



GRAND COURT LOOKING WEST ON THE LAGOON.

EXPOSITIONS OF OTHER DAYS

Some Great Fairs Chronicled in the World's Histories.

CULMINATION OF THE EXPOSITION IDEA

How Civilized People Have Gradually Worked Up to the Plane of the Transmississippi Show.

While expositions like those that have been held in this country within the last decade are of comparatively modern origin, the ideas of development and commercial progress that they represent date far back in the history of nations. Our ancestors a generation or two ago could scarcely have imagined a scene like the ensemble of the Transmississippi Exposition, but many of the features prominent in these modern spectacles have served to tickle the curiosity of people long before a new world was opened to conquest and commerce. The exposition of today represents the modern development of spectacles, hoary with antiquity and inseparably interwoven with the history of medieval ages.

So gradually has the transformation taken place that it is difficult to decide when the exposition, as we use the term, may be said to have originated. The idea was worked out to various degrees by many nations. Each contributed such added material as its civilizations and surroundings suggested. It acquired an enlarged scope as trade and commerce developed and the art of war became a secondary consideration to the sciences and reciprocal commerce. The element of trade has played a part in public games and spectacles almost from the beginning of the Christian era. Events that partake largely of the character of the modern local fair were held in Italy early in the fifth century, and even the Greek games were made the occasion for the display of the wares of traders from the commercial cities of the Mediterranean and the Orient. Certainly these events can no more be classified as expositions than the English county fair of the seventeenth century. But if the same rule is to be strictly observed neither are the Paris expositions of 1878 and 1889 entitled to the appellation. For the expositions that have been held in the United States during the past ten years differ as distinctly from these as the Paris and London expositions did from their less pretentious predecessors. American ingenuity has added many and important features that have never been seen in any country, and to be strictly accurate the exposition of today is purely an American institution, to which the expositions of other countries have been merely steps toward development.

Fairs During Middle Ages.
Giving the term a broader interpretation, the germ of the exposition may be said to have been nourished in the fairs that figure in the commercial history of Europe from earliest development. The lack of modern facilities for commerce confined the bulk of the trade to the annual visits of the merchants to various thickly populated fairs to which nobles and peasants alike flocked to exchange their savings for furnishings and ornaments only obtainable through these primitive markets. And from the earliest times the mountebanks and clowns who lived by their agility of wit and limb followed in the wake of the merchants and gathered in the coins that escaped their purses. During succeeding centuries these early fairs developed into events of considerable importance and according to the conceptions of the period they answered their purpose.

These fairs were introduced into England by Alfred the Great in 886 and many of them have figured prominently in the history of the nation. St. Bartholomew's fair, which was held regularly at Nottingham for 400 years, is familiar to every reader of English fiction and the visitors who come to Omaha this summer will see something similar in one of the concessions in the Midway.

The first national exposition in England was inaugurated by the Society of Arts in 1761, when a collection of prizes were offered for the best displays of agricultural and other machinery. The exposition which was given at Hyde park in 1851 by the Society of Arts under a royal commission marked the beginning of international expositions and a distinct forward step in commercial progress. The principal feature of this exhibition was the crystal palace, which covered 1,000,000 square feet and incidentally inaugurated a new departure in architecture which has since come into general use. This exposition was confined to four departments, consisting of raw material, machinery, manufactures and the fine arts. The value of the exhibits was over \$8,000,000 and the receipts exceeded the expenditures by \$1,000,000. This decided success gave a decided impetus to exposition building and it was followed by another and even larger enterprise in 1853.

At the same time the French government had been working along similar lines and toward the magnificent expositions that have been the wonder of the world in more recent years. The national exposition of the French people was planned by Marquis d'Angers in 1772. Instead of erecting buildings especially for the exposition he utilized the dismantled chateau of St. Cloud, which was magnificently decorated with tapestries of Gobelin and carpets of Savonnerie and filled with a magnificent collection of Sevres porcelain. This was distinctively an exposition of manufactures, and it is a fact significant of the spirit of the times that the first prize was a gold medal offered to the manufacturer who should deal the heaviest blow to English trade. Unfortunately for the expectations of the marquis the revolution broke over Paris just before the exposition was

about to open. On the very day preceding the opening he was ordered into exile, together with the remainder of the nobility. He had the forethought, however, to make arrangements to have the chateau protected and the exposition was duly held in the following year.

An international exposition held in Paris in 1855 was largely composed of the works of living artists, but another of a broader scope occurred in 1857. The Paris expositions of 1878 and 1889 were among the most celebrated events of the sort that occurred prior to the Columbian exposition, and in 1889 it is claimed that 32,000,000 visitors passed through the gates, the greatest number that ever visited any exposition.

More Recent Expositions.

Meanwhile the exposition had become a recognized feature of the industrial life of nearly all the European countries. The first exposition of any importance that occurred in Austria was held in Vienna in 1859, and others were given in Saxony, Belgium, Russia and various other continental countries. Dublin has also been the scene of several important expositions, and later on Australia entered the field and large and successful expositions were given at Melbourne and Adelaide. During the last twenty years they have multiplied and developed with tremendous rapidity, and scarcely a year now passes without from one to three expositions of general notoriety. In 1882 expositions were held in Berlin and Moscow, in 1884 at Amsterdam, in 1885 at Antwerp and in 1886 at Edinburgh and Liverpool.

While the Centennial was the first really great exposition that was held in the United States, this country has since then carried away the first honors in exposition work. Expositions that presented many commendable features were held in Louisville in 1883 and in New Orleans in 1884. The World's fair set a new pace in 1883, and added the concession idea, now recognized as one of the strongest features of an exposition. The expositions at Atlanta, San Francisco and Nashville were largely copied from the Columbian exposition with the addition of a few new ideas and from the combined experience gathered by these efforts the Transmississippi show has evolved the most complete and well rounded exposition in proportion to its size that the world has ever seen. When the results of this exposition are known it may be interesting to compare them with the records of the six first international expositions up to and including the Centennial at Philadelphia. They were all open from five to six months and the official reports show the following statistics:

Year	Acres	Exhibitors	Attend.
London, 1851	21	17,000	6,039,125
London, 1862	245	21,779	5,162,330
London, 1873	25	28,453	10,200,000
Paris, 1867	37	50,226	10,200,000
Paris, 1878	25	42,064	7,254,681
Philadelphia, 1876	60	40,000	2,310,000

The statements of attendance at the succeeding expositions are given as follows:
Paris, 1878, 16,032,725; Paris, 1889, 32,000,000; Chicago, 21,000,000; Atlanta, 500,000; San Francisco, 1,475,000; Nashville, 500,000.

FACTS ABOUT OMAHA.

Fourteen railroads run into Omaha and five of them have their headquarters here. The Omaha Public Library contains over 50,000 volumes, and an art and curio collection valued at \$1,000,000.

The aggregate capital of the Omaha jobbing houses is \$10,000,000. Their annual output exceeds \$40,000,000.

Omaha has the finest public school building of any city in the west. The total value of its schools is \$1,500,000.

Hanscom park may be reached by taking a southbound car on Sixteenth street. Riverview park may be reached by a southbound car on Thirteenth street.

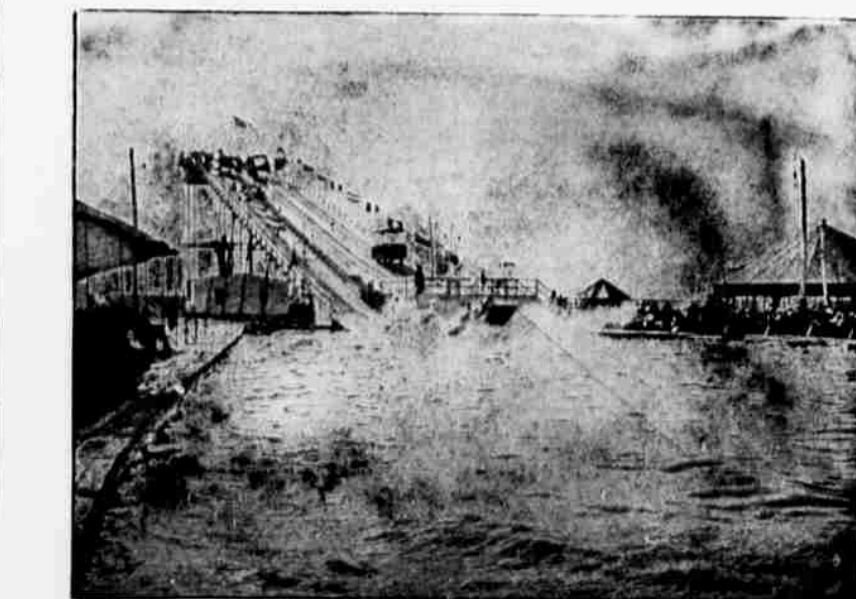
Omaha has eighty miles of paved streets and 120 miles of sewers. It has 200 miles of water mains, with a pumping capacity of 25,000,000 gallons every twenty-four hours.

Omaha is rapidly becoming a manufacturing center. The movement to secure manufactures is only of recent growth, but the annual product of local manufactures already exceeds \$50,000,000.

More than 60,000 cars of stock were received at the Union Stock yards in South Omaha last year. The total output of the packing houses was \$75,000,000 and it will be largely increased this year.

The Lindner Art gallery contains one of the most celebrated collections of paintings in the world. It is located less than half a dozen blocks north from the city hall and is open to the public at stated hours.

Omaha has over 100 miles of street railway lines. Any car that runs north from Farnam street will take you to the exposition grounds.



SHOOTING THE CHUTES.

ELECTRIC LIGHT AND POWER

Plans for Illuminations Never Before Attempted Anywhere.

DAZZLING EFFECTS FOR EVENING VISITORS

Electricity Drawn Upon by the Transmississippi Exposition for Help in Nearly Every Conceivable Form.

The plans for the illumination of the exposition have been completed on a scale of beauty that will challenge the admiration of every visitor to the grounds. Magnificent as the scene appears in the day time it will be eclipsed by the marvelous transformation that will occur when the vast expanse of architecture glows under the soft radiance of the electric lamps. Thousands of incandescent lights will throw their luxuriant effulgence over every outline of building and landscape and the combined effect will exceed the power of words to describe. Arc lights will not be used, as their harsher light cannot harmonize with the effect that is desired and the entire illumination in the main court will be furnished by thousands of incandescent bulbs, which will combine to create a veritable realm of beauty. Every feature of the classic architecture will be outlined with lights. They will glow along the cornices, around the windows and the caps of the tall columns and emphasize the beauty of every arch and pinnacle. A row of columns, each crowned by a cluster of translucent bulbs, will surround the lagoon and another row similarly crested will surround the first at a point just outside the circle of pavement. Their combined luster will shed a radiance softer, but infinitely more beautiful than the midday sunshine and with the cool Nebraska breezes sweeping up the bluff and exquisite music floating across the grounds an evening visit to the exposition will leave an impression that can never be forgotten.

FACTS ABOUT THE BEE BUILDING.

The Bee building is the finest office building west of the Mississippi.

All the window glass in The Bee building is of the best heavy plate.

The beautiful central court of The Bee building is forty-three feet square.

The pinnacle of the skylight is 120 feet above the floor of the court directly below it.

The building consists of eight stories and basement in front, seven stories from the side.

There are seventy-four fire and burglar proof vaults in various parts of The Bee building.

The lighting and plumbing are features in which The Bee building excels. The

buildings at that time, the original plan of illumination has been carried out in every particular.

When Mr. Rustin returned from New York he appointed R. E. Button as his assistant, and the detailed calculations of wires and circuits, modes of arrangement, location of apparatus, etc., was begun. Soon after the arrangement of machinery in the power house was taken up and a plant has been installed that excels in capacity and equipment the electric plants of any previous exposition, except that at the World's fair. In January Mr. Rustin went to Nashville, where he purchased such of the electrical machinery as could be used to advantage in Omaha. It was found that a large proportion of the wire, sockets, poles, etc., were in good condition and thirteen carloads were purchased and shipped to this city. Line work was then begun, and in February the first wiring was installed in the Mines and Mining building. Later on four 125 light arc machines were set up, thus making it possible to push the work night and day, and the electrical construction was pushed as rapidly as the buildings were ready for it. In point of time the installation broke all records for similar work, and on May 13 the first lighting up test was made.

WELL LAID PLANS.

The general plans for the illumination were outlined by Luther M. Stinger of New York, who was engaged as consulting electrical engineer by the exposition management. Mr. Stinger has occupied a similar position in connection with the expositions at Chicago, Atlanta and Nashville, and he declares that the general plans of this exposition have permitted a plan of illumination that is far superior to any that has been installed at any previous exposition. The installation of the system has been in charge of Henry Rustin of this city, who was appointed superintendent of electric light and power last November. Mr. Rustin immediately went to New York, where he spent a week in consultation with Mr. Stinger, and at that time the plans were formulated that have now been worked out to completion. It is a somewhat remarkable fact that although very little had been done in the way of the construction of the

greatest care has been taken to afford the best possible sanitary arrangements and there is not a dark room in the building. All the power and light used in The Bee building is generated by its own machinery in the basement.

The elevators in The Bee building run day and night, never stopping the entire twenty-four hours.

The Bee building is fireproof throughout, the entire construction being of granite, brick, steel, fire tile and marble.

The excavations for the Bee building were begun in September, 1887, and two years were consumed in building the structure.

The Bee building prides itself upon the best janitor service of any office building in the city, or in any city for that matter.

The Bee building occupies one-fourth of an entire block. It has a frontage of 132 feet on Farnam street and the same on Seventeenth.

The entrances and marble stairway in The Bee building will compare for impressive grandeur with those of any office building in the country.

The Bee building was designed by S. S. Beeman of Chicago. The same architect designed the Mines and Mining building for the Transmississippi Exposition.

Two small turrets at the top of the Farnam street front are 115 feet above the sidewalk. The inscription letters, "The Bee Building," extending between them, are of terra cotta.

The granite, which composes the walls of the basement and the first story, is from Waupaca, Wis., and in color and quality it is considered fully equal to the famous Scottish granite.

The roof of The Bee building is of solid brick and weighs 275 tons. It is supported on solid steel beams and all the traffic that passes on Farnam street might travel over it without creating a tremble.

The Bee building is owned by The Bee Building Company, a corporation organized in January, 1888. The authorized stock is \$500,000. The officers of The Bee Building company are: E. Rosewater, president; George B. Lindner, vice president; N. P. Fell, secretary and treasurer.

The above is a cut of the Official Souvenir Spoon. These spoons come in two sizes—tea and coffee, sterling silver with gold bowl. Price for tea spoons, \$1.75 to \$2.50; coffee spoons, \$1.25 to \$2.00. The concession for the above was secured by the well-known jewelry firm of

GEO. W. RYAN & CO., 109 South 18th St.

Just as you see in the picture—no one else in it but SCOFIELD when it comes to making the lowest prices on Cloaks, Suits, Furs and Ladies' Furnishings.

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Official Machine of the Exposition.

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Phone 1385.

A section of the Boston Store Drug Department, showing the toilet articles, perfumes and patent medicines.

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Leading Scientific Opticians.

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Shooting the chutes.

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