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Article Summary: Despite the magnificence of Chicago's Columbian Exposition of 1893, it failed to capture all aspects of American life. The West had been slighted, its people felt, so representatives from the larger cities in the trans-Mississippi region decided to right this. This article provides a brief history, politics and effects of the 1898 Trans-Mississippi and International Exposition held in Omaha.

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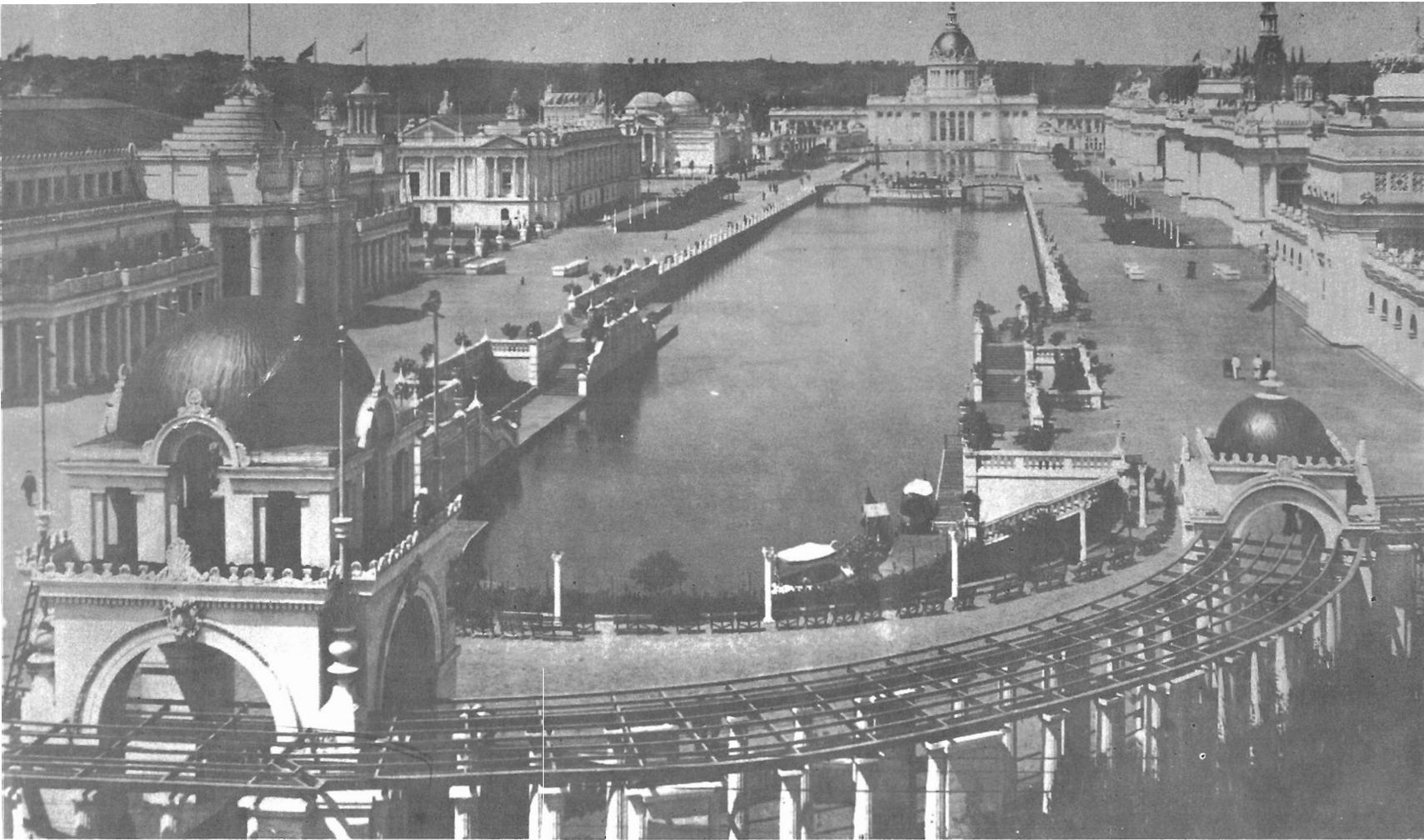
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Photographs / Images: The main court with Venetian lagoon; map of Trans-Mississippi Exposition Grounds; Statues representing style attacked by Lieutenant Maurer and Ensign McCormick of the Salvation Army; midway of the Exposition

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The main court, with its Venetian lagoon, provided exposition visitors with a sense of ornate splendor seldom witnessed in the Midwest. The building construction was almost entirely of plaster and wood, a remarkable achievement.

TRIUMPH OF THE WEST: THE TRANS-MISSISSIPPI EXPOSITION

By KENNETH G. ALFERS

Expositions have become so much a part of life in the United States that they have lost some of the significance and excitement once associated with them. In recent years, from New York to Seattle, from Montreal to San Antonio, they have risen and passed into oblivion with not infrequent complaints of poor attendance and poor show. Such was not always the case. The latter half of the nineteenth century witnessed the golden age of the exposition, often expansively termed a "world's fair." Expositions at London (1851), Philadelphia (1876), Paris (1889), Chicago (1893), Omaha (1898), and elsewhere were all regarded with awe in that less sophisticated age and were considered to be notable achievements.

The idea for the fair or exposition originated long before the nineteenth century, however. The basis for an exposition is found to an extent in man's desire to display and to share with others something he believes to be special or unique; and there is always present the desire to enhance the fortunes of a city, a region, or a country. When a number of exhibits from different countries are displayed in one city, the event is termed a world's fair or international exposition. What can be gained or achieved by fairs, and what is their primary excuse for existence? George R. Leighton answered this question in his 1960 *Harper's* article by saying simply that "a world's fair is its own excuse. It is a brief and transitory paradise, born to delight mankind and die."¹

Other critics have assigned more lofty aims to fairs. To these observers expositions are enterprises undertaken for definite reasons and specific aims, and "their results can only be told in terms of further human thought and activity."² Indeed, it is in imparting knowledge and stimulating the imagination that the real value of an exposition is found. Expositions appeal to a variety of inner senses. Some arouse a sense of beauty, or power, or even question the possibilities within man himself. The dignity of man or the majesty of national grandeur is manifested as never before.³

There is a sense of mysticism about an exposition. Within the confines of the exposition grounds, changes take place. For a brief moment, man escapes the commonplace. Though it is difficult to generalize about the reactions and changes an exposition brings forth, Leighton also said:

A world's fair is an art form, a combination of beauty and bombast, and is the expression of a complex idea involving trade, the arts, national, local, and individual prestige, uplift, and the universal hankering for a holiday. There is a mystic involved with world's fairs that defies analysis; it recalls Isidor Rabi's comment on modern physics: 'We work with known laws in the midst of data unknown and unknowable.'⁴

Despite the magnificence of its scope and the extravagance of its style, Chicago's Columbian Exposition of 1893 was unable to capture fully all aspects of American life. The West had been slighted, its people felt, since the exposition emphasized industrial growth then concentrated in the East. Perceiving this and sensing the possibilities for displaying the commercial and material interests of the slighted area, official representatives were sent from the larger cities in the trans-Mississippi region to St. Louis in 1894 to form the Trans-Mississippi Commercial Congress. The first step leading to the Trans-Mississippi Exposition had but one result—the calling of another meeting to be held the following year at Omaha.⁵

The Omaha meeting convened November 25, 1895, and fittingly the congress reached its climax when William Jennings Bryan addressed the delegates. Symbolizing all the latent hopes and aspirations fermenting in the agrarian mind, the Great Commoner proposed that, since an exposition of all the products, industries, and capabilities would be of great value to the trans-Mississippi region, "the United States Congress be requested to take such steps as may be necessary to hold a

Trans-Mississippi Exposition at Omaha . . . in the year 1898.”⁶ The resolution, which developed from the meeting’s deliberations, outlined the common belief that the East was unaware of the vastness and resources of the West. The Bryan proposal, embodying the visions of the West, was enthusiastically supported by every delegate.

According to the resolution adopted, Omaha would be the host city for a region sustaining 16,500,000 people and containing an aggregate wealth estimated to be in excess of twenty billion dollars. It was an opportunity for Omaha to advance its promoters’ claims that it was the gateway to the wonders of the West. The citizens of Omaha quickly undertook the preliminary organization of an exposition corporation. Early in December, 1895, an *ad hoc* committee established an association to promote and finance the exposition. On January 25, 1896, articles of incorporation of the Trans-Mississippi and International Exposition Association were filed with the secretary of state of Nebraska.

Elected soon afterward was the board of directors, the officers of which were: Gurdon W. Wattles, president; Herman Kountze, treasurer; and John A. Wakefield, secretary. “It may be said that you cannot succeed with a world’s fair unless, in one shape or another, you have these capacities available: a salesman, a planner who can alter details in stride, and a boss who can bull it through.”⁸ Wattles was all three: a front-man, an improviser, and a manager. With his secretary and his treasurer he remained in office throughout the duration of the exposition.

Gurdon W. Wattles, a comparative newcomer to Omaha, moved there from Carroll County, Iowa, in 1892. Upon his arrival in Omaha, Wattles remarked that he “sought every available means to make acquaintances and friends and to serve the people of my new home.”⁹ He joined the Commercial Club, the Omaha Club, and other public organizations. As the first vice-president of the Union National Bank of Omaha, he occupied a position in which he could make important contacts. Thus, the energetic Wattles, only forty years old, was entrusted in 1896 with the responsibility of directing the exposition. He soon realized that difficulties lay ahead. “It quickly became evident,” he recalled afterward, “that we had undertaken a

Herculean task at a time when it seemed absolutely impossible to secure the money for its completion.”¹⁰ The effects of the Panic of 1893 had lingered into 1896, and the promoters of the Trans-Mississippi Exposition recognized an opportunity to pump new life into the western economy, as well as to provide the traditional cultural and entertainment aspects of a fair.

A major source of funds for any exposition in the United States is Congress. On May 3, 1896, Senator William V. Allen of Nebraska introduced a bill “to authorize and encourage the holding of a Trans-Mississippi and International Exposition at the city of Omaha in the State of Nebraska, in the year 1898, and making an appropriation therefor.”¹¹ When the Omaha Exposition Bill passed the Senate, it called for an appropriation of \$200,000 — \$50,000 for a federal exhibit and \$150,000 for a building and incidental expenses.¹²

A bill which has been introduced in the House earlier was now dropped in favor of the Senate bill. However, an unexpected objection threatened the chances of its passage before Congress adjourned. Omar Kem, representing the Sixth Congressional District of Nebraska, objected to consideration of the exposition bill.¹³ Kem had been angered by Speaker Thomas B. Reed’s failure to recognize him for the introduction of a bill concerning the disposal of a western Nebraska U.S. Army installation, the Fort Sidney Military Reservation, which had been abandoned by the government. In retaliation he determined to block other measures in the House. Kem’s action drew contempt from many other Nebraskans. He was reported to have been hanged in effigy at Benson¹⁴ and to have been the recipient of scorching letters from reputable western Nebraskans in disapproval of his action.¹⁵ Despite Kem’s obstructive tactics Congress passed the bill on June 10, 1896.¹⁶

Subscriptions to exposition stock became the greatest reservoir of funds for the exposition management. By the end of 1896, \$400,000 had been subscribed.¹⁷ Douglas County, Nebraska, which included Omaha, raised \$100,000 through the sale of bonds and used the money to support the building fund as well as to defray expenses of the exposition grounds.¹⁸

The debate concerning a suggested appropriation in the Nebraska Legislature at Lincoln indicated that out-state Nebraskans objected to the exposition on the grounds that Omaha

would reap all the benefits. On January 13, 1897, a bill which called for an appropriation of \$350,000 to aid in holding the Trans-Mississippi Exposition was introduced. The appropriation was soon reduced to \$100,000, but Representative Charles Wooster of Merrick County had further objections. Maintaining that the exposition was purely a local affair, he accused the Omaha bankers of scheming to make money. He also contended that the directors, all Omaha men, had refused to adopt a resolution favoring Nebraska laborers in constructing facilities at the fair. The exposition, Wooster insisted, would damage the economy, would be a bad advertisement for the state, and would waste state funds. He believed that economic conditions prevailing in the state would not allow for any appropriation for the exposition. He cited high taxes, depreciating property values, and an empty state treasury to support his case. Categorizing the appropriation bill as a "monstrous robbery of the people," he voted against passage.¹⁹

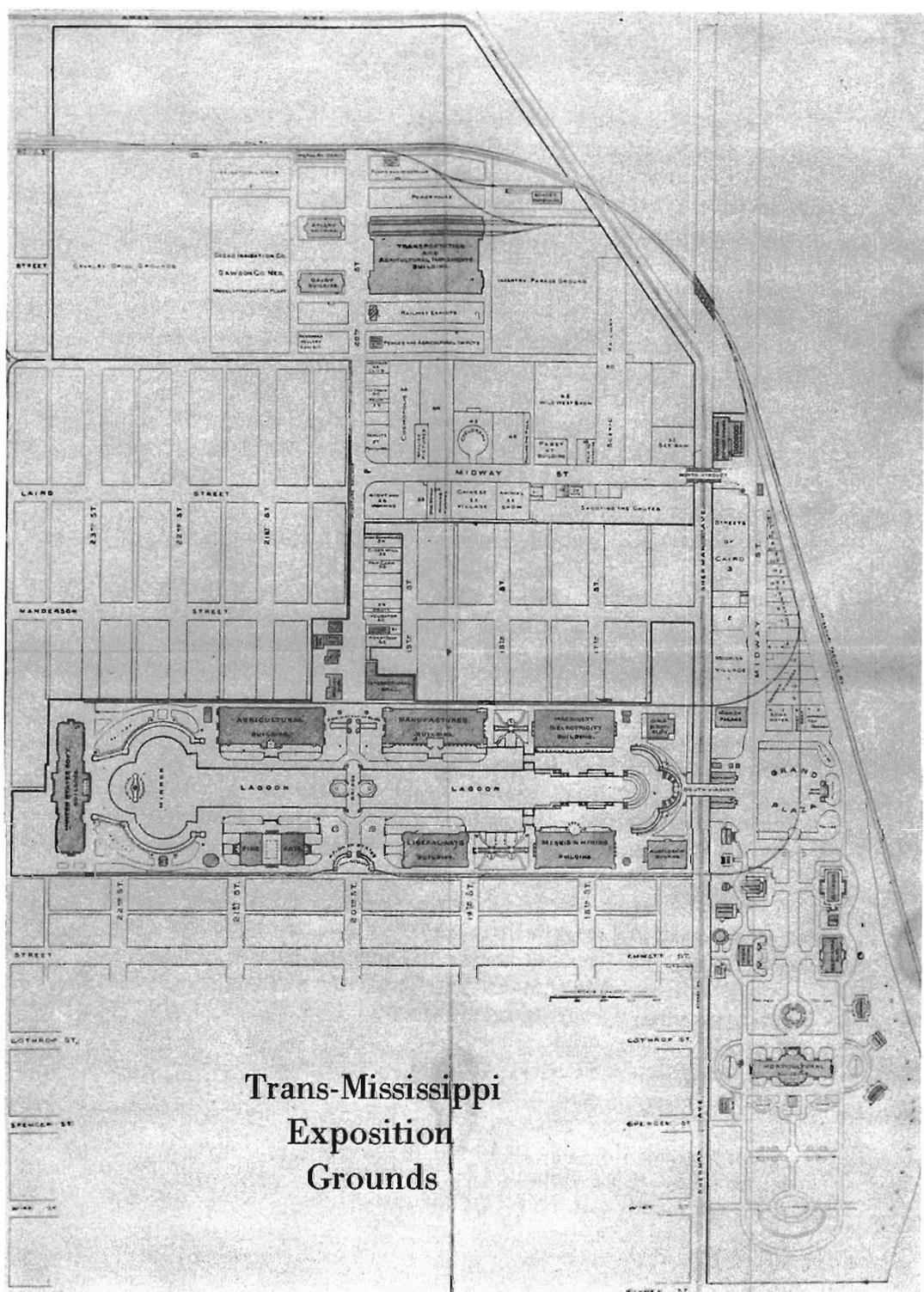
Despite Wooster's opposition, the Nebraska Legislature did pass the bill calling for a \$100,000 appropriation. Other states and territories in the trans-Mississippi region raised over \$400,000 which was used for state buildings and exhibits. The board of directors was enlarged and an executive committee of seven members formed in December, 1896, to bolster President Wattles' staff. Each member of the executive committee was the head of a department. The committee was composed of Zachary T. Lindsey (ways and means), Freeman P. Kirkendall (buildings and grounds), William A. Babcock (transportation), Edward E. Bruce (exhibits), Abraham L. Reed (concessions), Gilbert M. Hitchcock (promotion), and Edward Rosewater (publicity).²⁰ Alvin Saunders was added as vice-president.

The women of Omaha joined in the organizational process. The executive committee approved a plan for a board of twenty-seven women to take charge of all phases of the fair dealing with philosophical and scientific subjects. Besides its work with educational exhibits, the board was called upon to form a bureau of entertainment. It was also to have control over social functions designed to entertain distinguished guests and to "assist in making the visit of prominent people in Omaha a memorable event."²¹ Promotional trips, illustrated pamphlets, newsletters, commemorative stamps, and medals were used to inform people of the purpose and scope of the exposition.

The withdrawal of Editor Gilbert Hitchcock of the *World-Herald* from the executive committee and the consolidation of the Department of Publicity and Promotion under Edward Rosewater, editor of the *Omaha Bee*, heightened the spirit of rivalry between their newspapers. Rosewater was frequently the subject of criticism, but his handling of the Department of Publicity and Promotion drew special scorn from Hitchcock and his *World-Herald*. On several occasions even Rosewater apparently criticized his colleagues for administering their departments in a manner he thought harmful to the exposition. The *World-Herald* finally suggested that "the interests of the exposition would be greatly advanced if Rosewater would step down and out and yield his place to a man who would do more work for the exposition and heap less slander upon the exposition management."²²

There was also a mild financial scandal involving Rosewater during the last few months before the opening of the exposition. At issue was a \$3,200 publicity fee which Rosewater had contracted with his own paper, the *Bee*. The *Lincoln Journal* pointed out the possible impropriety involved, but the controversy soon subsided.²³ Despite the criticism of his administration of the Department of Publicity and Promotion, however, Rosewater did succeed in obtaining a broad base of support for the exposition.

Selecting the local site for any world's fair is a touchy subject, and the Trans-Mississippi Exposition was no exception to this rule. Five different locations were considered, but in the end the site chosen was composed of three tracts pieced together in what was then northern Omaha: (1) The "North Tract" consisted of the Old Fair Grounds, thirty-seven acres lying south and west of Ames Avenue and Sherman Avenue; and of an area lying immediately to the west and extending to Twenty-fourth Street, bounded on the north by Ames Avenue and on the south by Sprague Street. (2) "Kountze's Reserve," a tract lying to the south of the Old Fair Grounds, covered forty acres between Sherman Avenue and Twenty-fourth Street. (3) The "Bluff Tract" referred to the land lying east of Sherman Avenue along the edge of the heights overlooking the Missouri River valley; it was bounded by the Missouri Pacific Railroad on the north and east and extended south to Locust Street.²⁴



Trans-Mississippi
Exposition
Grounds

Thomas R. Kimball and C. Howard Walker were chosen by the executive committee to be the architects-in-chief for the exposition. They supervised the overall planning of the buildings and grounds. The main court was roughly one-half mile long, rising slightly from Sherman Avenue on the east to 24th Street on the west. Pinkney Street and Pratt Street formed the southern and northern boundaries, respectively. A lagoon, stretching almost from one end of the main court to the other, became a reflecting mirror for the Government Building at the west end. South of the lagoon were located the Fine Arts, Liberal Arts, and Mines and Mining Buildings. Balancing these on the north were the Agriculture, Manufacturer's, and Machinery and Electricity Buildings. The Arch of the States and the Administration Arch flanked the main court at Twentieth Street.²⁵

The southern part of the Bluff Tract was used for the Horticulture Building and the buildings erected by many of the states of the union. The midway was located at the northern section of the Bluff Tract and also occupied part of the North Tract. On the extreme north of the exposition grounds was located the Transportation Building as well as agricultural and livestock displays.

The main court was the architectural highlight of the exposition grounds. Two factors contributed greatly to its beauty. First, all the buildings on the main court, with the exception of the Fine Arts Building, were designed according to definite dimensions and instructions laid down by the architects-in-chief. Each building was in harmony with the others. Secondly, there was a special effort to close off the main court from the rest of the exposition grounds. This was accomplished by the use of colonades backed by screens of trees between buildings. The lighting effects, designed by Luther Stieringer, made the main court striking at night.²⁶

The architectural scope of the exposition as reviewed today was an eclectic composite of most of the Renaissance design modes. The buildings were very busy in detail with ornamentation in excess. The exposition's plan was thoroughly laced with romantic concepts, including a Venetian lagoon and endless arcades. Each building had a dominant central pavilion and subordinate corner pavilions of a uniform scale. All the buildings were ivory white with roofs of gray-green.

In retrospect the Trans-Mississippi and World Exposition is best characterized as a culmination of aristocratic ideals in an architectural expression. This exposition closely marked the end of America's Victorian era and with it much of the short-lived aristocracy. It must also be remembered that this event was perhaps one of the first attempts at urban grouping and planning made on this continent. Because of this, the resulting scheme is admirable but by no means applicable to today's urban planning.

The many styles and adaptations in the architecture of that time were not conducive to a cooperative design scheme, but as a result of careful planning, a magnificently arranged main court emerged. One observer remarked that while:

there was a great variety in conception and in minor details, the buildings were harmonious, not alone in one factor, but in all the following factors – style, color, scale, height, and general mass. In no other exposition have instructions been so strenuous, style and height being the only conditions usually imposed; and in consequence, all other expositions have suffered from the exploitation of the eccentricities of individual architects.²⁷

Unfortunately, all was not so harmonious within the administration of the Department of Buildings and Grounds. Dion Geraldine, hired as superintendent of construction, became the center of a heated controversy.

The first of a series of incidents involving Geraldine concerned the laying of railroad tracks on the exposition grounds by the Missouri Pacific, when it had no contract to do so.²⁸ Geraldine next became involved with the Transportation Department. Investigation showed that he had arbitrarily raised the price of switching railroad cars on the exposition grounds.²⁹ Other charges against Geraldine included his purchase of materials without requisition, his placing of a man by the name of Tam on the payroll without authorization, and his maneuvering several construction contracts into the hands of his friends.³⁰

Under mounting public pressure and probably at the urging of the executive committee, Geraldine resigned his position on October 29, 1897. The resignation was accepted by the executive committee and became effective at once. It was later estimated by the *Bee* that the mistakes made by Geraldine in letting contracts, supervising construction, and the overall incompetence cost the exposition some \$75,000.³¹ The estimate was probably an exaggeration, but it does indicate to some

extent the financial proportions of the projects entrusted to Geraldine.

Before the opening day of the Trans-Mississippi Exposition, officials were disturbed by two events. The first created an uproar on the national scene, while the other caused excitement only on the local level. On April 11, 1898, the United States declared war on Spain. Preoccupation with the war reached such proportions throughout the nation that there was some concern on the part of exposition officials that it would cut deeply into the crowds expected in Omaha during the summer. Exposition plans had moved so far along that a postponement was out of the question. Some consolation was derived from the fact that many people who had planned overseas travel would conceivably turn inland now. On the other hand, the war would dominate the newspaper headlines to such an extent that much free publicity expected by fair officials would be lost. Fortunately, the war ended in time for the exposition to capitalize on a "Peace Jubilee Week," which included a series of celebrations that attracted enormous crowds.

A bizarre and disturbing event took place little more than a week before opening day. Two women affiliated with the local Salvation Army post became perturbed over nude statuary decorating the exposition grounds. Lieut. Dorothy Maurer and an Ensign McCormick, on the evening of May 23, 1898, threw a ladder against the plank wall surrounding the exposition grounds, climbed over, and energetically disfigured a nude statue with an ax. They were doing the same thing to a second statue when detected and arrested.³² Both were charged with malicious destruction of a statue valued at \$75.00. The daring escapade of the two women Salvation Army officers provided an amusing conversation piece for the crowds at the opening day ceremonies and may have provided a measure of beneficial advertising instead of producing adverse reaction.

Opening at the time it did — at the end of a decade of depression — the exposition had wide grass-roots support, and crowds were good despite official fears that the Spanish-American War would cut into the response of the populace. The 1890's had been hard and difficult times throughout the country but more especially on the Plains. Within the confines of the exposition, surrounded by beauty and splendor,



Statues such as these were the objects of the attack by Lieutenant Maurer and Ensign McCormick of the Salvation Army.

trans-Mississippians could forget or at least sublimate the grimness of their situation. The fantasy of the newly constructed fair grounds dimmed the seriousness of the present business crisis by pointing to the future and its promise. A new era seemed already at hand.

Parades, speeches, and music highlighted the opening day ceremonies. Orators were flushed with pride in the accomplishments of the West and starry-eyed in their predictions of future greatness. The Trans-Mississippi and International Exposition was at first planned as a symbol of progress achieved in only one area of the country. But so vast and so rich was the region that the fair's first flush of success was also heralded as a triumph for the entire country.

Of the forty-five states in the Union in 1898, twenty-eight took part in the exposition. All nineteen states and the three

territories west of the Mississippi River participated. Nine states (Nebraska, Iowa, Illinois, Minnesota, Kansas, Wisconsin, Montana, New York, and Georgia) erected private buildings. Every participating state placed exhibits in the various exposition buildings in an attempt to impress the fairgoers with its wealth and natural resources.³³

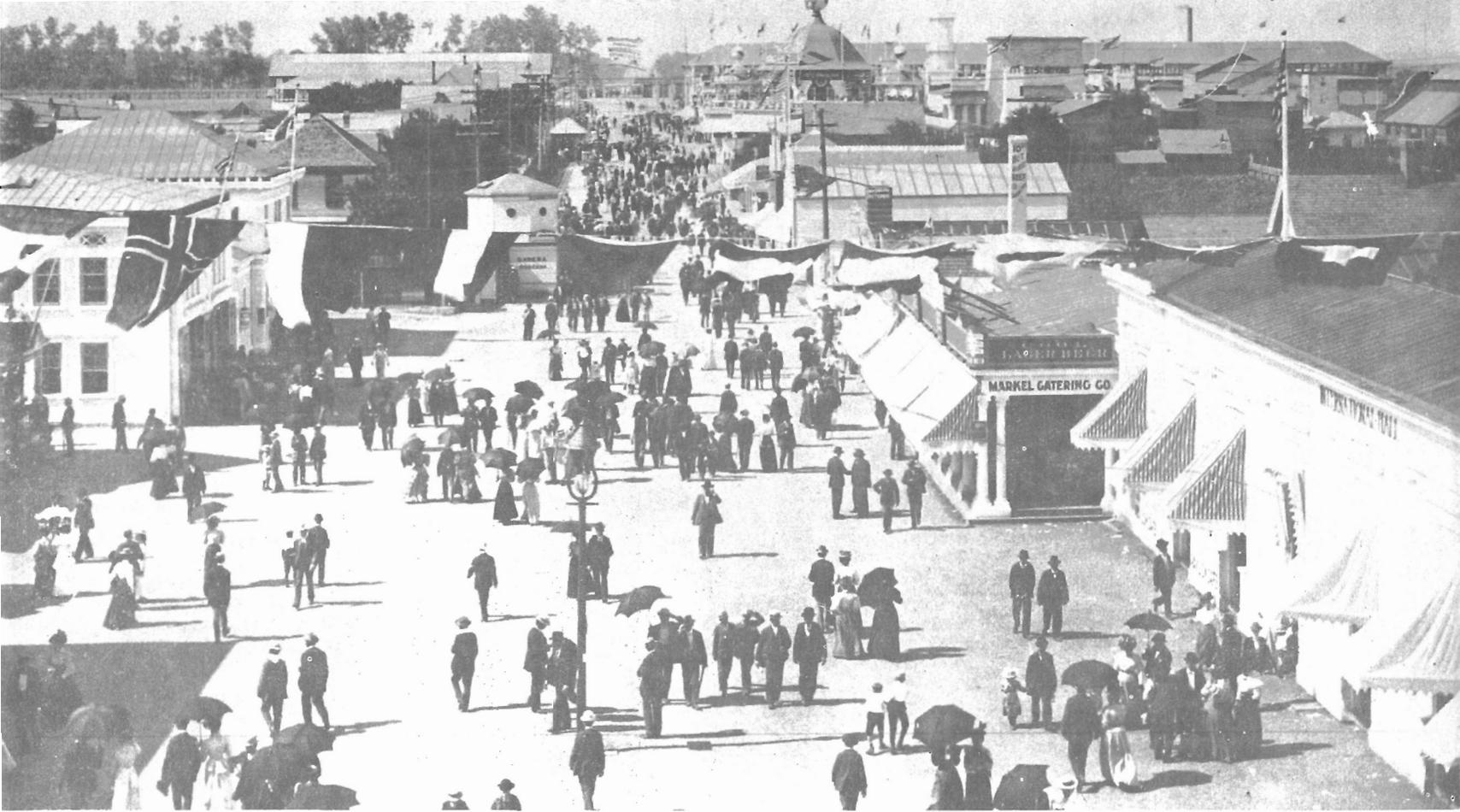
The California exhibit caused a ripple of concern among teetotalers, for that state was thought to be planning to display a giant wine vat depicting one of its major industries. No one was too concerned until it was rumored the vat not only would be filled, but visitors would be encouraged to savor its contents. This was too much for the prohibitionists, who inundated the exposition management with protests. The rumor proved false, however, and the incident is remembered today only as a humorous footnote to temperance movement history; alas, there was no wine.

Council Bluffs and Pottawatomie County, Iowa, lying across the Missouri River from Omaha, constructed an exhibition building independently of the state of Iowa. Shaped like a tipi, symbolic of the Indian background of the city's and county's names, it attracted unusual attention.³⁴

The United States government exhibit was a carefully selected collection of materials illustrating various aspects of governmental operations. The government also sponsored an Indian Congress designed to "represent the different Indian tribes and their primitive modes of living; to reproduce their old dances and games; to show their manner of dress, illustrate their superstitions; and to recall, as far as possible, their almost forgotten traditions."³⁵ About 450 Indians representing some twenty-three different tribes were assembled when the Indian Congress opened on August 4, 1898.³⁶

The international aspect of the exposition was less extensive than had been anticipated. Forty-two invitations were sent to foreign countries, but only Mexico made any official response and sent an exhibit. Other countries represented by private exhibitors were France, Italy, Russia, Switzerland, Denmark, Austria, England, Germany, Canada, and China.

Musical and art exhibitions contributed to the cultural aspect of the fair, while the midway offered a refreshing diversion for exposition visitors. The official rule for midway amusements



The midway of the Trans-Mississippi Exposition provided opportunities for relaxation during the difficult summer of 1898.

was that they should not be permitted to "descend to the low plane of questionable attractions." Because of this rule, it "maintained unusual popularity to the end."³⁷ However, the propriety of a group of girls performing at a concession known as the "Streets of Cairo" was questioned, and Abraham L. Reed, head of the concessions department, took action which forced the girls to moderate their dancing.³⁸

The real highlight of the exposition was the visit of President William McKinley. He arrived in Omaha on the evening of October 11, 1898, accompanied by several members of his cabinet, including Lyman G. Gage, secretary of the treasury; Cornelius N. Bliss, secretary of the interior; and James Wilson, secretary of agriculture. On October 12 thousands of people crushed into the city to visit the fair and see the President. "Street cars, railway trains, carriages and every other means of conveyance were taxed to the utmost to carry the crowds to the exposition grounds. The total admissions for the day were 98,845."³⁹

The last day of the exposition, October 31, 1898, was declared "Omaha Day," and 61,102 people gathered to witness the closing ceremonies. Addresses were given by Mayor Frank E. Moores, Zachery Lindsey, Edward Rosewater, and Gurdon W. Wattles. Within a few hours after the final speech, the lights went out, the gates were closed, and the Trans-Mississippi and International Exposition became history.

Although a financial report is not the only guideline for determining the value of a world's fair, the report of the exposition shows that it had financial success uncommon among expositions. General Secretary John A. Wakefield noted these significant facts about the exposition:

It is pertinent to state that this exposition is the only one in America to promptly open its gates to the public on a completed show on the day and hour originally designated – the first to open free from mortgage or pledge of all or some of its gate receipts, the first to make money each and every month of the exposition, and the first to repay to its stockholders any considerable portion of the funds advanced by them, upon which to base and build the enterprise. In these respects the Trans-Mississippi and International Exposition stands without rival.⁴⁰

Total attendance at the exposition was 2,613,508. Receipts from all sources aggregated \$1,977,338. A 90 percent refund was granted on all stock subscriptions, a development surprising to those who had backed the enterprise with financial

support.⁴¹ Beyond those aspects of the exposition measurable by financial and general reports, it is difficult to assay the other results — the effect of the intangibles, which motivated in part many backers at the outset. If it is true that “a world’s fair is its own excuse . . . a brief and transitory paradise, born to delight mankind and die,”⁴² then the fair succeeded. An estimation of the degree of stimulation it may have given to human thought is impossible to make. But, where it aroused a sense of the beautiful, an awareness of human potential, a feeling of personal dignity, and a glimpse of national grandeur, the exposition quite likely fulfilled a need.⁴³ There is also merit in the description of the fair as an art form combining beauty and bombast and expressing the complexities of human existence.⁴⁴

It is interesting to consider more specific questions about those hoped-for results which were to have gone beyond immediate success. Did the Trans-Mississippi Exposition really encourage the development of the trans-Mississippi region? Did it induce further settlement in that area? Actually, there is very little conclusive proof that the exposition directly influenced investment or settlement. However, the exposition had, indeed, provided a showcase for the West, publicizing the region’s resources. The fair brought to public attention how vast was the wealth yielded by a section of the country that had once been written off as barren. Because of this display of progress, there seemed only one possible conclusion: the future would be even more productive. But the signs they chose to read at that time did not include those social and economic forces, such as the closing of the frontier and the trend toward urbanization and industrialization, which would drastically change the picture the exposition drew.

The exposition, of course, had aided Omaha in its struggle to recover from the depression decade. Merchants, restaurants, saloons, and hotels had profited the most from the crowds which came to the exposition and from the conventions and meetings which were lured to Omaha because of the advantages offered by a “fair” city. Yet, the most important impact on the city was the renewed confidence it gave the civic leaders. The energy and spirit of cooperation needed to carry out an enterprise the size of the Trans-Mississippi Exposition was a powerful force. Redirected to everyday civic problems, this spirit

enhanced the opportunity for accelerating the growth of Omaha.

Little remains in the Omaha of today to remind one of the magnificent exposition the city once hosted. The buildings of the main court, not designed to be permanent, were eventually torn down. Besides the memorabilia on display at Joslyn Art Museum and a few scattered remnants located in various parts of the city, there is hardly a physical trace remaining, except perhaps, as one elderly citizen remarked, a small dip in North Twentieth Street where it passes over the site where the lagoon was situated in 1898.

A few Omahans can today recall the beauty and splendor of the Trans-Mississippi and International Exposition; after more than seventy years they still talk of its magnificence. In their memories the higher purpose of an exposition is crystallized. For them a few moments of life had been stripped of the drab and dull, and a vision of how life *could be* was clearly seen. Visions are intangibles not subject to measure or analysis, but for all that, they are of lasting value.

NOTES

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13. *Ibid.*, Part 7, 6168.
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18. Wakeley, 271.
19. Nebraska, *House Journal*, Twenty-Fifth Regular Session, 1897, 632.
20. *Omaha Bee*, December 17, 1896.
21. *Omaha Bee*, April 10, 1898.
22. *Omaha World-Herald*, November 5, 1897.
23. *Lincoln Journal*, March 12, 1898.
24. *Omaha Bee*, March 18, 1897. Refer to the map of the grounds, 319.
25. See the map of the grounds.
26. James B. Haynes (ed.), *History of the Trans-Mississippi and International Exposition of 1898* (Omaha, 1910), 108.
27. *Ibid.*, 109.
28. *Omaha World-Herald*, August 14, 1897.
29. *Omaha Bee*, August 22, 1897.
30. *Omaha Bee*, September 11, 1897.
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32. *Omaha Bee*, May 24, 1898.
33. Haynes, 157.
34. *Omaha Bee*, February 11, 1898. The county is named for an Indian tribe. The city takes its name from a terrain feature which is actually on the west bank of the Missouri River north of Omaha. On that bluff in 1804, Indians met with the Lewis and Clark expedition.
35. "The Omaha Exposition and the Indian Congress," *Scientific American*, October 15, 1898, 248.
36. *Omaha Bee*, August 5, 1898.
37. Haynes, 261.
38. *Omaha World-Herald*, June 11, 1898.
39. Haynes, 89.
40. *Report of the General Secretary of the Trans-Mississippi and International Exposition*, June 26, 1899, 22.
41. *Ibid.*
42. Leighton. *Harper's*, CCXXI, 27.
43. Joseph M. Rogers, "Lessons From International Exhibitions," *Forum*, XXXII (December, 1901), 510.
44. Leighton, *Harper's*, CCXXI, 32.



The 1st Nebraska Regiment bivouac (above), known as Camp Merritt, was located at 1st and 6th Avenues in San Francisco. Company F (below) marched to the waterfront to embark on the steamship Senator on June 14, 1898.