

# EVOLUTION OF EXPOSITIONS.

How the Great World's Fairs of To-day Have Grown from a Little Display of China in Paris a Century Ago.

As early as 1797 the Marquis d'Arveze, having received the appointment as commissioner of the Royal Manufactures of the Gobelines, of Sevres, and of the Savonnerie, found that the turbulent times of the revolution had so discouraged the industrial arts that the skilled workmen of these places were reduced to starvation, while the store rooms were filled with the choicest productions of their art. This condition gave him the idea of holding an exhibition where tapestries, china and carpets could be gathered together and a great sale held.

The then unused chateau of St. Cloud was taken for this purpose, but on the day of the opening a decree of the directory banishing the nobility was issued, and he was compelled to quit France, and return the following year, and, on the failure of his first attempt, originate another exhibition, which proved very successful. This was held at the Chateau de Orsay, where the house and grounds were filled with beautiful and useful stuffs and wares of all varieties.

The success of this undertaking caused the government to take up the

suggestion. Thus originated the first "Crystal Palace." The total cost of the building was \$850,000. This show proved a success. Before the opening \$200,000 had already been received for season tickets, and during the six months it remained open the average number of daily visitors was 43,536. At its close there remained a balance of \$750,000 above all expenses.

The year 1853 saw two Crystal Palace shows in operation. That of New York was organized by a few influential citizens of wealth as a stock company, with the end in view of bringing the manufactured goods of the Old World here to be placed in comparison with those of the New. The other show of the year was that held in Dublin. This, too, while very successful as an exhibition, did not attract the international interest it merited, nor did it in a financial way prove a success.

The next great exposition was that of Paris, held in 1855. Preparations for this exposition were begun as early as 1853, but up to February, 1854, little progress had been made. So slow did the work progress that the exposi-

to make it universal in the scope of the articles displayed, as well as the nations participating, an invitation was extended to the workers of the world, and formal invitations were issued to the foreign governments. The roofed area was thirty-six and three-tenths acres. The exhibits were so arranged that each nation occupied a separate and distinct division. The exposition was formally opened on the 1st of April, 1857, with the most gorgeous ceremony. The American exhibit was by far the finest we had ever made



DUBLIN EXHIBITION, 1853.

abroad, the war of the rebellion having interfered with any pretensions display being made in London in 1862. It is estimated that the total number of visitors to this great show exceeded 4,000,000. The total cost of the buildings was \$2,350,005, or \$143 per square foot covered. It closed with a net profit of \$562,654, dividends being declared of \$53,204. The remaining amount was devoted to public works.

Expositions were held in Moscow and Copenhagen in 1872, but were more national in character, confined as they were to the products of the country in which they were held.

A decree issued by the Austrian Emperor, May 24, 1870, announced that "under the august patronage of his imperial and royal majesty, the Emperor, an international exhibition would be held in Vienna in 1873." To this end an appropriation by the government of \$3,000,000 was made, and later, as the work progressed, an additional appropriation of \$3,000,000 more was found necessary. Universal interest was shown in this great undertaking, the foreign governments selecting from among their most eminent men their representative commissioners. An idea of the magnitude of this great show may be gleaned from the fact that there were in all 2,602 awards made, the total number of exhibitors being about 7,000. The total cost of buildings and accessories was \$7,850,000. Receipts from visitors, \$1,283,648.78. This with the additions to revenue from concessions and sale of buildings, was far from enough to cover the great expense incurred, the deficit being met by the government.

The Centennial International Exposition of Philadelphia, in 1876, which gave such an impetus to art in America, as well as all succeeding expositions at home and abroad, is remembered too well by all to come within the scope of this article.

### Two Happy Thoughts.

From far-away Ceylon comes a funny little story. A tea planter who had a glass eye was desirous of going away for a day's shooting with a friend, but he knew that as soon as the natives who were at work on the plantation heard that he was gone they would not do a stroke of work. How was he to get off? That was the question. After much thought an idea struck him. Going up to the men he addressed them thus:

"Although I myself will be absent, yet I shall leave one of my eyes to see that you do your work." And much to the surprise and bewilderment of the natives, he took out the glass eye and placed it on the stump of a tree and left. For some time the men worked industriously; but at last one of them,

## QUEER POISON PLOT.

### GIRL'S SCHEME FOR GETTING RID OF A RIVAL.

In Love with the Latter's Husband, She Mailed Herself Poisoned Fruit to Have the Guilt Fixed on the Innocent Wife.

Miss Florence M. Campbell, of San Francisco, was infatuated with John Rathom, a married man. She got the idea into her head that if she could get rid of Mrs. Rathom by bringing about a divorce Rathom would marry her. This was the sole purpose of a plot that would have done credit to Lucretia Borgia. It is admitted by the girl, and her confession has been sustained by the investigations of detectives. Miss Campbell did not wish to kill the woman who stood in her way. She merely wished to blacken her character with a false charge which would land her in prison and give Rathom an excuse for obtaining a divorce.

Mrs. Rathom and Miss Campbell were at one time close friends and had carried on a correspondence. The latter had several of Mrs. Rathom's letters in her possession, and one day a devilish scheme came into her head. She would mail a box of poisoned fruit to herself; the address on the cover would be apparently written by Mrs. Rathom, and this would afford the desired means of prosecuting the woman into prison.

Miss Campbell bought some candied cherries and loaded them with arsenic. Then, taking one of Mrs. Rathom's letters addressed to herself, she trimmed down the envelope so as to get rid of the old postmark and pasted it on the box. Her next move was to mail the

description of Miss Campbell had bought cherries at one place and arsenic at another, and had been noticed by the postal clerks when mailing the package. Gently it was intimated to Miss Campbell that she might have sent the box herself. She repelled the charge indignantly. Then the officers asked her to explain some of the odd things she had said when she thought she was dying. She tried to do so and made a sorry mess of it. Little by little they tangled her in a web of contradictions, and at last she broke down and told the story virtually as given in this article.

Miss Campbell is an attractive woman of good family. She is the daughter of Hon. John A. Campbell, of Cumberland, W. Va., and a graduate of Hiram College, Ohio. She went to California with letters of introduction to Senator Perkins and other prominent people, and has been well received in society there.

### MEN AS CUSTOMERS.

Clerks Find Them Much Easier to Wait Upon than Women.

A saleswoman sees phases of human nature that are seldom revealed under other conditions, and there is enough of truth in this sketch—from the Philadelphia Times—to make it interesting to both sexes.

The saleswoman whose duty it is to wait upon men was not thus engaged. She had gone to serve a woman, who proved to be an extremely hard customer to suit, calling for one style after another. The clerk was becoming discouraged, and beginning to feel as if she didn't care whether a sale was made.

At this point another saleswoman said to her, "Maud, there's a man," and came to relieve her of the uncomfortable customer.

"Thank goodness!" exclaimed Maud, as she started toward the counter where men's gloves were sold.

"What would you like to see, sir?" she asked of the man who was waiting.

"I want a medium shade of brown, with wide stitch on the back, and fastened with a button instead of a clasp."

The saleswoman placed a varied assortment before him. Quickly selecting a pair, he exclaimed, "Just what I want!" and had one glove fitted. It suited him exactly, and having paid for his purchase, he left the store.

Now what sort of gloves does the reader think this man purchased? They were a dark shade of brown, not medium; they had a narrow stitch on the back, not wide; they were fastened with a clasp, not with buttons.

Perhaps some man can answer this question: Why do women like to wait on men better than on their own sex—because men are so easily pleased, or because they do not really know what they want?

### Against Licking Postage Stamps.

In connection with the practice of stamp licking, a medical contemporary says: What layman would suspect that the unassuming postage stamp could become an active vehicle for the spread of deadly ailments? Yet so it is, and the name of "stamp lick's tongue" has recently been brought to our notice by two distinguished medical men. It is known to few that the common postage stamp owes its adhesiveness to the serum of the horse. It follows that the film drawn from such a source may, or even must, at times be charged with microbes of a more or less hurtful nature. If a man licked a large number of stamps daily over a sufficiently long period of time, the chances are he would set up cancer of that much abused member. The danger has long been recognized by the postal authorities of this country, who have placed dampers on the counters of the postoffice.

### She Knew His Footsteps.

His enemies may have originated, but his friends do not hesitate to repeat, a story about a rising young politician, who, says the New York Tribune, has large feet, as well as a capacious head. The politician's mother, a lovable old woman, is unfortunately very deaf. She lives in a flat in the neighborhood of Grant's tomb, and is always delighted by a visit from her son.

When the United States cruiser Brooklyn, which was anchored in the Hudson, off the tomb, on Memorial day, fired a salute of twenty-one guns, the old lady was observed to start, fix her cap, and smooth down her apron.

Then she said, with a sweet smile, "George's coming. I hear his footsteps on the stairs."

### And He Did.



Angler—Hush! Keep back! Keep back! I had a beautiful rise just then, I shall get another directly.—Punch.

### Pronounce When Sober.

The latest test for sobriety is a word of twenty-three letters. It is electro-photomicrography, and the meaning as there given is "photographing by electric light objects magnified by the microscope."

## TWO FAST BICYCLISTS.



Joe Downey, the boy who rode a mile in 1:16 2-5, straight away.



Eddie McDuffie, who at New Bedford made a mile in 1:28.

## ALL FOR HIS HEALTH.

Here's a Man Who Has Worn Woman's Clothes for Twelve Years.

Henry Snell, of 501 North Twenty-eighth street, Omaha, has worn a woman's dress for the last twelve years. He is a large man, with whiskers, and he did not put on skirts because he objected to trousers. It was necessity which



SNELL IN HIS WOMAN'S DRESS.

compelled him to adopt them. Five times since he was a boy he has been overcome by heat and he also suffers from chronic rheumatism. He has found by painful experience that a loose and flowing garment is necessary for him comfort, and consequently he has adopted a modified form of the Mother Hubbard. He lives in a pretty little cottage, surrounded by big cotton wood trees, and because of his peculiar appearance, rarely goes outside the door.

### Walrus Whiskers.

"Of all the curious articles of commerce that you have ever mentioned in print I have never seen one more strange than a 'line' I regularly send to China, to the Brazils, and in very large quantities to Russia."

The speaker was a "foreign merchant," and he was addressing a contributor who has made a specialty of paragraphs dealing with out-of-the-way occupations.

"The article I refer to are toothpicks that are made from walrus whiskers. Vast quantities of the stiff, thick whiskers of the walrus are shipped, from Alaska chiefly, to myself, and to some others in England. Those who send them pull them out one by one with special tweezers, and after the whiskers have been trimmed and stiffened here they are made up into bundles and sent abroad.

"The higher class Chinese seem to use no other kind of toothpicks, and the more wealthy of the Russians always use them at their clubs and hotels. I send out some thousands of bundles yearly, and though to the buyer they are much dearer, as well as more ornamental, they leave plenty of profit to the dealer. They have begun to creep into strong favor at West End clubs, and last year I executed some scores of English orders."

### He Wasted His Breath.

I happened into one of the railway stations yesterday morning, and while I was waiting for a train to come in, I sat down beside a grave and dignified little girl of perhaps 4 or 5. Presently a man in the uniform of the railway company came in and bawled out a long list of perfectly unintelligible names. The little girl looked at him disapprovingly. Then she looked up at me.

"Ain't that a awful silly way for a great big man to talk?" she said.

Verily, out of the mouths of babes and sucklings cometh wisdom.—Washington Post.

A blind man should never attempt to build a house until he gets his site. It's foolish to worry about the things you can help or the things you can't.

## SOME GREAT EXPOSITION BUILDINGS OF THE PAST.



WORLD'S FAIR, PARIS, 1889.

idea, and the first official exposition was held on the Champ de Mars, where a "Temple of Industry" had been erected for the purpose. At this exposition was inaugurated the jury system of awards. So successful did it prove that



EXHIBITION, FLORENCE, 1861.

the government resolved to hold annual exhibitions of like character, but the disturbed condition of the country prevented a repetition until the year 1861. The third exposition, held in 1862, saw the origination of the Societe d'Encouragement, which has been a powerful aid to French manufacture. On this occasion there were 600 prize competitors. It was at this exposition that cotton lace and silk thread were first shown and a prize was awarded for the manufactures of iron by means of coke.

No further efforts were successful until 1819, when another exposition was held, after which those of 1823 and 1827 occurred with varying success. In 1844 the tenth and last exposition during the reign of Louis Philippe saw 3,900 exhibitors participating. Another exposition on a grand scale was that of 1849. Nearly 5,000 exhibitors were represented and 3,738 prizes were awarded. The exhibition continued for sixty days, and its results were so beneficial that other nations began to realize its importance to trade.

Three other countries had previously given exhibitions of a more or less local nature. Such were those that had been held in Russia, Denmark, and Austria, and many of great importance had been held in Belgium.

In the British dominions exhibitions had been held both in Manchester and Leeds, and one in Dublin as early as 1827. It remained for England to promote the first actual international industrial exposition—that of 1851. At the first meeting of the commissioners it was decided to rely wholly upon voluntary contributions, and when an appeal was made a fund of \$1,500,000 was soon raised. One single contributor headed the list with the large amount of \$250,000. Designs for the building were submitted by architects of all nations. A plan suggested by Sir Joseph Paxton was the one chosen, but to Mr. Fox, of the firm of Fox & Henderson, is due the credit of having originated that new style of architecture which was afterward dubbed the "Ferro Vitreous" style, he having worked out and made possible Sir Joseph's

tion, which was to have opened on the 1st of May, was delayed until the 15th of that month. The main building, the Palais de l'Industrie, was not built as a temporary structure, as such buildings had previously been, but was intended to remain as a permanent building for exposition purposes. In all, the floor space of this great exposition reached the total of twenty-nine acres. The exhibitors numbered some 21,000, of which number France contributed one-half. This exposition, which differed from all previous ones in the great variety of its objects and extent of productions, was closed in person by the Emperor with great pomp and ceremony on Nov. 15, 1855.

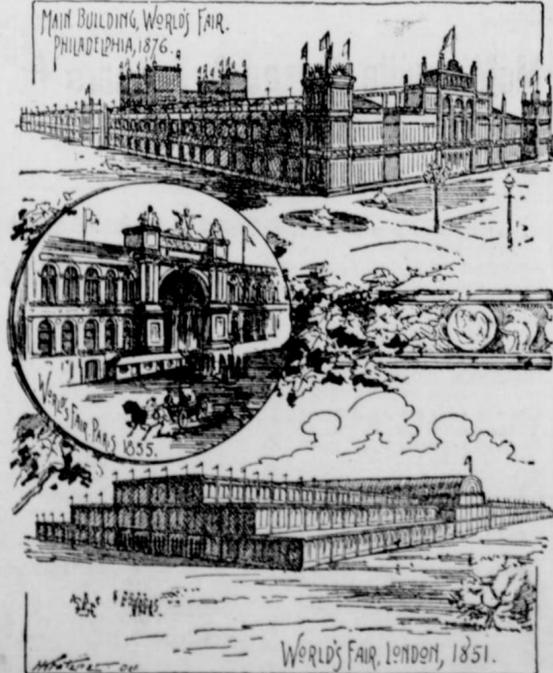
In 1857 Manchester held her "Fine Art and Manufactures Exhibition." Here, in a fireproof building, with a floor space, including galleries, of 171,000 square feet, was gathered one of the most remarkable collections of art works that had ever reposed under one roof. In 1861 United Italy held an exhibition of some importance at Florence, the displays of which were classified under the heads industrial, fine arts, agricultural and horticultural.

The next exposition of universal interest was that held in London, "The Exhibition of Art Works of All Nations," of 1862. The total area under roof was 988,000 square feet, a greater space than that occupied by any previous exposition. The total cost was \$2,150,000, or about \$2.18 per square

foot of floor space. This exposition, while it may be said "played even," was not a great success financially.

The year 1867 saw the "Universal Exposition of Paris." It being the design

seizing his tin, in which he carried his food, approached the tree, and gently placed it over the eye. This done, they all lay down and slept sweetly until sunset.



MAIN BUILDING, WORLD'S FAIR, PHILADELPHIA, 1876.



WASHINGTON, 1855.



WORLD'S FAIR, LONDON, 1851.