

# The Ivory City-St. Louis.

A Study of The Great Exteriors of The World's Fair.

Superb Vistas and Grand Effects. Two Square Miles of Colossal Buildings.

It was a happy thought that named the St. Louis Exposition. The Ivory City. The tide is allegorical as well as descriptive. Once past the gates—the ivory gates—and you are in the realm of dream, says a writer in the New York Herald.

In fact, one may hardly venture to bely the spectacle in words without becoming dithyrambic. Its cloud support towers and gorgeous palaces, its colonnades and avenues, its plazas and pavilions, its lakes and fountains, its ever recurring vistas of beauty are of a vastness and grandiosity that defy temperance of language in the recital.

No bird's-eye view can convey a proper notion of the effect the picture works upon the sense when first it comes upon the vision. The initial thrill the seer feels that here is realized at last the vision of the wandering fancy as often weaves in sleep.

It is, first of all, the amplitude of the fair, in its separate parts as well as in its whole aspect, that makes this so. In taking a plot of land two square miles in extent for exposition purposes there was danger of unwieldiness and incoherence. Happily, this has been avoided by a scheme of connection and transition which renders the entire system compact, in spite of the primary note of largeness in everything.

There are no stretches of empty space between points of interest or importance, very few spots that could be justly called bare, and the achievement of this may be appreciated when it is considered that the territory is no less than 1,240 acres, more than the combined area of the Chicago, Buffalo and Philadelphia fairs.

By that same token one can do little less than marvel at the harmony that prevails throughout, the manner in which the mosaic has been pieced together so that it might be comprehended as a unit and yet lose nothing of its

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*Wm. Carter*

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CURE SICK HEADACHE.



Mrs. Elizabeth H. Thompson, of Lillydale, N.Y., Grand Worthy Vice Templar, and Member of W.C.T.U., tells how she recovered by the use of Lydia E. Pinkham's Vegetable Compound.

DEAR MRS. PINKHAM:—I am one of the many of your grateful friends who have been cured through the use of Lydia E. Pinkham's Vegetable Compound, and who can to-day thank you for the fine health I enjoy. When I was thirty-five years old, I suffered severe backache and frequent bearing-down pains; in fact, I had womb trouble. I was very anxious to get well, and reading of the cures your Compound had made, I decided to try it. I took only six bottles, but it built me up and cured me entirely of my troubles. "My family and relatives were naturally as gratified as I was. My niece had heart trouble and nervous prostration, and was considered incurable. She took your Vegetable Compound and it cured her in a short time, and she became well and strong, and her home to her great joy and her husband's delight was blessed with a baby. I know of a number of others who have been cured of different kinds of female trouble, and am satisfied that your Compound is the best medicine for sick women."—MRS. ELIZABETH H. THOMPSON, Box 105, Lillydale, N.Y.—\$3.000 worth of original of above letter proving genuineness cannot be avoided.

variety and beauty. This was easily accomplished with the aid of nature.

Heretofore great expositions have been laid upon flat surfaces, which required viewpoint from a tower to gain the full picture. At St. Louis it has been painted upon a rolling landscape, interspersed with primeval trees and skirted to the southward and eastward by a ridge which attains a height of seventy feet at one point.

From this central summit the various exhibit palaces spread out like a fan, the avenues between the structures corresponding to the Hall of Festivals, the crowning jewel in an architectural coronet never before equalled in pomp and beauty and beauty.

Your full thrill does not come, however, until you stand on the opposite plaza beyond the great lagoon, say, in front of the Louisiana Purchase Monument, and look before you. Festival Hall, as a thing of course the most festive piece of architecture, commands a natural amphitheatre, and flanking it on either side is the imposing Terrace of States.

Reaching out six hundred feet in each direction and terminating in two ornate pavilions, this superb colonnade is adorned with colossal seated statues representing the twelve States and two Territories that freedom has developed out of the Louisiana Purchase during the century. The hill is itself fifty-two feet high, while Festival Hall is two hundred, its dome being higher than its main structure.

Gazing upon the scene from the

point indicated, one almost ignores the architectural nobility of the buildings to lose himself in admiration for the ensemble produced by the cascade gardens and the fountains which slope downward from the dominating edifice on all sides.

Three series of cascades, each bordered by fanciful sculptural groups and suggesting through on a far grander scale, the cascades at St. Cloud, near Paris, plunge from the main facade of Festival Hall eighty feet down the steep slope and empty ninety thousand gallons of water every minute into the Grand Basin.

Statistics could never indicate the majesty of the spectacle. Grand in the sunlight, it is sublime, sometimes weird, after nightfall. In the domain of electricity seemingly nothing has escaped the acromancy of the master illuminator. Bathing the whole picture in the zones of varicolored light was easy. Jewelling the outlines of Festival Hall and the colonnade with thousands of light bulbs appealed little to his fancy.

Something new was demanded, and at last reward followed constant effort. The moving waters of the cascades and the flowers in the cascade gardens suggested the new thought. Rays thrown through water were rejected. It was an old trick. How to make the water itself resemble liquid fire was the inspiration of an instant. How to cause flowers to become precious stones at night brought the inventor to his best energy.

Experiments with mercury vapor had proved that water might become to the eye a mass of opal-

## Her Blood Turned to Water

AND SHE BECAME A PREY TO PERNICIOUS ANAEMIA—CURED BY THE GREAT BLOOD MAKER  
**FERROZONE**

About a year ago, writes Mrs. S. G. Stanhope of Rethersy, my daughter complained of feeling tired. She was very pale and listless, and kept losing strength till too weak to attend school. The doctors prescribed different bottles of medicine but Elsie kept getting worse instead of better. She had Anaemia and we were afraid for a while that she might never rally. We read of a similar case, that of Miss Descent of Sirling, Ont. being cured by Ferrozone, and this induced us to get it for Elsie. It took three boxes of Ferrozone to make any decided improvement; but when six boxes were used my daughter was beginning to be her old self again. It didn't take much longer to make a complete cure, and I am convinced that there is no better blood-maker than Ferrozone. It has made a new girl of Elsie. She has gained ten pounds in weight and looks the picture of perfect health. She is stronger and enjoys the best of spirits. The credit of her recovery is entirely due to Ferrozone.

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escent wine. The new illumination was born. A zone of any solid color suffusing the gardens and cascades has no effect on the falling water, which retains its opal fire, undimmed by the prevailing hues vying across the buildings and gardens. Roses, geraniums, violets, all reveal themselves under effect concealed in their beds as self-luminous jewels. Persons sauntering along the terrace of States, on the crest of the hill, may be bathed in royal purple, lower, by the descending belustrades, in vivid crimson, while those leaning over the ramparts of the grand pool are mellowed in orange.

Amid these striking surroundings the fancy of the sculptor has been permitted the widest latitude. Here allegory reaches its boldest flights. Beginning with Festival Hall, the sculptor portrays the liveliest symbols of pleasure and pure abandon. At the Grand entrance stands Philip Martiny's heroic group, The Triumph of Music and Art.

Music, by August Lukeman, and Dance, by Michael Tonetti flank the same entrance. Before the entrance to the hall Macneil's grand fountain. The Triumph of Liberty, dominates from a serene height the figures of the darker ages of fable and from this heroic group issue the waters of the main cascade.

On pedestals alongside the successive basins over which the water plunges are figures of sea gods, sea horses, fawns, nymphs and a great retinue of marine and sylvan figures, interspersed with groups symbolical of the growth and progress of liberty and civilization.

The east and west cascades, smaller series of waterfalls, separated from the main cascades by the embroidery gardens, show exquisite examples of the work of Isadore Konti, a sculptor who delights in typifying the simpler pleasures of life. The designation of the east cascade as The Fountain of the Pacific, and of the west as The Fountain of the Atlantic, offered rich basis for fanciful treatment.

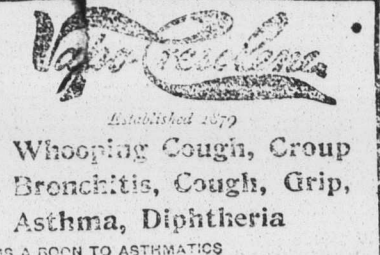
Dominating the east cascade, therefore, is the Spirit of the Pacific, a group showing the airy figure of a girl floating in space and attended by an albatross, the winged genius of that calm waste. Sportive cupids surround the base of the pedestal. Then on the series of pedestals beside each water leap, Konti shows draped figures of maidens, cupids riding dolphins and fine companion groups of Commerce and Navigation.

So, too, the gigantic peri-style swinging around the crest of the hill is ornate with statuary. Apart from the figured emblems of the commonwealths represented, groups crown the summit of the terminals. One of these represents Strength, a herculean male figure bending the lowered head of a bull at the foot of an exquisite female figure holding in her arms the plenty of the fields.

History takes the place of allegory along the approaches to the cascade gardens by way of successive flights of broad pink stairways leading from the east and west courts to the summit of the terminals on the Terrace of States. Here honor is done to the explorers of the Louisiana domain, to the conquerors of its wilderness and to the statesmen through whose wisdom and diplomacy the title of the land was made clear to their descendants.

Here are portrait statues of Narvaez, Anthony Wayne, James Monroe, Renault, Marquette, Laclede, Robert Livingston, James Madison and Andrew Jackson; of

(Continued on page three)



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