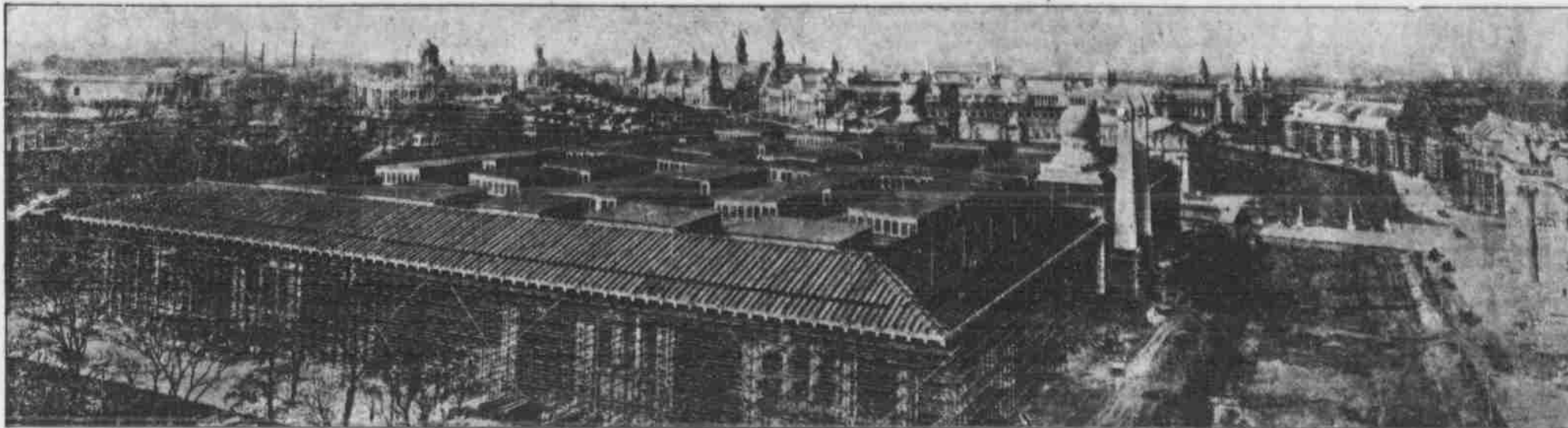


# One Mile of the St. Louis Exposition



ONE MILE OF THE ST. LOUIS LOUISIANA PURCHASE EXPOSITION BUILDINGS—THE UNFINISHED BUILDING IN THE FOREGROUND IS THE PALACE OF MINES AND MINING.—From a Photograph Made from the Dome of the Government Building, Looking Northeast.

**A**T LAST the true splendor of the universal exposition has been revealed by a camera on the dome of the United States government building. It is the highest point from which the lens has looked on the Ivory City, with the result that a single glance at the picture demonstrates the tremendous superiority of the St. Louis spectacle over preceding expositions. The view was obtained from a point 150 feet above the level plain on which the largest portion of the World's fair has been placed. The government building is situated on a commanding eminence at the eastern terminal of a great boulevard cutting an arc through the main picture. Towers in the furthest distance are one mile from the camera. Beyond the range of vision still to be seen are the greatest sections of the big show, the Palaces of Agriculture, Horticulture and Forestry, Fish and Game, the foreign government buildings and the Philippine reservation.

Looking down the swinging boulevard, the beginnings of the sunken garden lie in the immediate foreground, beneath the spectator. To the immediate right arise the triumphal arch entrances of the Liberal Arts palace, extending for 750 feet along the boulevard. An immense quadriga and resplendent groups have not yet been placed on these arches. To the left obelisks and golden spheres mark the Palace of Mines and Metallurgy, with its overhanging Spanish roof, done in red Pompeian tiles. At the western limits of the first two buildings the West court intersects the boulevard on its course toward the eastern end of the Cascade garden. The white standards in the center of the boulevard indicate the turning point of the west lagoon as it leaves the boulevard to enter the court.

The lagoon is easily traced in the picture, as it recedes along the boulevard, following the swing of the broad way toward its point of intersection with the Grand court. The great Palace of Manufactures is distinguished by its facade, broken in the center, where it follows the boulevard to the southwest. The still unfinished entrance is one of the most heroic at the exposition.

Opposite the Palace of Manufactures the

northeast corner of the Palace of Education appears. Its front may be followed to the point where the building breaks in harmony with the line of the avenue. The Grand court is identified by the tall white shaft arising near the end of the line of the Palace of Education. The pretty Spanish towers of the Palace of Varied Industries, with its main portal and stately colonnade of Corinthian pillars, front squarely on the same court. After fixing this building sharply in the eye the course of the big boulevard may still be followed to the magnificent swinging colonnade on the south front of the Palace of Varied Industries. The dome, reminding that of the administration building at Chicago, will instantly fix the location of the swinging colonnade, which is immediately below it. At this point the boulevard again makes a sharp turn at an angle south of southwest and is lost to the eye in the maze of palaces.

Now fix the eye on the more distant sphere of the Mines and Metallurgy palace. It rests apparently against the broken roof effect of the Palace of Electricity, directly opposite the Varied Industries on the main boulevard and occupying the same relative position to Education on the Grand Court which separates these two structures. On the pyramidal towers of Electricity which may be seen on the corner of the building gigantic figures of "Light," a beautifully modeled female figure, will be placed to accentuate the decoration of this fine building.

Tracing the south front of Electricity into the perspective, the West Court is detected where it encounters the west terminal of the Cascade Garden. The forest of German towers, just beyond, fix the Palace of Machinery in the photograph. Nine of these pinnacles pierce the sky. Immense vestibules with richly chased ceilings offer cellightful entrances on the north and east fronts. The Palace of Transportation, though it covers fifteen acres, is discovered only by the two white shafts or pylons that stand sheer above the roof of Electricity. Transportation lies directly north and opposite to Machinery on the great boulevard which ends at the Grand Tranon of France several hundred feet

beyond the western limits of these two buildings. This terminal of the boulevard is over one mile from the point of vision.

The Administration building may be located by finding in the dim distance, between the three furthest towers of Machinery, a square tower with turrets from which float the flags of the United States and the exposition. A faint glimpse of the French government building is discernible at the extreme end of the exposition power plant, the plain flat structure beyond the last tower on the Palace of Machinery. The shadowy outlines of a building beyond the pagoda on the hill at the edge of the picture is the Palace of Forestry, Fish and Game.

Keeping to the left edge of the picture, an impression of the Cascade garden is caught in the pagoda on the hill and the marbled water-leaps of the cascades, descending the hillside to the Grand Basin at the head of the Grand court. The main lagoon, 1,500 feet long and 250 feet wide extends from the basin to the Louisiana Purchase monument, the white shaft showing near the entrance to Varied Industries. Here the waters separate, being turned to the east and west, along the great boulevard between Manufactures and Education on the east and Varied Industries and Electricity on the west. When these arms reach the west and east courts they enter these ways and return toward the Cascade gardens, completely encompassing the Palaces of Education and Electricity by continuing along their south fronts to the Grand Basin.

Beyond the line of vision on the extreme left edge of the photograph, lie the remainder of the Cascade garden and the heavily wooded plateau of the exposition, where, set in the midst of a forest of century-old, are the mansions of forty-three states, the United States fisheries building, the government sea-coast battery of disappearing guns and the great bird cage of living songsters and the gulch of industrial midway of the exposition.

The Pike or amusement street lies along the northern limits, beyond the most distant lines in the photograph of Varied Industries and Transportation. The intramural railway skirts the exhibit palaces, shown

in the picture along the eastern and northern boundaries, passing the government building on which the spectator is supposed to be standing.

T. R. MACMECHEN.

## Many Things in a Valise

Not the inventory of a prima donna's dressing room, this is, nor yet of the contents of a double-decker show window. It simply represents what a woman, in a careless sort of way, may pack into the most insignificant-looking little gripsack imaginable:

- Three waists.
- Two evening gowns.
- One skirt.
- One night robe.
- One chemise.
- Four pairs of silk stockings.
- Two pairs of something else.
- One box of ribbons.
- One pink silk wrapper.
- Set of silver toilet articles.
- One hand-painted, red satin box.
- One pair of bedroom slippers.
- Two pairs of gloves.
- One white shirt.
- One fancy sirdie.
- Two undervests.
- Pair of patent leather shoes.
- Pair of kid shoes.
- Twelve handkerchiefs.
- Extracts.
- Perfumeries.
- Fans.
- Toilet powder.
- One puff.
- Hair crimper.
- And some toilet essentials.

In a court case heard in Philadelphia (his little list, with the gripsack, overwhelmed a trained attorney and put to rout a jury.

Mrs. Mary Sanders, a social leader in Flatbush, the aristocratic suburb of Brooklyn, brought suit against the Hotel Walton in Philadelphia for the recovery of \$43.75, the value of the contents of a satchel lost while in charge of a porter of the Walton, where Mrs. Sanders was a guest in July, 1902. The case, heard in Common Pleas court No. 1, hinged upon the point whether this bewildering list of feminine finery could be packed in an ordinary satchel.

H. B. Gill, attorney for the Hotel Walton, assailed the case with a confident air. He said:

"We acknowledge the loss and our responsibility for the satchel and its contents, but this looks to us like a case of stuffing the jury box. I defy the counsel for the plaintiff to get half these things into that satchel."

"I have here," said W. W. Smithers, representing the plaintiff, "a satchel of the identical size of the one in question. I will now take from it a collection of accessories to the feminine toilet corresponding precisely with this list. If I do that I presume the gentleman will be satisfied."

Then Mr. Smithers began to unpack the contents of his little satchel. The attorney's table was soon loaded. The shoes went under the table, after having been checked off, and a few small articles were not taken out of the grip, but were shaken under the eyes of the jury, which blushed and seemed satisfied.

"I quit," exclaimed Mr. Gill, sinking into a chair. "But I'll place a side wager with you, Mr. Smithers, that you can't repack that gripsack."

"Nothing doing," said Mr. Smithers. "Not on your life! I got a woman to do that for me."

A clothes hamper was brought in and the court room was cleared for action. Of course, Mrs. Sanders got the verdict in full of her claim.—Chicago Inter Ocean.

## Quite Different

"Did papa have any money when you married him?"

"No, dear."

"How did you come to make such a sorry blunder?"

"You mustn't call it a blunder, child. You know your father has plenty of money now. Besides, I would do the same thing again."

"Then why are you making such a fuss because I want to marry a poor young man?"

"Anabella, if you can't talk sense don't talk at all!"—Chicago Tribune.



GROUP AT THE BALL GIVEN BY THE CREIGHTON MEDICAL STUDENTS AT METROPOLITAN CLUB.—Flashlight by a Staff Artist.