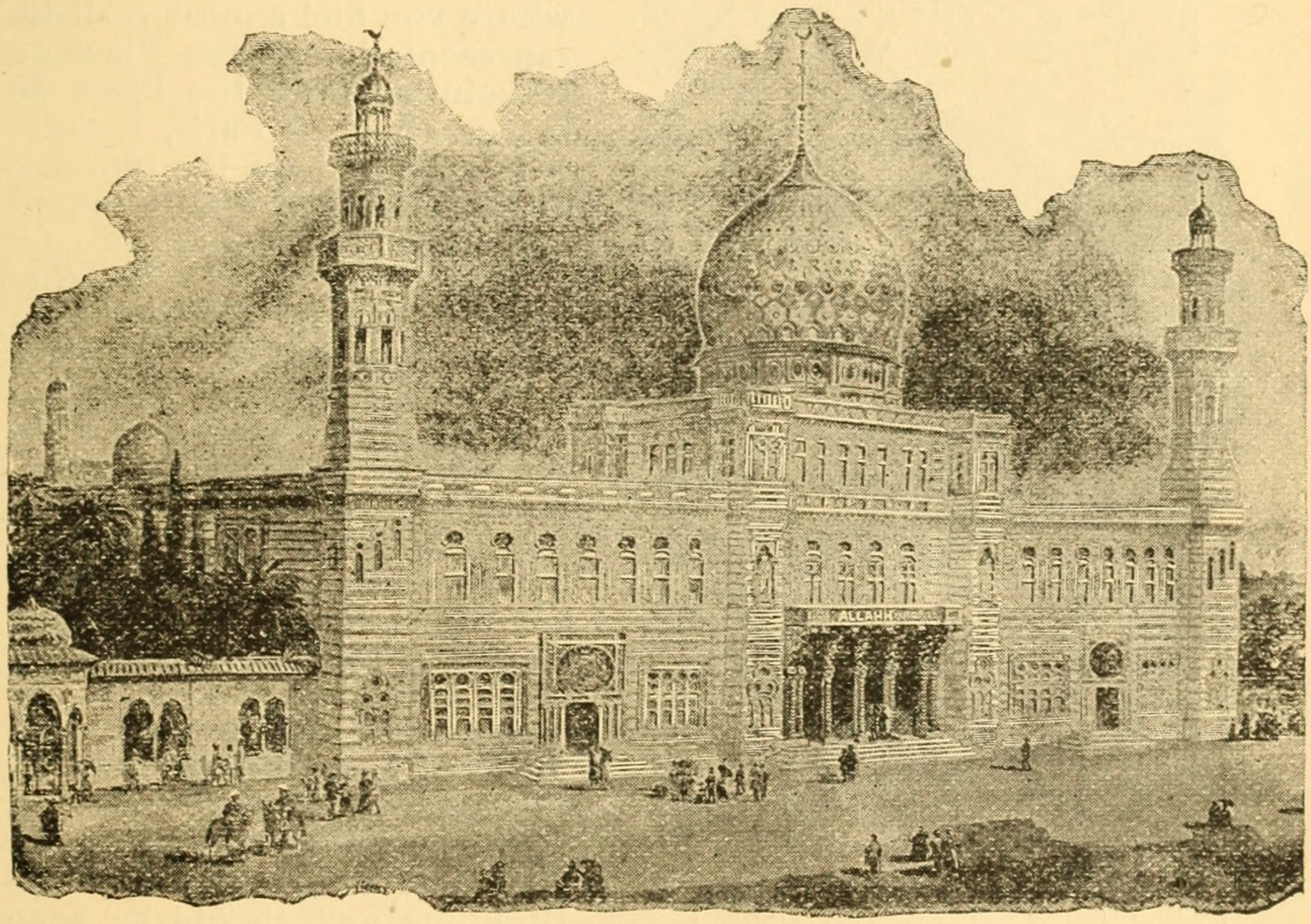
This is one of those perplexing optical illusions always interesting, both for their novelty and the opportunities for study which they afford.

MOORISH PALACE.

Official Guide No. 37. Restaurant and Concert Hall, first floor, free; admission fees: Theater, 25 cents; Labyrinth and Wax Works, 25 cents: Execution of Marie Antoinette, 10 cents additional; Optical Illusion, 15 cents additional.

The building was designed by August Fiedler, a Chicago Architect. It is a beautiful reproduction of Moorish architecture. The palm garden with its continuous labyrinth, copied from the famous Alhambra at Granada, is one of the leading attractions, but the splendid appointments, elaborate decorations, and fine groups in wax which picture the palace as it stood in the days of the Arabian owners recall to the visitor vividly the pen pictures of Washington Irving. As the visitor steps into the palm garden he finds himself in what appears to be a boundless space. Far as the eye can reach the ingeniously arranged mirrors create the illusion of endless rows of stately palms, casting their shade over hundreds of life-like figures in the gaudy costumes of the lords of the desert. Groups of men and women, talking, lounging or amusing themselves, each group multiplied again and again in the perspective of mirrors, are seen on every side. Tiring of this he finds his way out by the aid of a guide. The transition is into a fairyland filled with startling surprises. The first thing which impresses the observer within the palace are the elaborate decorations. He is in a maze of Alabaster-like columns, stretching away in long vistas. The columns are covered with curious hieroglyphics and support a dome and arched ceiling reflecting from its mother of pearl a softly radiant light. Standing on the tiled

floor of mosaics, the visitor may cast his eyes upward, and admire the delicate filigree in gold, purple and silver, sweeping in flowing lines, here and there gracefully crossing and forming an intricate net-work of beautiful curves. From the arch depend pretty little stalactites, in gilt, producing a very pleasant effect on the pearly back-ground. Stepping on through the mystic passages, the visitor suddenly catches a glimpse of landscape through what appears to be an oval window. It is really the effect of the omnipresent mirror and the charming stretch of beach and deceptive foam-capped waves is but the reflection from a concealed painting. Turning about, another window on the other side of the palace exposes to view a ravine-cleft mountain, with leaping cascades. Another step, and the holy of holies appears—a realistic group in the innermost recesses of the harem, a sheik surrounded by his favorites. The central figure is the brawny chieftain himself, for the moment at



EXTERIOR VIEW OF THE MOORISH PALACE.

luxurious ease. For his amusement an odalisque is tripping through a dance. The favorite wife, a beauty with pink cheeks, plump arms and long dark tresses, has fallen asleep, with her head resting on her lord's knee. The figures are of wax, of course, but are very realistic. You meet with a life-like black eunich, who is supposed to guard the way to the harem. Coming out of the Magic Maze you find a crowd gazing into

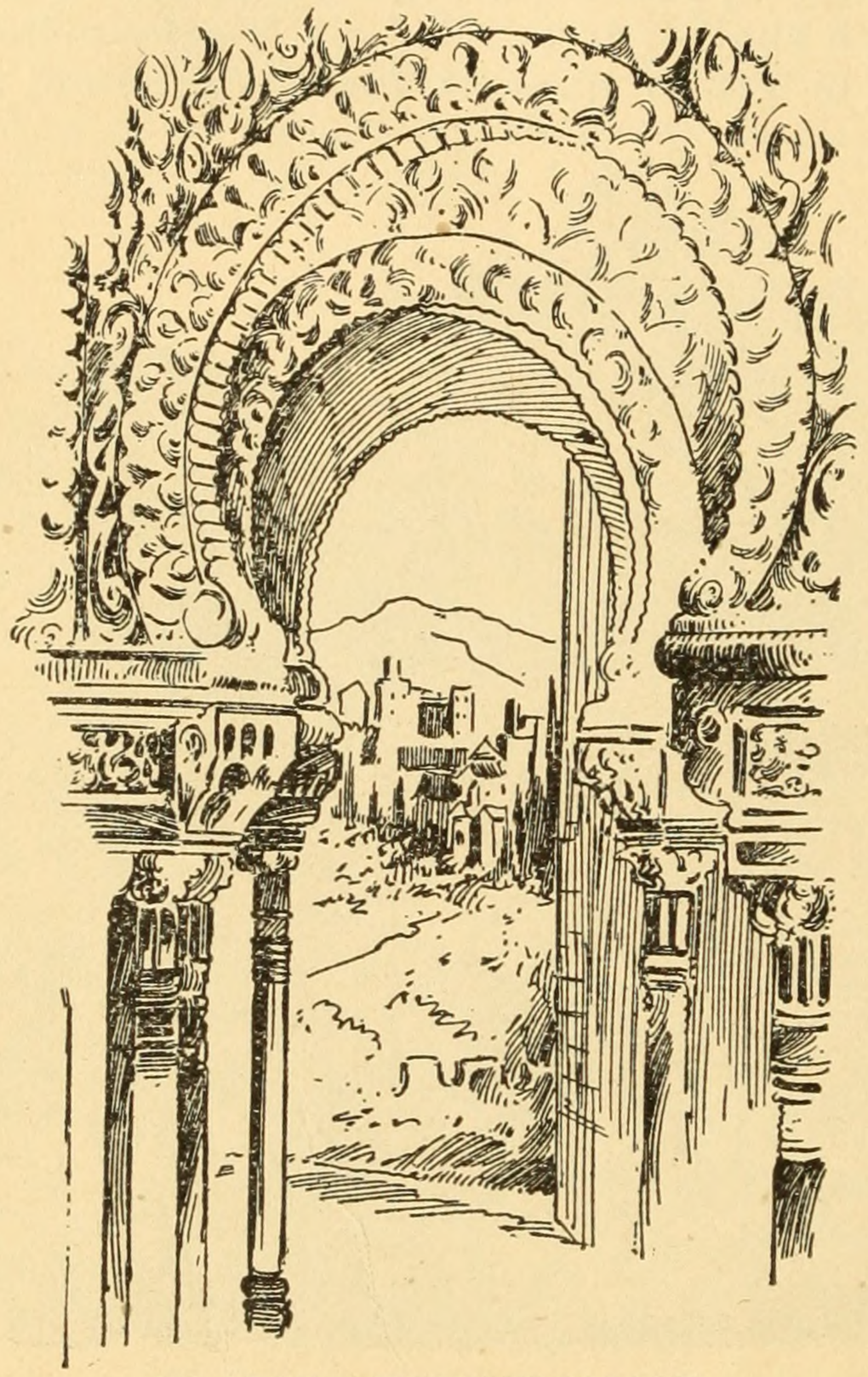
A Bottomless Well. After you have gazed into its depths to your satisfation, an opening in a ledge of rock meets your sight and entering it you find yourself in a cave. The walls of

The Cave glitter like so many diamonds, and as you turn your eyes upward the sight of a group of devils makes you start. There, in a hole in the rocks above, a lot of red imps are staring at you. The

"Birth of the Harp" can also be found in one of the cave's cool passageways. Next a small flight of stairs is ascended and you find yourself in

A Monster Kaleidoscope where you see one thousand people standing around you. From here you descend and ascend the broad staircase of the palace to the floors above, in which are collected some of the finest Wax Works ever seen in this country. These are from the Berlin Panopticon, and are almost in every instance true to life itself. The first thing that greets your eyes is a sign reading, "Please do not talk to the Wax Figures."

The Panopticon will entertain you for an hour or more. There are Emperers and Empresses, Kings and Queens, distinguished Men and Women and many pathetic and humorous groups. For an extra fee of 10 cents you are admitted into a small chamber where you find a most realistic representation of the Place de Revolution (now the Place de la Concorde) of Paris, France, as it appeared on the 16th day of October, 1793 (one hundred years ago), just before the



AN ARCH — MOORISH PALACE.

Execution of Marie Antoinette. The guillotine on which hundreds of lives were sacrificed during the Reign of Terror, stands before you. On the scaffold, erect and beautiful, is the unfortunate Queen, who has just been carted to her fate. The executioner and his assistant are at her side; below the steps are the guard, near the block is the basket to catch her head; in the back-ground is the Parisian mob, the red caps of the commune being prominent in the angry, maddened crowd. The picture is an awfully beautiful one, and should be seen by all. In another chamber, for an additional sum of 15 cents, you may behold something in the line of

Optical Illusions that will afford you food for thought. There are three of these, and they are presented with astonishing skill. In

The Theaters some very creditable performances and concerts are given. The Moravian orchestras are excellent, and the girls are perhaps the most beautiful to be seen on the Plaisance. Altogether the Moorish Palace is worthy of patronage. There is nothing to be seen here that woman and children cannot thoroughly enjoy.

GARDEN RESTAURANT.

Official Guide No. 38. No admission fee.

This is a pleasant and satisfying resting and refreshment place, where orders are filled promptly and at moderate prices. Good music is furnished and guests are treated with civility and consideration.

TURKISH CARPET WEAVING EXHIBIT.

Official Guide No. 39. No admission fee.

The visitor is now entering what, properly speaking, is the Turkish Village, but the arrangement is such that the exhibits must be treated separately. Robert Levy is manager of the entire Turkish concession. The building occupied by the carpet weaving exhibit was originally intended for a mosque. Turkish men and women are engaged in weaving rugs and carpets, which are offered for sale.

TURKISH SEDAN CHAIRS.

Official Guide No. 40. Make special terms.

The chairs are of the style in use in England and America at the close of the last century. They are carried by Turks, whose swinging gait gives a pleasant motion to the chair. They are patronized mostly for the novelty of the thing.

RESTAURANT AND DANCE HALL.

Official Guide No. 41. No admission fee to Restaurant. To Dance Hall, 25 cents.

Turkish male and female performers give interesting exhibitions of native dances, etc.

BEDOUIN ARAB CONCERT HALL.

Official Guide No. 42. Admission fee, 15 cents.

A Sheik and family and part of a tribe of Bedouin Arabs give entertainments of a peculiar character. Worthy of a visit.

TURKISH CAFÉ.

Official Guide No. 43. No admission fee.

Here everything in the refreshment line is served in true Constantinople style. The prices are moderate.

PERSIAN TENT.

Official Guide No. 44. Fee, 25 cents.

A Persian fortune teller tells you all about your past, present and future, in true oriental fashion. The tent, it is claimed, once belonged to the Shah of Persia. It is richly embroidered.

TURKISH BAZAR.

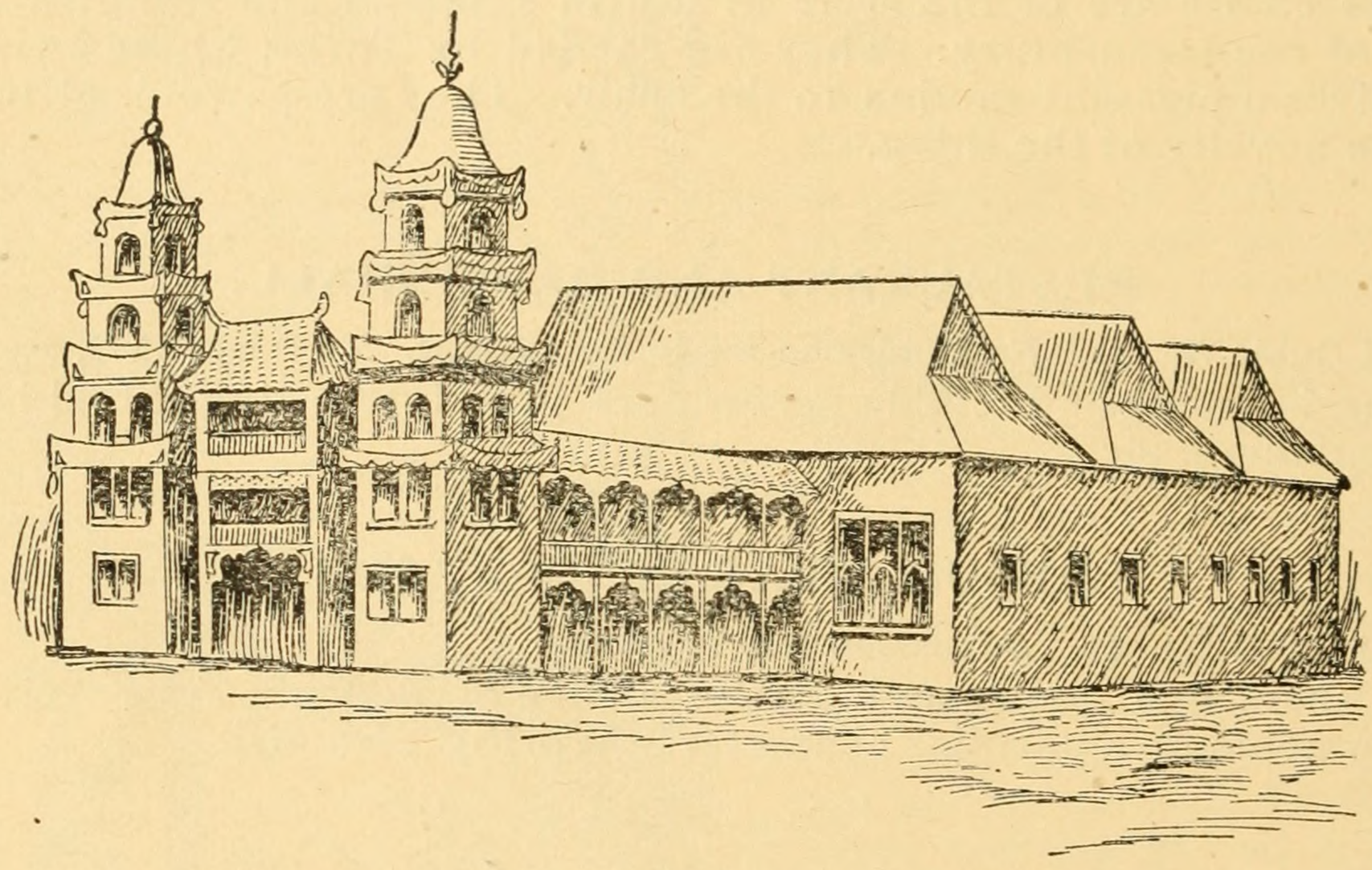
Official Guide No. 45. No admission fee.

Contains about forty booths where articles of Turkish and Orienta manufacture generally are displayed and offered for sale. The visitor will have an interesting time driving bargains with the natives. Beautiful and useful souvenirs may be obtained here.

TURKISH THEATER.

Official Guide No. 46. Admission fee, 50 cents.

Sixty-five men, women and children form the theatrical company. These were gathered from Jerusalem, Bethlehem, Nazareth, Samaria, Damascus, Beyrout, Lebanon, Aleppo, Constantinople and Smyrna. Besides these there are many Gypsies and Bedouins. They produce comedy and tragedy and show oriental engagements, weddings, receptions, dances, funerals, merry-makings, battles and scenes from every phase of life. Two languages are used the Arabic and Turkish. Every musical instrument of oriental type, ancient and modern, is utilized. The building is an oriental one. The exterior is finished in domes, arches, gates and windows in the style of the East. The interior



TURKISH THEATER.

scenery, mural decorations, etc., are fashioned after the most elegantly furnished houses in Damascus. Cost of the theater, $10,000.

BERNESE ALPS PANORAMA.

Official Guide No. 47. Admission fee, 50 cents.

Presented in regular cycloramic form. The painting represents two years work by the artists Burnand, Furet and Baudboy, of Geneva. The spectator is supposed to be on the Maennlichen and looking out over towering peaks and nestling valleys within a radius of thirty miles. Ranged around him are the crests of the Jungfrau, Shreckhorn, Jura and Thun. The portrayal is very perfect. Away below the spectator, nestling at the base of the height, may be seen a village surrounded by pastures filled with flocks of sheep, dimly outlined against the grassy background. From the inner platform, which represents

The Maennlichen—the culminating point north of the Wengernalp—the looker-on sees at one glance the fairy panorama of the Bernese Alps. As in a dream he has been carried up in the pure and serene

atmosphere of these high regions, in the very center of Switzerland, more than 7,000 feet above the level of the sea. At the foot of these gigantic mountains, hanging over the abyss, he has the sensation even of giddiness. The visitor has thus accomplished without fatigue the ascent of the Wengernalp, a triangular group of mountains rising between the valley of Lauterbrunnen and that of Grindelwald. Leaving behind us these shepherds loaded with their rustic utensils, these chalets glittering in the sunshine, the herds of cows and goats, we arrive through forests of fir trees at the village lying in the valley watered by the White Lutschine. It is

Grindelwald, a village partly destroyed last year by a terrible fire. Climbing the opposite slope we reach the Pass of the Great Scheidegg beyond which tower the Urirothstock and the Titlis, which close this magnificent prospect. On the right appear the Royal Highnesses of the Alpine cycle. First

The Wetterhorn (Peak of Storms), the rocky bulk of which opens to let a passage down the valley to the Upper glacier of Grindelwald; then the Schreckhorn (Mount of Terror) from which runs the lower glacier. The melting of these masses of ice gives birth to the White Lutschine which runs through the valley of Grindelwald. Here is the Eiger, like an immense pyramid. Then the Moench with its enormous steps of ice, a white monk indeed, with his hood drawn over his brow, and not far, in its unapproachable solitude, the majestic Jungfrau more than 12,000 feet high. The ascent of

The Jungfrau, far more dangerous than that of the Mount Blanc, was accomplished for the first time in 1811 by some mountaineers of the neighborhood, then in 1841, for scientific purposes, by the illustrious Agassiz, and Professor Desor, both from Neuchatel in Switzerland. And one after the other appear the Silberhorn (Silver point), the Mittaghorn (South point), the Morgenhorn (Morning point), the Breithorn, the Tschingelhorn, and, far beyond, the Blumlisalp hardly visible otherwise than like a delicate vapor. And on every side other peaks rise to the sky, evoking to the mind the gigantic ruins of the most distant and mysterious ages of the world. All these white masses are irisated with the subtle shades of blue and pink. We must remember it is eleven A. M.; the mo ntain which retains longer than the plain the impression of the night has still all the freshness of the morning hours. On the right, as a canal between these immense walls of rock, is the deep valley of Lauterbrunnen, where runs and roars the foamy torrent of the Black Lutschine. From the opposite rock, the Staubach falls like a beautiful white scarf.

The Village of Lauterbrunnen lies at the end of the valley and, above the rocks, the village of Murren is hardly discernible in the middle of misty forests. Immediately above, and not far from the Blumlisalp, we see the Schilthorn and, more on the right, the Rothorn with its red jagged rocks clearly defined against the blue sky. Finally the pyramidal mass of the Niesen rises, reflected like a large emerald in the blue mirror of the lake of Thun. On the other side is the pleasant summer resort of Beatenberg. Far away, at the extreme limit of the horizon, the blue line of the Jura stretches farther than the eye can reach in

The Bernese Country. At the end of the lake, in a misty atmosphere, the first houses of the little town of Thun. If we look far down the precipice opening at our feet, we perceive the junction of the two

Lutschine rivers, which give their name to the valley, the Lutschinenthal. As we follow its course, the plain of Interlaken appears to our eyes, between the lake of Thun and that of Brienz. Interlaken ! the rendezvous of tourists from the whole world, with its fine hotels and splendid view of the Jungfrau. Before ending, let us mention, on the other side of the Grindelwald valley, the green slopes of the Scheinigge platte and the Faulhorn, the summits of which are a prodigious piling up of rocks, colored now a delicate shade of lilac by the oblique rays of the sun. From the Faulhorn the landscape changes and the spectator, returning to his starting point, finds himself on the sunny alp of the Great Scheidegg, having thus gone from the top of the Maennlichen all round the horizon. The paths down to the valley run so gaily through slopes blooming with rhododendron (alpine roses), aconite and blue gentians that every moment one feels tempted to follow them and stretch oneself on the short grass under the fresh shelter of fir trees, with the great panorama of the Alps all round.

VIENNA CAFÉ AND NATATORIUM.

Official Guide No. 48. No admission fee to Café. To Natatorium, 50 cents.

In connection with the café is a concert hall, where variety entertainments are sometimes given. Music is furnished free, however, in connection with the restaurant. The dining room in the second story is quite popular, the place being conducted in a strictly first-class manner, while prices are reasonable. The café on the first floor is also first-class. There are private dining rooms in the towers and elsewhere for the reception of private parties. The Natatorium is conducted after the usual fashion.

JAHORE VILLAGE.

Official Guide No. 49. Admission fee, 25 cents.

Space in this vicinity was allotted, on both sides of the Plaisance, to what is known as "The Dutch Settlement," properly speaking, a collection of South Sea Island villages, from the islands originally settled by the Dutch. The villages contain about eighty dwellings and 300 natives from the islands of Java, Sumatra, Borneo, Jahore, Samoa, Fiji, New Zealand, Tonga and the Sandwich group. The settlement occupies 200,000 square feet. The Javanese have the largest village in the settlement. (See Javanese village.) The Jahore village is one of the number and the last to be ready for the reception of visitors.

SOUTH SEA ISLAND VILLAGE.

Official Guide No. 50. Admission fees: To Village, 10 cents; to Theatre, 25 cents.

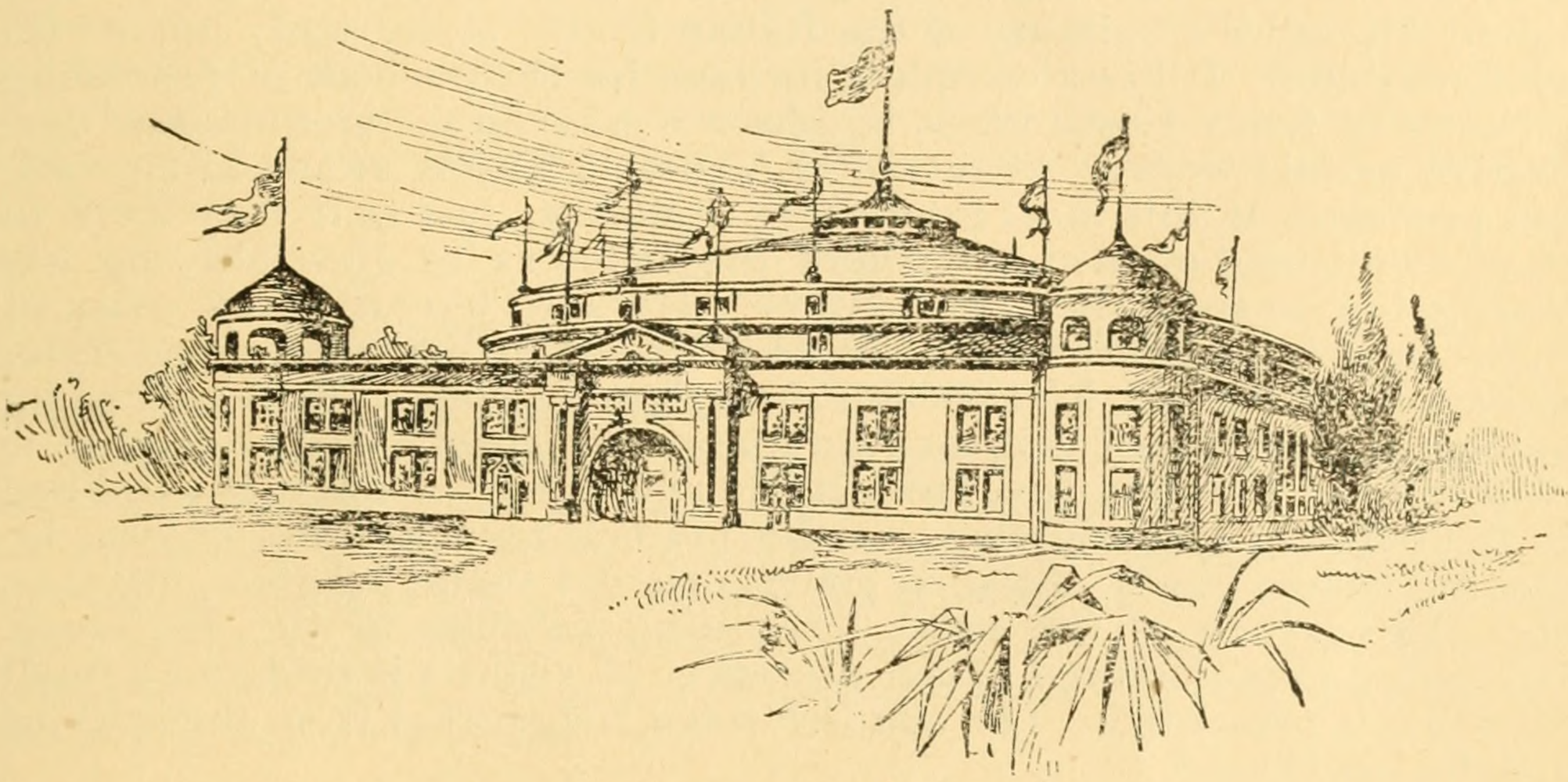
Here are collccted nations of Sumatra, Borneo, Samoa, Fiji, New Zealand, Tonga and Hawaii. It is a village of huts, somewhat similar to the Javanese, except that the latter live more neatly and are a much more agreeable-looking people. The natives make trinkets and carry on their peculiar industries. Here is located also a Hawaiian theatre, the performances being of an indescribable character, but worth the visitor's attention. Souvenirs are offered for sale.

HAGENBECK ANIMAL SHOW.

Official Guide No. 51. Admission fees: To Animal Show, according to location of seat, 25 cents to $1.00. To Museum, 25 cents. Café free.

This attraction is properly called "Hagenbeck's Zoological Arena," and is a reproduction of Herr Hagenbeck's famous menagerie in Berlin.

The building occupied cost $106,000. In addition to the menagerie a circus modeled on the plan of the Coliseum of Rome is includ d, with a capacity of 5,000. The front of the building is taken up by r staurants and cafés, with popular prices, on the first and second floors and on the roof. The second floor on the west side is used as a sample room of the collective German wine exhibit. Hagenbeck is renowned as the most successful animal trainer and as the largest dealer in wild animals, having contracts to supply all the zoological gardens of the world. He has achieved wonderful success in training and taming the most ferocious animals known to man.



HAGENBECK PAVILION.

The Menagerie shows to visitors a large collection of lions of all sizes and ages, numbering twenty-two, one Polar bear, Thibet bears, Malay bears, a collection of the finest boarhounds ever brought to this country, a number of panthers, leopards and Bengal tigers. The large monkey show and parrot exhibit comprises the rarest varieties ever collected. There is a large

Ethnological Exhibit comprising New Caledonia, British Columbia, South Sea Islands, Africa, etc., containing a vast number of implements, household goods, arms, etc., of the nations of these countries, and a fine collection of hunting trophies of the hunting expeditions of Carl Hagenbeck in all parts of the world, and an aquarium representing the Indian Ocean with all the wonderful plants, fishes, etc., in the condition they live in.

The Arena serves the purpose of showing the wonderful training which Hagenbeck's animals possess, and the complete control their trainers have over them. No visitor to the fair should fail to witness these wonderful performances. There are four every day. The most

Prominent features of these performances are the trained lions on horseback, trained pigs performing the most wonderful evolutions, the

great group of twenty animals at a time in the arena introduced by Mr. Mehrmann, and Hagenbeck's five Nubian giant lions introduced by Prof. Darling, just arrived from the Cirque d'hiver at Paris, France. Exhibitions of this kind (but never in such perfection as are to be seen here) have met with the most phenomenal success in the great European cities, Paris and London, etc. Another great curiosity, which alone pays the visit, is the dwarf elephant "Lilly," which is the smallest elephant ever known or seen before. Before the departure from Europe Miss Lilly was, at the Emperor's request, taken to the imperial palace at Berlin and exhibited to the imperial princes.

VENICE-MURANO GLASS EXHIBIT.

Official Guide No. 52. Admission fee, 25 cents.

The Venice-Murano Company, of Venice, Italy, was established in 1866, and has been awarded highest prizes at all expositions since that time. Occupies a building of the Italian Gothic style, richly inlaid with glass mosaics. It has a complete furnace for the purpose of producing all sorts of fancy blown glass, besides a workshop for monumental decorative mosaic work. About thirty Venetian artists attend to the various processes of this most interesting industry, just as if they were in their own island of Murano, where the industry of glass-blowing has been going on since the 11th century. Here is blown fancy glass of every description, vases, chandeliers, table-sets in every color and style, imitations of the old Phoenician, Assyrian, Egyptian, Greek, Roman, medieval renaissance and modern glass. Its chronological display is composed of the very best product of the company. There is exhibited in the building reproductions of the most famous glasses known, including cameo bowls, christian plates, oriental enameled glass, filigrees, etc. This is one of the most interesting exhibits in the Plaisance. Glassware manufactured in the presence of visitors is sold and a small souvenir is presented. The admission fee is deducted from the price of articles purchased.

DIVING BELL EXHIBIT.

Official Guide No. 53. Admission fee, 10 cents.

An interesting and instructive illustration of the practical use of the diving bell and sub-marine armor. The operations of the diver may be witnessed in the water. The air is supplied by a hand-pump, operated over the doorway outside the building.

OLD TIMES' LOG CABIN.

Official Guide No. 54. Admission fee, 10 cents.

A reproduction, both as to exterior and interior, of the American pioneer's home of other days. Inside there are many interesting relics and curiosities. Worthy of a visit. Refreshments are served.

NEW ENGLAND FARMER'S DINNER.

Official Guide No. 55. No admission fee.

This is a restaurant in which beans form the principal article of diet.

COLORADO GOLD MINIING EXHIBIT.

Official Guide No. 56. Admission fee, 10 cents.

Here is a representation in miniature, of course, of a great mine in full operation, showing miners at work in the different shafts, levels, slopes, crosscuts, etc. It is endorsed by the Denver Mining Exchange, by the Colorado School of Mining, and many leading citizens. An interesting exhibit.

FRENCH FRUIT TREES.

Official Guide No. 57. No admission fee.

Under direction of the Horticultural departments of the Exposition, as is all the nursery space in this vicinity. The French have a large variety of fruit trees trained in all forms, fan, espalier pyramidal, etc., which, though common with the French fruit growers, is quite novel to the average American. Here trees in orchards, as a rule, are given all the room they need and no attempt made to confine them within certain bounds, merely thinning the branches occasionally, but there trees are trained to suit themselves to many different conditions of soil, climate or location.

WISCONSIN EVERGREEN EXHIBIT.

Official Guide No. 58. No admission fee.

Under direction of the Horticultural Department of the Exposition everything pertaining to nursery work is here shown in great variety. One firm has a fine variety of evergreen seedlings, showing all the methods of starting them in the seed beds, of transplanting to nursery rows, and lastly to the permanent situation on the lawn. Others show decidious and other trees planted and arranged in many very pretty designs for lawn and garden work.

WISCONSIN CRANBERRY MARSH.

Official Guide No. 59.

A cranberry marsh is shown, with several varieties growing and bearing, which will be interesting to many. This fruit only succeeds in certain localities, and the thousands of people who daily eat the "cranberry tart" little know how the product from which it is made grows.

ELGIN PLANT EXHIBIT.

Official Guide No. 60. No admission fee.

A splendid collection of plants. In addition to those noted on either side of the Plaisance there are representative displays from other sections and countries. Mexico's exhibit of plants of coffee and tea, as well as native shrubs, attracts a good deal of attention. The nursery exhibit will show thousands of people how trees are grown previous to their being transplanted to parks, lawns and gardens.

[These nursery exhibits are under the special charge of Mr. Charles Wright, Superintendent of Pomology, World's Columbian Exposition.]

ORANGE JUDD FARMER WEED EXHIBIT.

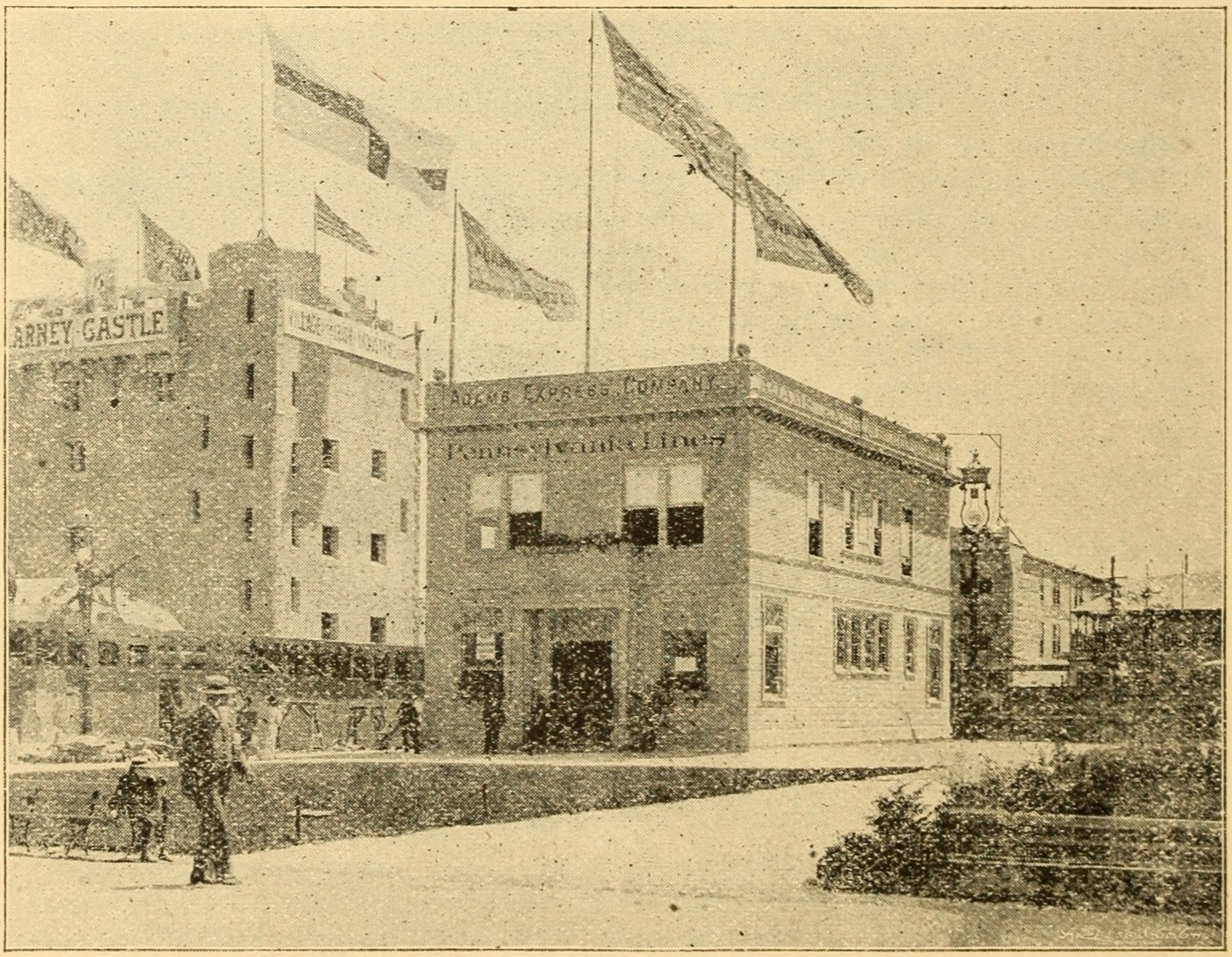
Official Guide No. 61. No admission fee.

This is a very novel and certainly a most instructive exhibit. It is intended to show here everything which the American farmer should strike with the hoe. The exhibit was prepared at a great deal of expense and an unceasing amount of labor by the office editors of the *Orange Judd Farmer*, and has been highly complimented by a great many prominent men. Over 135 different varieties of weeds are shown in actual growth. These were for the most part raised from seed in greenhouses, thence set out in cold frames, and finally transplanted to the exhibit. Each variety is labeled with its common and scientific name.

ADAMS EXPRESS COMPANY'S EXHIBIT.

Official Guide No. 62. No admission fee.

The Adams Express Company presents to the visitor a modern express office, fully equipped for business. This is the only company on



THE ADAM'S EXPRESS CO'S OFFICES.

the grounds having its own building. In the window is the oldest relic of the express business, a sign used by Adams & Co. Express, in 1840, in the office No. 6 Court street, Boston. At that time express runs ar-

rived very irregularly, and numerous inquiries were made as to when the express would be in. The sign was placed outside the office on a lamp-post, immediately upon the arrival of runs, reading thus: "Adams & Co. Express—Arrived." This sign is prized very highly by the Adams Express Company of to-day, the oldest and greatest in existence. Here is also a chair that has traveled the world over, bearing labels from almost every place of importance reached by rail or water.

LADY ABERDEEN'S IRISH VILLAGE.

Official Guide No. 63. Admission fee, 25 cents. A small fee is charged to Blarney Castle and also for the privilege of kissing the Blarney Stone.

This is the exhibit of the Irish Industries Association, Isabel, the Countess of Aberdeen, president. Although last on the Official Guide list, it is in reality the first and most important exhibit that presents itself to the visitor after passing under the Stony Island Avenue subway from the exposition proper. In other words, it is the first exhibit to the left.

The entrance to the Irish Village has been copied from the north doorway to the chapel built by Cormac, the bishop king of Munster, in the early part of the twelfth century, which forms part of the wonderful group of ecclesiastical buildings, the ruins of which stand on the Rock of Cashel (the word is derived from caiseal—a stone fort), the County Tipperary, and of which a fine complete model will be found within the village.

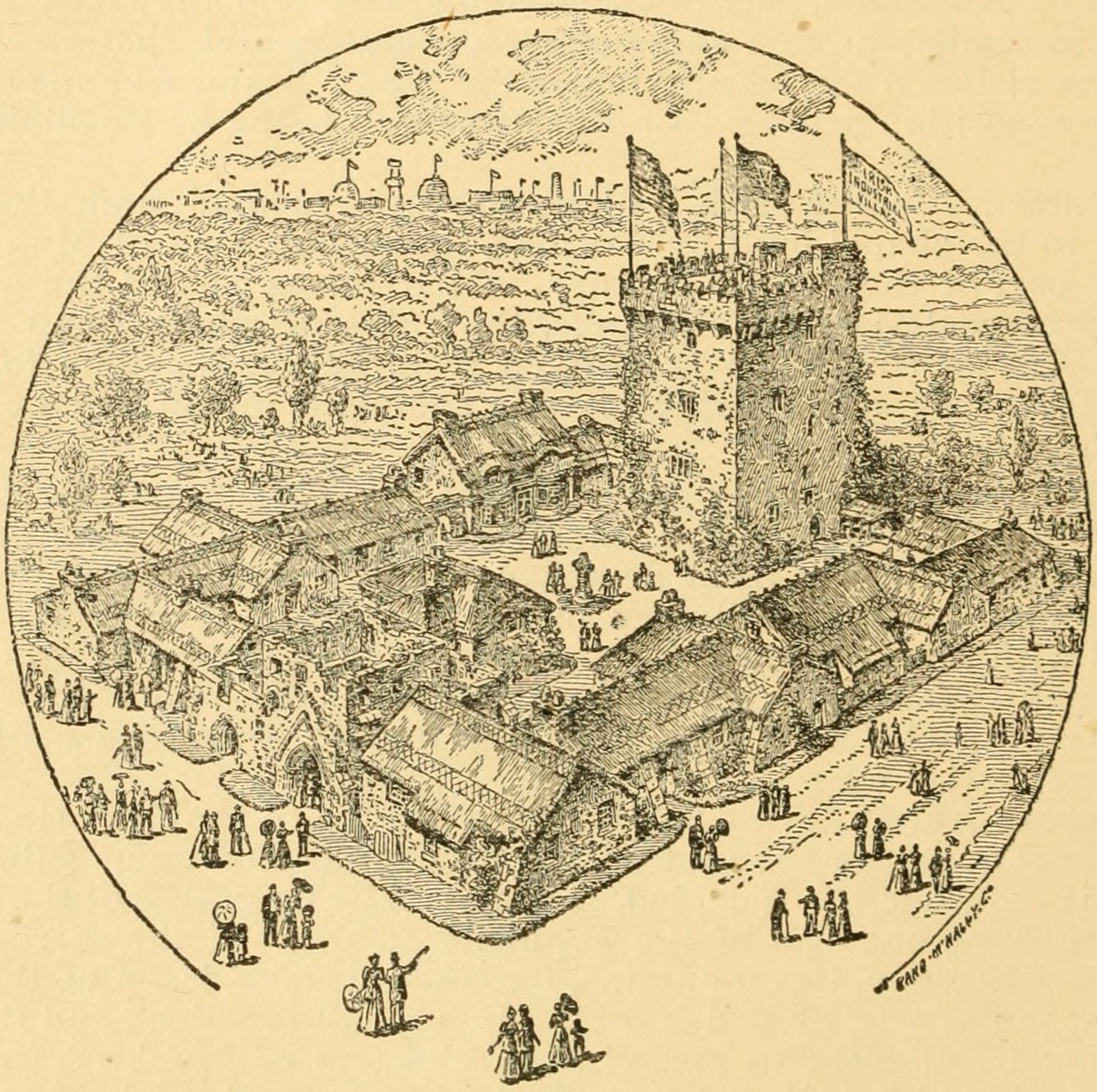
The Doorway chosen by the architect, Mr. McDonnell, for the entrance of the Irish village is a singularly fine one. It is round-arched, of five orders, springing from detached shafts, and is surmounted by a high, projecting canopy, divided into panels by perpendicular bands, enriched with zigzag mouldings, and rosettes, and carved heads. Passing through this door, with all its associations of the old days of the McCarthys, the O'Conors, and the O'Brians, we enter the cool cloisters of the far-famed

Muckross Abbey, with its tree standing in the midst, bringing to our mind not only the thought of the beautiful, picturesque ruins from which this reproduction is copied, surrounded by its graves of the heroes of bygone days, but also of the exquisite scenery of the surrounding district of Killarney, its mountains, its lakes, its islands. But the Irish Village at the World's Fair is nothing if it is not practical, and the visitor can not be allowed to muse in the cloisters of Muckross; and so, having provided himself with a guide, he is ushered into the first of the cottages where the inhabitants of this busy little community ply their industries. And here over the turf fire over which the potato pot is hanging can be watched the making of many different kinds of

Lace and Crotchet-work which is manufactured in Ireland. Ellen Aher, trained at the Presentation Convent at Youghal, County Cork, makes the beautiful needle-point lace which is so highly prized by those who are its happy possessors; Kate Kennedy illustrates the making of *appliqué* lace as it is done in the cottage homes of Carrickmacross, and Mary Flynn does the same for the much admired fine crotchet work made by the poor women around Clones, in County Monaghan, and which is already much appreciated in America; Ellen Murphy shows how the pretty light Limerick lace is made, which is regaining its popularity since Mrs. Vere O'Brien and other ladies and gentlemen have set

to work to improve the designs; Bridget McGinley works at her old-fashioned wheel in the next cottage, preparing the wool for Patrick Fagan of Donegal to weave into those delightful homespuns whose merits have been found out of late years by the fashionable world, as well as by the sportsman and athlete; Maggie Dennehy, who talks real Irish, also sits near by and shows how Miss Fitzgerald has taught the women of Valencia Island, County Kerry, to earn their livelihood by knitting.

The Dairy.—The "Teach-boinne," or dairy, next engages our attention, and here we find Johanna Doherty, Kate Barry, and Maria Connolly showing us all the delights of a well-trained dairy-maid's profession, and what dainty and appetizing results can be turned out by a deft pair of hands with the aid of the convenient recently introduced dairy



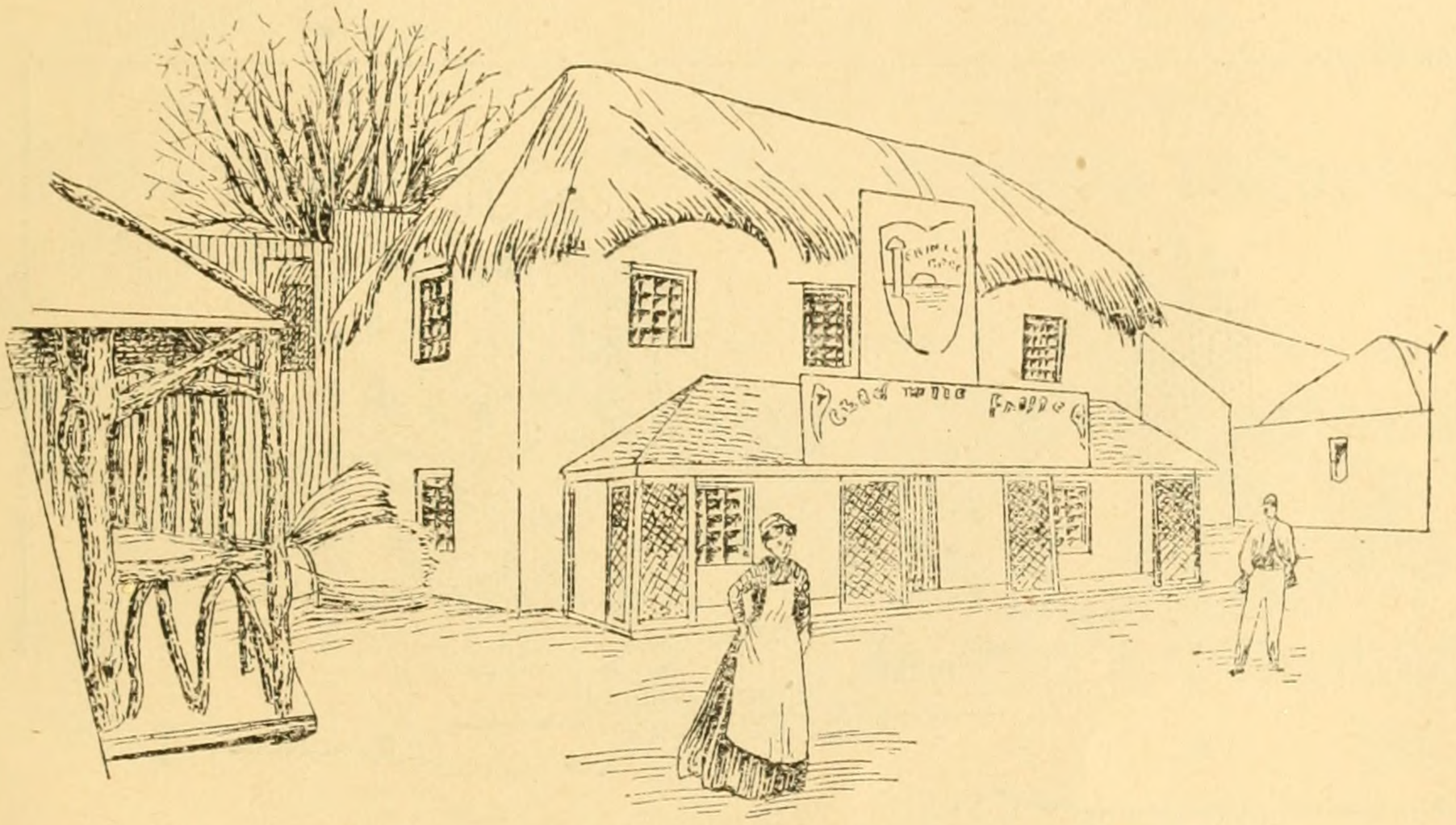
BIRD'S EYE VIEW OF THE IRISH VILLAGE.

utensils in comparison with the old-fashioned methods, which are also illustrated. A great effort has lately been made in Ireland to improve and develope the butter-making industry, with very promising results. The Hon. Horace Plunkett, M. P., one of the active members of the Irish Industries Association, has taken a hand in this work. The three dairy-maids at the village have been trained at the Munster Dairy School, an excellent institution near Cork, where all branches of scientific agriculture are taught, to the great benefit of the people. Mary Fagan makes torchon lace on a pillow, and Mary Cosgrove from Bagnalstown, where Mrs. Edward Ponsonby has founded a centre for the making of embroideries, displays the making of the work to which they have been trained; in another of these cottages, with their quaint, old-

fashioned furniture and open roof, will be found a photograph store, from whence many a memory of Ireland and its beauties can be carried away.

The Bog=Oak Carving industry is one well known to the tourist in Ireland, and is illustrated in the village, both in process of making and in its fully finished state, at the Darra-bochta 'store presided over by Miss Goggin, of Dublin, who has also a variety of beautiful specimens of the green Galway marble jewelry. Michael Nicholas, too, shows the results that are being reaped from the various wood-carving and metal-working classes set on foot in Ireland by the Home Arts and Industries Association, thus providing a paying and profitable occupation for the boys and men, as well as for the women and girls. And then comes

Blarney Castle. While the interior of the castle has been set apart as for living and sleeping rooms for the village workers, a winding staircase is provided for the visitors who desire to kiss



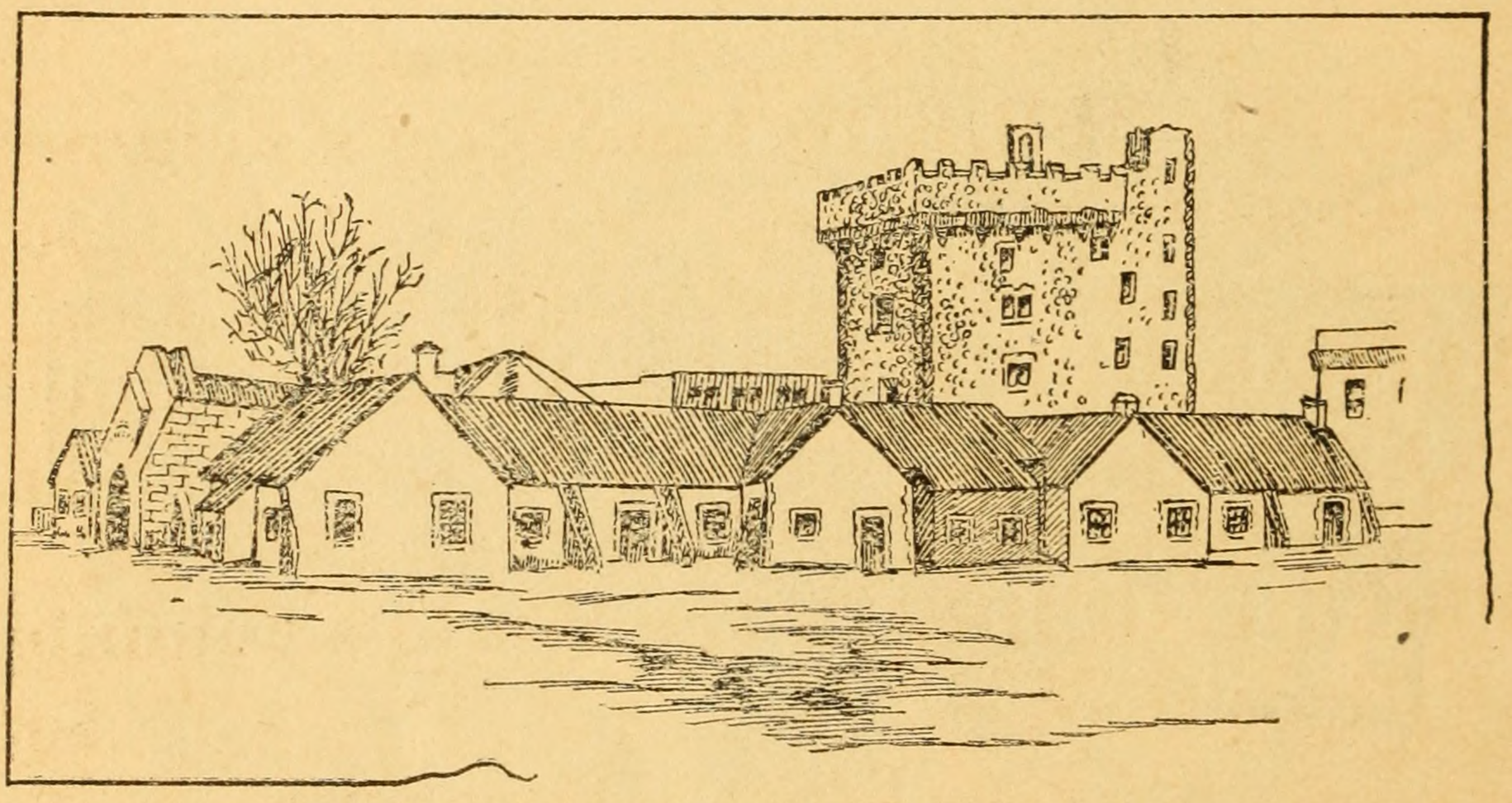
LADY ABERDEEN'S COTTAGE—IRISH VILLAGE.

The Magic Stone and to get "a view of all Ireland" from the battlements. There a relief map, kindly loaned by Sir Patrick Keenan, and made by Mr. T. W. Conway, B. A., of Dublin, will give to visitors an accurate idea of the surface and extent of the country. Any bad results from the fatigue of the ascent and descent have been provided against by the "Tigosda," presided over by Mr. Ryan at the foot of the staircase, where he is entirely willing to refresh the hungry and thirsty climbers. They will then feel prepared to visit the "Sheeppa," where Miss Mayne, Miss Robinson and Miss Keane will show specimens of all manner of cottage industries, and not only lace and embroideries of many kinds, but hosiery and under-clothing, woolens and baskets from Letterfrack, and we know not what besides. But the round is not yet complete. There is

The Village Music Hall, where Miss Josephine Sullivan, the youthful professor of the harp, from the Dublin Academy of Music, discourses sweet music on the national instrument with a sympathetic

touch such as would surely bring joy to the spirit of her patriot father, the late A. M. Sullivan; and in company with her we find many sweet singers of Ireland's national airs and, needless to say, the Irish piper and the jig dancers. And then, too, there is Tara's Hall, where Mr. Edmond Johnson's (of Dublin) interesting Celtic jewelry is to be seen in the making and in the finished state—models of the Tara brooch and the fibula and other delicate emblems which have been reproduced by this gentleman's zeal on behalf of the antiquities of his country. The model of the ancient Celtic cross erected in a grassy corner of the village square, the loan from Messrs. Colles' marble works at Kilkenney, must also be visited, bringing to mind the fact of the early civilization and art of Ireland, thus showing, even in those far-away days, how full of skill, delicate refinement and artistic taste were her people. Lyra-ne-grena, or "The Sunny Nook," is the name which has been given to the cottage standing opposite to the castle, where

Lady Aberdeen has her abode when at the village, and in whose rooms may be found specimens of old Irish furniture, a lovely mantel-



THE IRISH VILLAGE—BLARNEY CASTLE.

piece from an old Dublin house, old Irish prints, books on Ireland presented by Lady Ferguson, Miss Margaret Stokes, and Mrs. O'Connell, and by Messrs. Sealy, Bryers, and Walker, for Lady Aberdeen's village library. In Lady Aberdeen's absence,

Mrs. Peter White, the widow of the late Honorable Secretary of the Irish Industries Association, who organized this village, and whose loss is so deeply lamented, acts as her representative and lives in this cottage, which is copied from one at at Rushbrook, near Queenstown. Before leaving finally, a visit must be paid to

The Village Museum, where a very fine set of fine photographs of Irish antiquities, by Lord Dunraven, arranged and published by Miss Margaret Stokes, the well known antiquarian, are hung; besides many objects of interest to irish hearts which will be lent from time to time during the World's Fair. And surely, surely it is not necessary to suggest that no visitor with Irish sympathies will depart without having set foot on Irish turf, and without carrying away a native blackthorn as a memento of this bit of "Ould Ireland" in the New World!

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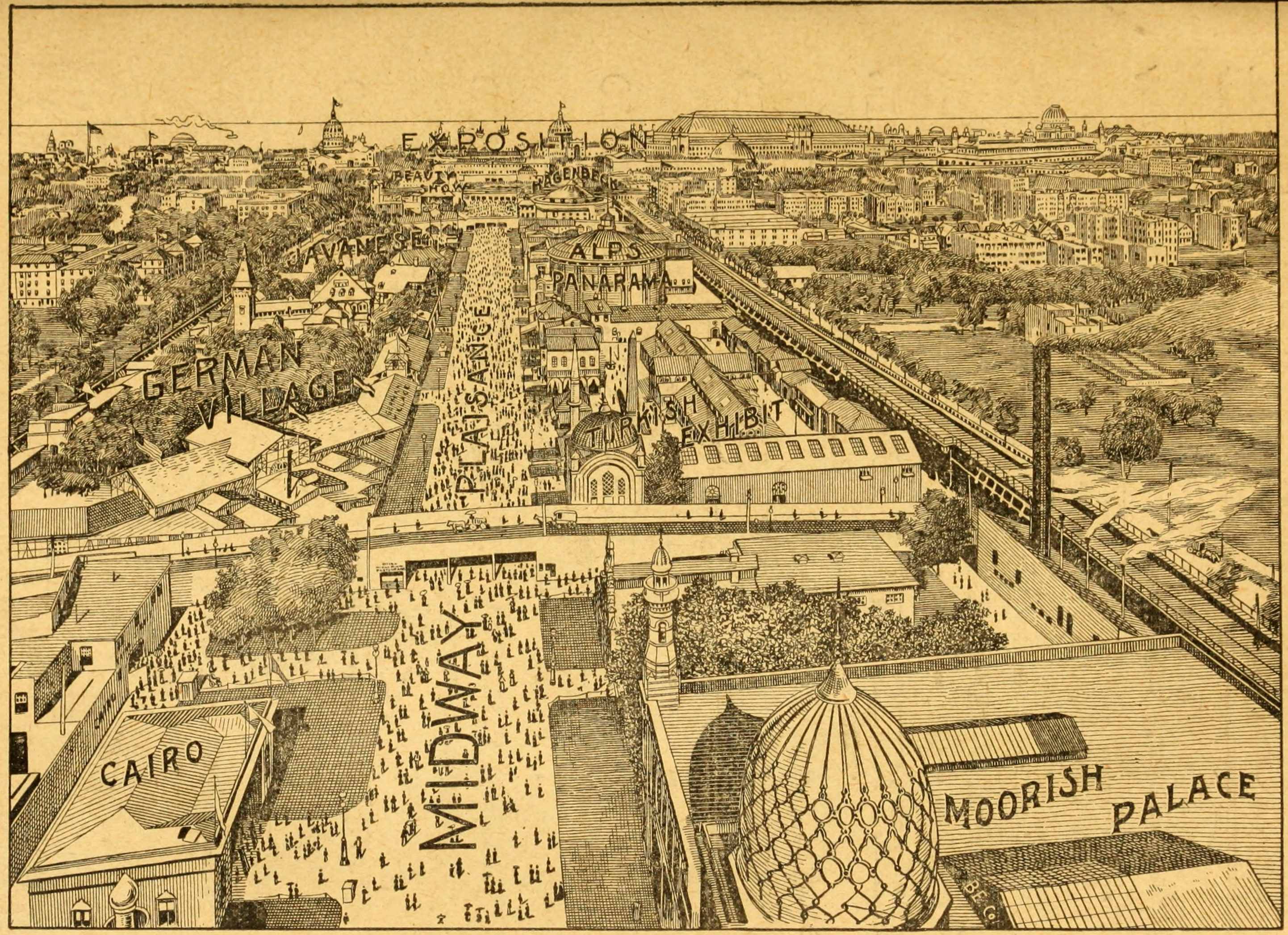
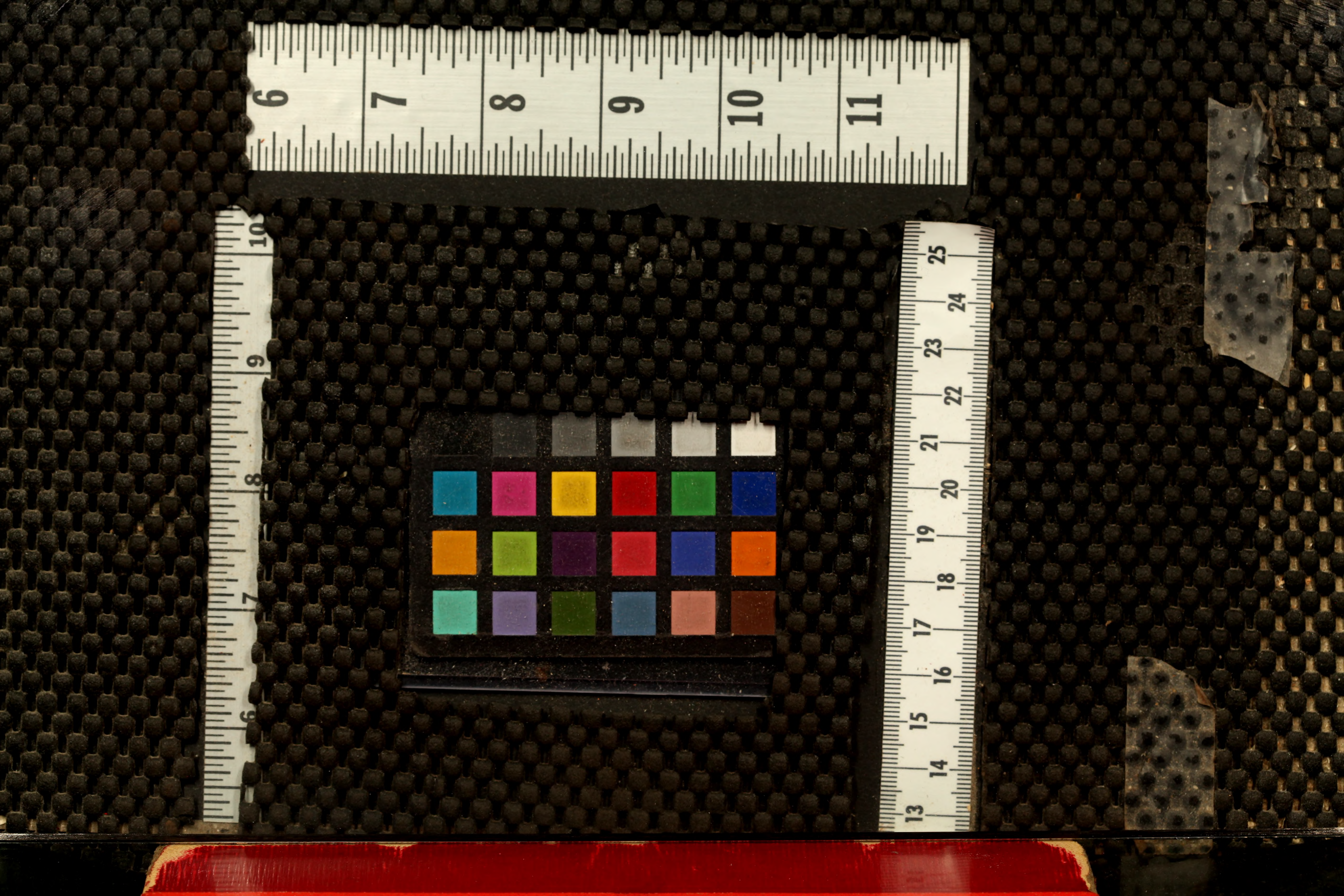


BIRDS-EYE VIEW OF MIDWAY PLAISANCE.

[LOOKING EAST FROM THE FERRIS WHEEL.]