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THE MANAGEMENT AND USES OF EXPOSITIONS.

BY GEORGE FREDERICK KUNZ.

SIX expositions, each significant of new and important developments in art and industry, have been in progress this summer, in Turin, Düsseldorf, Frankfort, Karlsruhe, Bruges and Krefeld. The best interests of civilization will be advanced by each of these enterprises. In proportion as expositions, international, national and local, are conducted on proper principles—radically different from those heretofore in vogue in the United States—they benefit the public as well as the exhibitors and concessionnaires, not to speak of the contractors and creditors, who, in our country, have occupied a position peculiarly unprotected and not infrequently painful.

In Turin, the capital of Piedmont, a beautiful city of more than 300,000 inhabitants, the first International Exhibition of Modern Decorative Art has been in progress. In no country might a nobler or more lavish display have been made; yet so clearly were the purposes of the Exposition defined that neither reproductions of styles already known, nor simple industrial productions lacking an artistic stamp, were admitted. The United States, thanks to its æsthetic revival in architecture and house decoration, was able to make a most gratifying showing in the very midst of the loftiest ideals of the mistress of ancient art.

Most modern expositions, when international, represent all classes of industries and become so unwieldy that it requires long study to grasp even a part of their exhibits; and the great expense of their administration generally results in heavy loss to the exposition companies. Unlike these, the Turin Exposition was devoted entirely to modern decorative art, with a section of fine arts added. Thanks to this specialization, the achievements of

the various European countries, of the United States and of the various Italian States, in this direction, were susceptible of careful study within two days. That astonishing and intensely interesting development of our time, whose ultimate conceptions we cannot now surmise, *l'Art Moderne*, found fitting expression in the exposition buildings themselves in beautiful Valentino Park, on the banks of the River Po. The panorama was most impressive. On the left stretched an arc of lovely hills, including Superga, with the royal burial church of the house of Savoy; on the right, the crescent of the permanently snow-clad Alps.

The King and Queen and the entire Italian Court have shown the most kindly attitude toward the Exposition, which is partly due to the fact that both King Victor Emanuel III. and the Duke d' Aosta, his brother, are men of remarkable intelligence, desirous of learning and taking a personal, friendly interest in everything that pertains to the advancement of art and industry in Italy. Many European countries, including France, were more than friendly, although the French exhibit in its early stages was not what it should have been, which fact was attributed to dissensions among the members of the French committee.

The disciples of the new art never had a better opportunity to show their devotion to the cause, as the entire Exposition was devoted to their work. Walter Crane of England, Mackintosh of Scotland, Bing of France and Sacher of Holland were represented, as well as other exponents of the art from Russia, Hungary, Austria and Sweden. Austria was the only country that decided on a pavilion of its own, which was entirely constructed on the new art principles.

Probably no exhibition has been made abroad by the United States in which the pecuniary value of the exhibits amounted to less, excepting those of Tiffany & Co., Tiffany Glass Co., Graham Co., Rockwood, Taft and Belknap. The exhibits were, however, pleasing even to an American, as they were original designs growing out of the new movement in industrial, decorative and architectural art in the United States. Our greatest architects furnished drawings of our modern buildings, and our decorators exhibited completely appointed rooms showing the American methods of decoration. The results thus achieved, largely through the disinterested efforts of General L. Palma di Cesnola, director of the Metropolitan Museum of Art in New

York, organizer and president of the American Commission, will undoubtedly be far-reaching.

The Exposition will greatly benefit Italy, as each province made its own exhibit; and, instead of hackneyed reproductions of the Roman and the Renaissance periods, there were presented new creations and new studies. The interchange of ideas between the members of the various Exposition boards will also do much for that country.

Specialization, which must, it seems to me, be more and more the distinguishing characteristic of successful expositions, as it is indeed of contemporary life, has been carried out effectively in Turin. The decorative whole was the ideal aimed at. In the *Modern House* and its *Decorative Elements*, for example, were grouped oil or frescoed sketches of ceilings, friezes, etc.; the friezes and panels themselves, of stone, metal, plaster, etc.; doors, windows, chimney-pieces; vases, bricks, tiles; stained and decorative glass; pavements and mosaics in general; artistic hangings; laces, embroideries, linens, wall papers, leather work; basket work; arms and their accessories; warming apparatus; lighting apparatus; furniture; silver, jewelry, enamels; decorative plates, seals, plaquettes; posters, prints and the products of the bookbinder's craft. Here was not only art, but artistic completeness. In the same way, the *Modern Room* included, in its artistic whole, pavements, walls, ceilings, furniture and accessories. In its decorative whole, the *Modern House* and *Street* comprised plans of buildings and of their parts; plans of streets, squares, bridges and porches; and, for the exterior, decorative designs for railings, balustrades, posts, door-knobs, door-handles, fountains, sconces, lanterns, benches, house-fronts and summer-houses. Here was a triumph of detail, which might be called a definition of art itself.

At Düsseldorf, the home of the powerful *Kunstverein* of Rhineland and Westphalia, the National and Historical Exhibition of German Art has been both beautiful and instructive. When one recalls the vital initiative given to art study and art collection in the United States only twenty-six years ago by the Centennial Exposition in Philadelphia, one may understand what the *Kunstverein* has been able to do for German Art since its foundation in 1829. Since 1880, when there was a similar exhibition in Düsseldorf, the population of Rhineland and West-

phalia has grown from 5,700,000 to 9,000,000, and the city of Düsseldorf from 80,000 to 250,000 inhabitants. Every trade, art and industry on the Rhine banks has been highly organized. Under the auspices of the *Künstlerschaft*, Düsseldorf has again witnessed the assembling of a wonderfully varied and rich collection of art objects—oil paintings, aquarelles, pastels, plastiques, illustrations of architecture and photographic reproductions of historic minsters. Here also were seen for the first time a representative array of their gold and silver reliquaries, monstrances, crosses, images, shrines, statuettes, altar-pieces, altars, embroideries, goblets and books of hours. The priceless treasures of the cathedrals and cloisters in the Rhine Valley were here assembled and viewed for the first time. Not even the famous ring of the Holy Elizabeth of Wagner's *Tannhäuser* was forgotten. The whole was under the auspices of the Crown Prince of Prussia and of the German Empire. The popularity of this exposition was proven by the attendance of 1,000,000 visitors in a single week in July.

The practical results of such exhibitions and of the organization which makes them possible are thoroughly understood in Germany. At Frankfort on the Main this summer's exposition has been devoted to a splendid gathering of groups or collections of art antiques, chiefly mediæval. Private collectors all over the Empire were glad of an opportunity of helping the national movement by lending their treasures, objects of art often unique and priceless, and not to be found in any national or public museum: carved, inlaid and gilded furniture; figures in wood; bronzes; gold and gold-and-silver vessels, chalices, fonts, etc.; iron hammers, chests and helms; medals and plaques; ivory objects; paintings and enamels; carved rock-crystals, majolica, glass, stone and horn ware; textiles, medallions, manuscripts and books of hours. No one could form an idea of the riches of the private collections of Germany until this assemblage or exhibition of collections was made, by the generosity of their owners, in April at Frankfort. Nor is it to be forgotten that such an assembling of the treasures of private collections results frequently in their ultimate donation to some noble public purpose, or their absorption in some larger collection. When the **Municipal Art Society of Baltimore**, a city of historic and artistic distinction in the United States, recently held on a modest scale an ex-

position of this description, many of the treasures of private collectors were for the first time revealed to Baltimoreans. Most instructive and valuable was the exhibit of the original manuscript of "The Star Spangled Banner," the first proof of it from the printing press, the portrait, by Peale, of Francis Scott Key, its author, and of other historical souvenirs of this famous song. Here were lessons in history for all Americans, such as no books nor orations could furnish. The ladies of Baltimore went to the wealthy and modest collectors of the Monumental City and solicited the loan of their treasures. For the first time Baltimore held an exhibition without calling on the collection of Mr. W. T. Walters, now owned and admirably administered by his son, Mr. Henry Walters, and always so generously shown. The son is widely recognized as a worthy successor to his father, whose generous traditions he inherits. It was the elder Walters who discovered the French sculptor, Barye, whose portrait by Bonnat is a feature of the Walters gallery, as is Mr. Walters's own portrait by the same hand, and Bonnat's portrait of himself. When there was talk of the purchase for America of the Oriental art objects exhibited at the Centennial in 1876, Mr. Walters could truthfully say, "I have no competitor." There were few collectors, indeed, in this country, and almost no museums or artistic homes in which to house such collections appropriately.

This year's exhibition at Karlsruhe has been a Jubilee Art Exposition in honor of the fiftieth anniversary of the accession of the Grand Duke. What the Düsseldorf Fair did for Rhineland and Westphalia, Karlsruhe has done for Baden. There has been a most interesting and instructive showing of the fine and industrial arts, especially of *l'Art Moderne*. Here have been assembled the works of the men who are doing the new art work in South Germany.

At Krefeld, in the Kaiser Wilhelm Museum, a *Farbenschau*, or Color Scheme, the first of its kind in Germany, has been exhibited under the direction of Dr. Dencken, who has supervised many exhibitions of the useful arts. Primarily intended to develop and train the color sense, the Krefeld Fair afforded an opportunity for the assemblage of a collection of objects in gorgeously beautiful colors. There were eighty tables upon which were arranged the silks, velvets, stuffs, precious stones and minerals of other descriptions, marbles, shells, butterflies, birds,

and even color sketches by artists—each sequence scientifically designed, and the whole contributing powerfully, as will readily be seen, to the material and artistic welfare of a community in which the dyeing of silks, velvets and stuffs forms an important branch of trade.

At the Exposition of the Primitives, opened in Bruges in July and still in progress, the works of the early Flemish masters, gathered from the chapels, churches and museums of Antwerp, Rouen, Bruges, Brussels and from as far as Spain and Scotland, have been grouped for the first time, to the delight of all art lovers, and decidedly to the advantage of painters and art collectors as well as the public at large.

In addition to the fairs at Turin, Düsseldorf, Frankfort, Karlsruhe, Bruges and Krefeld, 1902 has seen in Paris the usual exposition by the Beaux Arts Society in the Grand Palace of the Fine Arts in the avenue d'Antin, and an exposition at Wolverhampton, in England, of glass and pottery distinctly educational in effect.

Few persons realize that the first exposition held was that of Prague, 1791. At its centennial in 1891 at Prague, the until then inaccessible treasures of gold, silver, crystals and vestments of its nobles were gathered, for the only time, in the Bohemian capital. Next in historic importance was the great exposition at London in the Crystal Palace in 1851, the buildings of which to this day stand a monument to the wisdom and far-seeing prudence of Prince Albert. That fair has had much to do with art conditions in England, which, while excelling in painting and pottery, is yet behindhand in gold and silver work. A direct result of the Crystal Palace is the famous South Kensington Museum. English potters had no superiors at the 1889 Paris Exposition. But Director Sandier's management of the porcelain works stimulated French potters so that in 1900 they again led. Following close upon the London World's Fair, that at New York in 1853 was the first on this side of the Atlantic. The New York Crystal Palace was patterned closely after the former in style, and though much smaller, was no less beautiful, perhaps even more so, from its more compact and symmetrical outlines. It was the first illustration in this country of the architectural possibilities of iron and glass; and it gave to multitudes, at a time when European travel was limited to a few, the opportunity of seeing

a rich and worthy representation of the art and industries of the Old World. Among American displays, too, it was the beginning of a new epoch.

In the United States, beginning with the Centennial Exposition in 1876, expositions have been held in Philadelphia, Denver, Chicago, Atlanta, Nashville, Omaha, Buffalo and Charleston. Ours is and must be more and more the country which has the most use for expositions. There is no other, in the world, of such widely separated communities, of such diverse resources. Tastes, manufactures, wants and objects of interest differ with climate and elevation; so that there is continually room somewhere in the United States for some new exposition which shall especially make known the products and the people of the region in which it is held, and yet shall appeal eloquently to the whole country. Why should there not be held, for example, in Santa Fé an Exposition of Aboriginal Art, in which the pottery and blankets, weapons, embroideries and picture-writings of the Pueblos, the Navajos, the Apaches and the Sioux would be comprehensively illustrated, with the finest bucks and squaws of each band and tribe in attendance, in all the glory of their savage finery? Would not the ethnologists of the world come eagerly to our shores to see such a sight, to improve perhaps the last opportunity of studying at first hand the fast-vanishing characteristics of one of the most unfortunate and interesting races of history? Simultaneously there might be held in the East, as a complement and foil to this peculiarly Western show, another exposition of the Art, Literature, Furniture and Historical Relics in general of the American Colonies. Nothing more interesting to collectors and students of history, and indeed to every American, could be conceived of in this era of Americana. Then there might be a third—to be held in the South—illustrating the life and order of the Ante-Bellum Epoch, the history and progress of the Negro race in the United States, the delightfully patriarchal plantation life, with its vast cotton fields and its negro quarters. What better answer could there be to "Uncle Tom's Cabin"—a book which so many good people believe to be a libel, and which lives on in spite of them, written in sincerity, hence its hold,—than such an exposition, to which the whole South, the Old and the New, should contribute? These would be, however, only passing illustrations of the usefulness of national expositions in this

country. The lessons which their managers might draw with profit from the conduct of the six expositions now in progress abroad, may also be read between the lines of the history of most of the expositions held in the United States.

The indictment lies that such enterprises in our country have been largely planned and managed for the pecuniary benefit of their promoters; that the expenses of their administration have been continually evaded; that business men who risked their money, their goods and their time in an enterprise which they had a right to believe national, have in the end been forced to the conclusion that they were drawn into a private speculation from which real estate dealers, railroad companies, hotels and local tradesmen derived huge profits, profits which should have gone into a general fund to pay all just debts and charges before any individual benefited by a single dollar. The time must come when the public and the exhibitors at American expositions will cease to suffer from the greed of private speculators, the brutality of inefficient management and the misdirection of the Man Who Does Not Know.

On the last day of the last session of Congress, bills were passed appropriating \$500,000 for the unpaid expenses of the Buffalo Exposition and \$160,000 for those of the Charleston Fair. Had those two enterprises been managed on the lines of the current exposition in any one of the six European cities I have named, such an appeal to the National Legislature would have been unnecessary. Had they been managed as all such affairs are managed abroad, their expenses would have been paid out of moneys which should have gone into the general fund instead of to private beneficiaries. Why should the contractors at Buffalo who built the splendid and beautiful structures which justified the name of "The Dream City" have gone unpaid, when the railroads and hotel-keepers made profits? A study of the statistics of the Philadelphia Exposition, the Chicago Fair, and of the expositions at Nashville, Omaha, Atlanta and Charleston supports the argument. There may in time be one exposition, or several expositions, each year somewhere in North America. But the plan and scope of them all must be materially different from those of their predecessors, it seems to me, if they are to confer upon the people at large and the business men specially interested the benefits they have a right to expect.

The Exposition of 1876 resulted in a collapse in Philadelphia real estate due to over-speculation in the vicinity of the Fair. This over-speculation in land led to over-speculation in other directions, and a long period of depression ensued. Nor did the patriotic subscribers to the stock of the Exposition—which from its very nature seemed to them surrounded by national guarantees—ever receive a dollar in return.

Yet in every large city of the United States the quarter of a century just passed witnessed the building and endowment of art museums and the creation of art collections worthy of splendid homes, and to this art movement of national proportions the Philadelphia Exposition contributed largely. Another most useful outcome was the Memorial Hall, and its sequel, the Philadelphia Commercial Museum, as yet only in its infancy. One of the most delightful features of the Philadelphia Fair was the attendance of that genial monarch, Dom Pedro, who was quite as interesting at the Centennial as the Shahs of Persia have been at the Paris expositions. He came to learn and to buy, and he bought \$2,000,000 worth of railroad supplies for Brazil, to establish Petropolis, the yellow-fever-proof city upon a mountain, 35 miles from Rio Janeiro, the most ideal suburban town near any large city in a warm climate.

Financially the Columbian Exposition had a history similar to that of Philadelphia.

Yet it could never be said that the management of the Chicago Fair did not make an effort to secure the very ablest director in the country. It is said that to a gentleman who is now at the head of one of the best managed American corporations, an offer was made of a salary one and a half times as great as that of the President of the United States. His services would have been cheap at twice that sum.

It is not difficult to look back and point out reasons for the insufficiency of cash receipts. Conspicuous among them is the Sunday-closing issue. The great Paris Expositions averaged an attendance of 500,000 every Sunday. In a speech in the United States Senate on July 11, 1892, on the proposition to open the Columbian Exposition on Sunday, Senator Hawley declared:

“Up to this time there has never been a State exhibition, a State fair, a county fair, or a city fair or a circus, or a show of any description, opened on Sunday. There has never been a secular convention, social, po-

litical, scientific, literary, or commercial that has not adjourned over Sunday."

Americans in general do not seem to want Sunday opening. But it nevertheless remains a fact that the religious or appropriate Sunday features of expositions have never been properly exploited.

At Chicago, at Buffalo, and indeed at the intervening fairs, the landscapes, water-courses and works of art could have been viewed by the public on Sunday without violating proprieties. The Congress of Religions at Chicago might have been held in the Exposition Grounds, and on Sundays just as well as on week days, and so have furnished to many thousands of religious people a legitimate reason for passing the gates on Sunday. The stadium at the Pan-American would seat 15,000 people comfortably. The morbid feeling inspired by the shooting of President McKinley in the Exposition would have been largely dissipated, had McKinley Memorial Services been held there on a Sunday, the Exposition being open without charge. The deficit of the Buffalo Exposition might have been largely reduced, if not overcome, had the great preachers of the country been called upon to hold services in the Fair Grounds to which the usual admission fee, or one-half the usual fee, could have been charged. Much good would have been done, and the strongest element in the country would have sustained the Fair.

The Chicago Fair also exerted a powerful influence as an educator of the people, a means of introducing new ideals and standards of architecture and art into their homes. Before the Columbian Exposition had closed its doors, every piece of Sèvres porcelain and royal Copenhagen exhibited there had been sold, and had gone on its way into a new home and a new environment, educating and elevating the community.

American expositions have been distinctly beneficial to the cities in which they were held and to the country at large. A great boom in mines followed the Denver Mining Exposition of 1882. While the Chicago Fair illustrated the first and the Buffalo Fair the latest developments in electric lighting, the intermediate stages were beautifully shown at Omaha. At the Atlanta Exposition there was a handsome exhibition of the arts and industries of the Southern States. Booker Washington made his first great speech in Atlanta. At Nashville, where the develop-

ment of local industries and of negro handiwork, manufactures and buildings was well shown, incalculable good was done to Southern consumers and Northern manufacturers as well, by the introduction of the more modern goods of the latter, such as packing-house products, to that virgin market.

An exposition is an ordered collection of exhibits, and without exhibitors there could not be an exposition. Paid officials should always be appointed, to protect, advance and bring out the greatest features and values of exhibits, if expositions are to be a success. But if the exhibits are neglected for social tufts or the hunt for decorations, they are much less so.

If legitimate manufacturers could be engaged not to make a salesroom of a fair, but an exposition of fine wares, millions of money would often be spent by the visitors, greatly to the encouragement of exhibitors, who have been known to spend a fortune at a single exposition. Few persons realize the cost to such exhibitors as Edison, McCormick, Krupp, Tiffany and other grand prize medallists.

Many expositions are not successful owing to poor representation, or to the neglect and absence of employees or agents, who, when the vigilant eye of the employer is not upon them, fail to appear until noon. The exhibitor who sends the most adaptive, courteous and active of his staff, almost invariably meets with success.

As a benefit to exhibitors, Nijni Novgorod may be taken as a contrast and an example. At the great fair held there annually for over a century, a French prime minister was amazed to learn that the sales within six weeks' time amounted to 1,000,000,000 francs; and all Central Asia has there had an annual exchange with the whole territory of Central Europe.

Abroad, the expenses of a fair are provided for before the doors are opened. The personnel of the management comes from the staffs of various government departments, consisting of trained and skilled men. Private individuals are not permitted to form companies, by which they can contrive to reap profits, while the creditors whistle for their money, should the enterprise prove unsuccessful. The failure on the part of the management of a fair to meet authorized obligations incurred on its credit or to promote its legitimate purposes, would be considered there as disgraceful as the failure of a private citizen or firm in business—a

scandal of which even the relations of the bankrupt feel the shame. The exposition management is, therefore, of necessity composed entirely of men of good social and financial standing, who either devote their entire time to the public welfare without recompense, or who are appointed after a careful selection from the various guilds of the professions making up the exposition committees. The member of the committee representing the leather workers or the furniture or piano manufacturers is always a man of eminence in his craft, a man of undoubted integrity, and he has sufficient tact to work jointly with the many exhibitors in his own line without producing discord among them. He generally places his own exhibit, if he has one, *hors concours*. By doing this his recognition is quite as great as that of the exhibitor who receives the greatest prize. The exposition company almost invariably manages to clear expenses and not to leave a great debt or deficiency at the close as a burden upon patriotic citizens who had every hope of receiving back their loan from the exposition. In many of the foreign expositions, the concessions are sold very reasonably, frequently for no more than the price of the building in which the exhibit is placed. The result is that better accommodations at reasonable rates do much to attract visitors to the exposition, who provide an income from gate receipts and benefit the exhibitor by their presence and encouragement. And, as a souvenir, every such enterprise leaves to the city in which it has been held some lasting and beautiful monument, such as the Trocadero, the Alexander Bridge, the Great Art Palace and the Small Art Palace in Paris. Each of these recalls to the French people the World's Fair which gave it birth. Yet no American should see the Eiffel Tower without recalling that it was the American elevator which made it practicable, as it was the American electric lights and the American pumps which contributed so greatly to the general success of the Paris Fair of 1889. "You can't exhibit your elevators," said the always far-sighted Frenchman; "it is honor enough for you to have them there!" And so it was.

Buffalo will recall the Pan-American Exposition in the classical marble building of the State of New York, now the permanent home of the Buffalo Historical Society, and likewise its even more stately companion, the Albright Art Gallery, which, if it had been completed in time for the Exposition, might well

have drawn a million additional visitors. The public patronize the Fine Art galleries; and the good accomplished by their presence at such expositions is perhaps more lasting than the evil done by the "Midways," as they have been conducted on most of such occasions recently,—shall we call them midways between propriety and impropriety? These should and can be so regulated as to amuse and yet not to corrupt.

The whole tendency of our time is, as I have said, towards specialization. It is more and more necessary for that reason that there should be an increasing number of expositions, so that the world may learn of what is being accomplished and has been accomplished in each line of special effort, art, industry, manufacture or science. Expositions have come, therefore, to be a necessary factor in the development of science and art, whose great men and companies perfect with increasing rapidity in the laboratory and the studio that which they demonstrate in the exposition hall. There should be a World's Fair in 1908 on Manhattan Island in honor of the tercentenary of Henry Hudson's arrival in the "Half-Moon," as has been suggested by that able Dutch-American, Jan Theodore van Gestel. By that time the Hudson and the East River will have been tunnelled; the achievements of the Steel Trust and of the great railroad corporations will have revolutionized rapid transit in, under and through the city; the Palisades under which Hudson sailed will have been safeguarded and parked—largely through the generosity of the private citizen in whose honor Morgan Boulevard will have been named; and the imperial city which has criticised so many expositions and has learned something from them all, will be in a position to accommodate a million visitors a day and to show the world what an exposition should be.

By that time the new wings will be added to the Metropolitan Museum of Art, and to the American Museum of Natural History.

The Botanic and the Zoological gardens will by that time have reached a further growth, and the buildings and grounds will have lost their marks of newness, and will thus compare better with similar institutions of the Old World.

Where now is the chaotic ruined region of Reservoir Square will then be our great public library, a building that for its out-

ward stateliness and the combination of literary treasures in its contents, will be a worthy evidence of the intelligence and desire to learn of the residents of the Empire City.

This great library and these great museums, parallel in position, in activity, and in richness, each in its special sphere, will themselves furnish a greater display to the visitor than any exposition yet held upon the continent.

The water-front elevated structures and the new station at the Bronx suggested by Mayor Low, if built, will do much to aid the installation of exhibits and to carry passengers to an exposition; so that 1,000,000 strangers could pass as quietly in and out of New York as a quarter of a million do to-day.

Just now, and for some time to come, the good wishes of the world are and will be concentrated on St. Louis. We all expect great things of the Louisiana Purchase Exposition. No exposition ship has ever sailed under clearer skies. There have never been more ample financial provisions, nor a president better equipped than David R. Francis in strength, ambition, executive ability and integrity. With him is associated a local board of high character. Too much money to spend seems to be the chief peril in the path of the St. Louis Fair. And the integers of 1903 add up thirteen—although the change of date to 1904 puts it out of the power of the superstitious to do harm.

Surely some of the great St. Louis fund should be used for the construction of a permanent art or industrial structure, of which the country might always be proud—just as the Field Columbian Museum would probably never have existed had it not been for the Chicago Fair.

There will be other expositions, before and after those two, whose distinction must be pronounced. But they will not always be managed on American precedents. The methods of specialization and organization which are prevailing everywhere in American business life will be introduced also into exposition management. In every other than a financial sense, every exposition held in the United States has been successful. No one of them has failed to benefit directly and indirectly every part of our great country—a result far better than if they had succeeded as money-making enterprises but failed in the higher ideals and utilities.

GEORGE FREDERICK KUNZ.