

WORLD'S FAIRS AND THE DAWNING OF "THE AMERICAN CENTURY"

A UNIT OF STUDY FOR GRADES 9-12

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INCLUDING THE COMPLETE FIRST LESSON

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ORGANIZATION OF AMERICAN HISTORIANS
AND THE
NATIONAL CENTER FOR HISTORY IN THE SCHOOLS
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INTRODUCTION

I. APPROACH AND RATIONALE

The National Center for History in the Schools (NCHS), working in collaboration with the Organization of American Historians (OAH), has developed the following collection of lessons titled *World's Fairs and the Dawning of "The American Century."* This adds to nearly 60 NCHS teaching units that are the fruit of collaborations between history professors and experienced teachers of both United States and World History. They represent specific dramatic episodes in history from which you and your students can pause to delve into the deeper meanings of selected landmark events and explore their wider context in the great historical narrative.

By studying a crucial episode in history, the student becomes aware that choices had to be made by real human beings, that those decisions were the result of specific factors, and that they set in motion a series of historical consequences. We have selected dramatic moments that best bring alive that decision-making process. We hope that through this approach, your students will realize that history is an ongoing, open-ended process, and that the decisions they make today create the conditions of tomorrow's history.

Our teaching units are based on **primary sources**, taken from documents, artifacts, journals, diaries, newspapers and literature from the period under study. As you know, a primary source is a **firsthand** account of any event in history. For example, the telecast or the script of a speech would be a primary source. A secondary source is a secondhand account of an event. This would be, for example, the newspaper account of the speech the next day or a newscaster's report about the speech. All historical accounts, such as textbooks, are by their very nature secondary sources. What we hope to achieve using primary source documents in these lessons is to remove the distance that students feel from historical events and to connect them more intimately with the past. In this way we hope to recreate for your students a sense of "being there," a sense of seeing history through the eyes of the very people who were making decisions. This will help your students develop historical empathy, to realize that history is not an impersonal process divorced from real people like themselves. At the same time, by analyzing primary sources, students will actually practice the historian's craft, discovering for themselves how to analyze evidence, establish a valid interpretation and construct a coherent narrative in which all the relevant factors play a part.

II. CONTENT AND ORGANIZATION

Within this unit, you will find: 1) **Unit Overview**, 2) **Correlation to the National Standards for United States History**, 3) **Unit Objectives**, (4) **Teacher Background Materials**, and 4) **Lesson Plans with Student Resources**. This unit is designed as a supplement to your customary course materials. We have chosen to pitch the various lessons on different grade levels, and they can usually be adapted to a slightly higher or lower level.

The **Teacher Background** section should provide you with a good overview of the entire unit and with the historical information and context necessary to link the specific **Dramatic Moment** to the larger historical narrative. You may consult it for your own use, and you may choose to share it with students if they are of a sufficient grade level to understand the materials.

The **Lesson Plans** include a variety of ideas and approaches for the teacher which can be elaborated upon or cut as needed. These lesson plans contain student resources which accompany each lesson. The resources consist of primary source documents, any handouts or student background materials, and a bibliography.

In our series of teaching units, each collection can be taught in several ways. You can teach all of the lessons offered on any given topic, or you can select and adapt the ones that best support your particular course needs. We have not attempted to be comprehensive or prescriptive in our offerings, but rather to give you an array of enticing possibilities for in-depth study, at varying grade levels. We hope that you will find the lesson plans exciting and stimulating for your classes. We also hope that your students will never again see history as a boring sweep of inevitable facts and meaningless dates but rather as an endless treasure of real life stories and an exercise in analysis and reconstruction.

TEACHER BACKGROUND MATERIALS

I. UNIT OVERVIEW

This unit is designed to introduce students to one of the most fascinating eras in American history, the period bounded, on the one side, by the end of Reconstruction, and, on the other, by the search for an overseas empire at the end of the nineteenth century. This unit is also intended to introduce students to the medium of the world's fair, an institution that millions of Americans relied on to understand the world and their place in it.

The appropriate starting point for this unit is with a deceptively simple question: how do you reconstruct a nation after a civil war? Students need to be reminded that the American Civil War (1861-1865) left 600,000 Americans dead and horribly bitter memories in both the South and North. Students also need to be reminded that, while the political restoration of the union may have been completed by 1877, it was by no means clear that the future of the United States was secure, especially in the aftermath of the 1873 industrial depression and the growing storm of class conflict that hit the United States in the Gilded Age. The central point to get across to students is that the reconstruction of the United States after the Civil War was anything but automatic or complete by 1877 (the year of the Compromise of 1877 and the date usually used to denote the end of Reconstruction). The Reconstruction era unleashed powerful forces of industrialization and ushered in an era of pronounced anxiety about where the United States was heading and what kind of society America would become in the next century.

This set of concerns about the stability and future of the recently restored nation-state led influential (and worried) business, political, and civic leaders to think of a way to shore up popular faith in America's future. Drawing on European precedent, they turned to the medium of the world's fair. The world's fairs that ringed the country between 1876 and the First World War presented the American people with a roadmap to a future that was often depicted in utopian terms. Rapid industrialization, technological innovation, scientific knowledge, and inherited "racial capacity"—these, according to world's fair authorities, were the keys to America's national progress.

But not all Americans were pleased by what they saw at the fairs or by how they were presented at (and sometimes excluded from) the expositions. What exactly did "progress" mean? For whom was "progress" intended? Were there any costs associated with the vision of "progress" projected at the fairs? These are among the questions that this unit encourages students to think about while coming to the realization that the reconstruction of the United

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States after the Civil War was a long and often painful process—one that would continue into the next century.

II. UNIT CONTEXT

These lessons concern the “Gilded Age,” from the end of Reconstruction to the early twentieth century. This unit fits comfortably in an overall study of the period that emphasizes themes such as westward expansion, immigration and urbanization, the growth of business, and the origins of the American labor movement. Far too often the domestic and foreign policy issues of this period are not effectively tied together; nor are social and cultural themes effectively integrated with political events. After completing this unit, students will be able to identify clear connections between domestic concerns about progress and consolidation and the expansionist mentality of American society at large. As a result, they will be in a position to evaluate the reconstruction of the American “national culture” as an intentional creation and ongoing process that, by the end of the nineteenth century, positioned the United States to extend its vision of progress overseas.

III. CORRELATION TO NATIONAL STANDARDS FOR UNITED STATES HISTORY

World’s Fairs and the Dawning of “The American Century” provides teaching materials that complement the *National Standards for United States History, Basic Edition* (Los Angeles, National Center for History in the Schools, 1996). The lessons in this unit help students attain Standards 2C of Era 6 by investigating various aspects of popular culture in the study of American history.

The unit integrates a number of specific Historical Thinking Standards by having students analyze cause-and-effect relationships, interrogate historical data by uncovering the social and political context within which it was created, and compare and contrast different sets of ideas and values. Students will better appreciate historical perspectives by describing the past on its own terms through the eyes and experiences of those who were there, as revealed through speeches, newspaper articles, and contemporary narratives. The unit also includes a number of photographs and cartoons providing students with the opportunity to examine visual data to clarify, illustrate, and elaborate upon information presented in historical narratives.

IV. UNIT OBJECTIVES

1. To encourage students to think about social progress as having both positive and negative aspects.
2. To introduce students to how cultural representations shape the way people think about the world.
3. To examine the role of the world's fair movement in giving legitimacy to popular culture.
4. To consider the ways a manufactured environment can pervade a culture and influence people's attitudes.
5. To help students create an historical context for understanding American culture and an instrument for comparing nineteenth- and twentieth-century American society and values.
6. To cultivate critical analysis of visual primary sources such as photographs, cartoons, and architectural drawings.

V. LESSON PLANS

1. To Make A Nation Whole
2. The March of Progress
3. Cultural Frankensteins?
4. A Case Study: Filipinos at the 1904 St. Louis Fair

VI. HISTORICAL BACKGROUND ON WORLD'S FAIRS

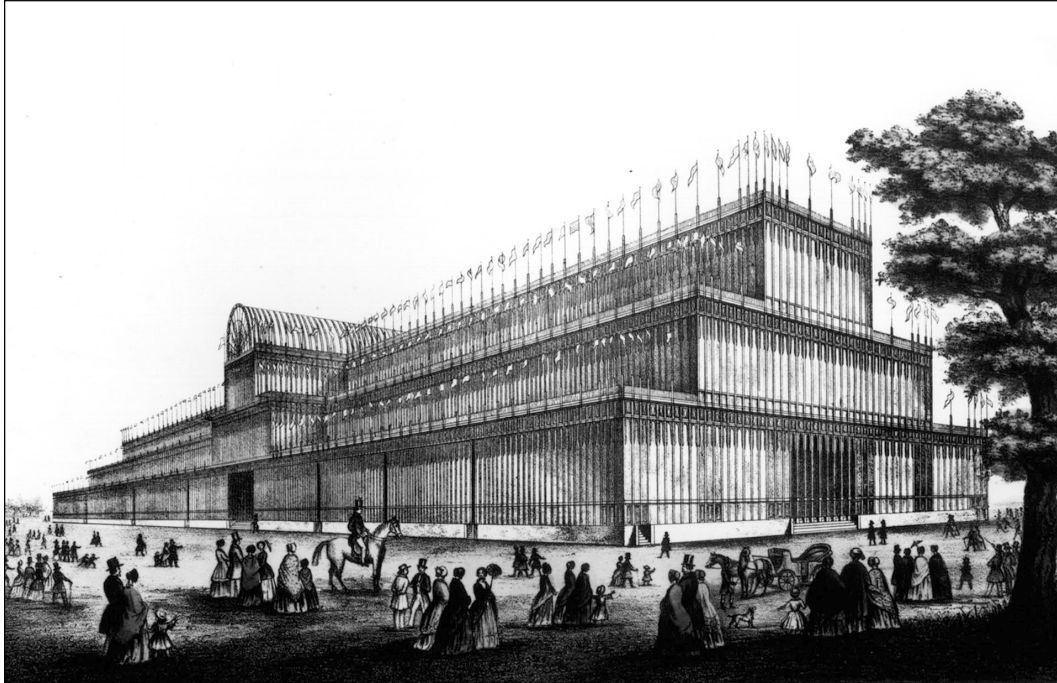
Beginning in the middle of the nineteenth century, world's fairs became a major force in shaping the form and substance of the modern world. World's fairs, held around the globe, but primarily in Europe and the United States, served as vehicles for introducing new technologies (like moving walkways and baby incubators) and scientific discoveries (like x-rays and radium) to mass audiences.¹ They were architectural laboratories (the Eiffel Tower was constructed for the 1889 Paris Universal Exposition) and models of urban design that featured the latest thinking about transportation and outdoor illumination. Fairs gave manufacturers access to mass markets for products that ranged from ice-cream cones to Aunt Jemima Pancakes. They served as proving grounds for new advertising and marketing strategies—the modern day public relations profession may well owe its origins to world's fair advertising departments. On average, world's fairs lasted about six months and most of their buildings were torn down. But fairs helped inspire the creation of museums (like the Victoria and Albert Museum in London or the Art Institute in Chicago) and furnished exhibits to already existing museums (like the Smithsonian Institution in Washington, D.C.). And world's fair sites, notably Jackson Park in Chicago, became public parks in cities that hosted expositions.

The first world's fair, the Great Exhibition of the Works of Industry of All Nations, sometimes called the Crystal Palace Exhibition, was held in London in 1851. Organized in the midst of England's ongoing industrial revolution, it celebrated industrial strength of England and its growing might as an imperial power.

The success of the Crystal Palace Exhibition in attracting some six million visitors led other governments to organize world's fairs of their own to give visual expression to their national accomplishments. The French organized universal expositions in 1867, 1889, and 1900, with the last attracting nearly fifty million visitors. World's fairs were also organized in Austria, Belgium, and the Netherlands where they became valuable instruments for promoting public support of specific national domestic and imperial policies. Beginning with the 1867 Paris exposition, world's fairs increasingly featured

¹ For information on fairs held outside the United States and Europe, see John E. Findling and Kimberly Pelle, *Historical Dictionary of World's Fairs* (New York: Greenwood, 1990), 376–78. In addition to many fairs held in Australia, major international expositions were held in Calcutta (1883–84), Guatemala City (1897), Hanoi (1902–03), and Nanking (1910).

CRYSTAL PALACE



The Magnificent Building, for the World's Fair of 1851,
built of iron and glass, in Hyde Park, London
National Museum of American History, Smithsonian Institution
Division of Community Life, Larry Zim Collection

exhibits of people living in areas of the world claimed as colonies by Europeans. Often these exhibits were promoted as authentic representations of life in the colonies and were validated as such by prominent anthropologists. So important were the colonial dimensions of world's fairs that, by the 1880s, world's fairs devoted primarily to celebrating imperialism—so-called colonial expositions—were organized in Europe and in colonial capitals such as Hanoi and Calcutta.

Why would governments and private individuals spend millions of dollars on world's fairs? In the Victorian era, a world where mass communication was only beginning to be electronically mediated, world's fairs were regarded as instruments of popular education that would instruct citizens in the meaning of national progress and shore up popular faith in the nation-state. In an era that prized "seeing as believing," world's fairs became primary vehicles for offsetting concerns about the negative effects of industrialization and for countering challenges to the legitimacy of national governments and their policies. To take just one example, the Crystal Palace was organized in the aftermath of the 1848 revolutions on the Continent and was intended to stem

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the tide of radical political reform in Britain. So wary was the British government of rock-throwing mobs—imagine their impact on a Crystal Palace!—that they stationed 10,000 troops within easy reach of the world’s fair site in London’s Hyde Park.

World’s fairs, in short, were not accidents of history. They did not just happen. And they did not primarily exist, at least in the Victorian era, to provide entertainment. They mushroomed across Europe and the United States to promote economic development, celebrate historical events, and foster friendly competition among nations. They also were responses to the social and political upheavals caused by industrialization and growing national expenditures on imperialism. They mapped out the future from the vantage point of their organizers, usually the economic and political elite of given societies. And they were intended to instill public confidence in the future of the nation-states that sponsored them.

Yet, as any teacher knows, the best laid plans often go awry. Quite contrary to the early intentions of world’s fair sponsors, fairs became sites for generating novel forms of entertainment (the belly dance and ragtime music are two good examples) that had the effect of subverting dominant Victorian-era values. Indeed, world’s fairs gave birth to amusement parks like Coney Island and helped inspire modern-day theme parks like Disneyland. It is precisely because fairs had the power to provide direction and give meaning to particular national cultures that they were contested terrains. European colonial expositions, for instance, generated anti-imperial protests, while in the United States, world’s fairs generated bitter protest from many groups, especially African Americans, who were often excluded from the fairs or misrepresented at them.

The United States hopped aboard the world’s fair express immediately following the 1851 Crystal Palace Exhibition. Even before that fair closed, a group of New Yorkers, including newspaper editor Horace Greeley, determined to hold a Crystal Palace Exhibition of their own. It opened in 1853, but sectional strains were already so intense between North and South that America’s first fair had little support beyond New York. Despite the best efforts of its sponsors, which included showman P. T. Barnum, the fair failed to generate much excitement.

The centrality of world’s fairs to the nation-building process hit home after the Civil War. Given the death and devastation wreaked by the war, the question quickly became how to reinsert the word “united” into the American national identity. Given the dozens of fairs that had already taken place and were being planned in Europe, it was hardly surprising that a growing

number of American nationalists began dreaming about the possibility of organizing a major world's fair in the United States to commemorate the centennial of America's independence from England. Support in Congress built slowly for this enterprise until the Panic of 1873. Then, with doubts deepening about the future of the American economy, the 1876 Centennial Exhibition gained newfound importance as the cultural complement to America's nearly completed political reconstruction.

In the narrowest economic terms, the Philadelphia fair was a failure, losing some two million dollars. But between eight and nine million people visited the fair and poured money into Philadelphia's depression-ridden economy. Its promoters regarded it as a success; so did civic leaders in other American cities. In 1884-85, New Orleans organized a fair to promote trade with Latin America. Then, with the American economy remaining unstable and signs of class conflict growing (the Haymarket Square bombing in Chicago occurred in 1886), numerous cities competed for the honor of hosting a world's fair that would commemorate the 400th anniversary of Columbus's landfall in the New World.

In 1893, the Chicago's World's Columbian Exposition opened its fabled White City to the public. The previous October, the fair was dedicated with week-long festivities that included the recitation by school children of the Pledge of Allegiance, which was expressly written to help focus national attention on both the fair and on the celebrations associated with America's first Columbus Day. The Pledge, with its careful choice of words, would become a powerful nationalizing ritual—one that would undergo a series of important modifications through the years.

The 1893 fair, with its enormous neo-classical exhibition palaces organized into a "white city," was arguably America's most important exposition. At a time when it seemed that a civil war between regions had been fought only to give way to a war between different social classes, the Columbian Exposition presented a road map to a future that seemed harmonious and trouble-free. Ironically, it may actually have exacerbated some of America's most pressing social problems. For instance, because African Americans had to submit exhibits to all-white screening committees that effectively precluded their exhibits from being accepted, Frederick Douglass and Ida B. Wells denounced the exposition as a racist exercise that lent legitimacy to the horror of lynching that was spreading across the South. Women also had their grievances with the exposition. While they were allowed to construct a Woman's building within the White City they were encouraged to think of themselves as "mothers of civilization," not in terms of social and political

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equality with men.

Hierarchical ways of thinking about the world were also encouraged along the Midway Plaisance, a mile-long avenue of education and commercial entertainment that extended at a right angle from the main exposition grounds. Dominated by George Ferris's revolving wheel, the Midway also featured villages of Africans, Samoans, and American Indians organized into representations of "savagery" that fairgoers were encouraged to contrast with the representations of "civilization" in the White City.

The Chicago fair inspired a succession of smaller fairs. World's fairs were held in San Francisco (1894), Atlanta (1895), Nashville (1897), and Jamestown (1907) as part of the effort to promote a vision of a "New South" where industry and racial segregation would march hand-in-hand towards the future. Among those advancing this message was Booker T. Washington, who gave his famous "Atlanta Compromise Speech" at the festivities inaugurating the Atlanta fair.

World's fairs spread to other regions of the country as well. Omaha (1898), Buffalo (1901), St. Louis (1904), Portland (1905), Seattle (1909), San Francisco (1915-1916), and San Diego (1915-1916) all held world's fairs that attracted tens of millions of visitors. After the success of Chicago's Midway Plaisance, America's fairs included similar entertainment zones, thus broadening the legitimacy of mass entertainment in American culture. With their stupendous displays of agricultural and manufactured goods, world's fairs, like department stores that also originated in the Gilded Age, hastened the transformation of America into a consumer culture. No less important, American fairs that followed in the wake of the World's Columbian Exposition increasingly focused on the task of winning popular support for overseas imperialism.

Nowhere was this emphasis on imperialism more apparent than at the St. Louis Louisiana Purchase Exposition. For the 1904 fair, the U.S. government brought 1,200 Filipinos to St. Louis and put them on display on the Philippines Reservation at the fair where they became the most popular attraction at the exposition. At the St. Louis fair, visions of American national progress became inseparable from visions of overseas empire.

From their examination of America's world's fairs between 1876 and 1904, students will gain insights into the ways millions of Americans saw the world

between the end of the Civil War and the dawn of the twentieth century. They will get a sense of that peculiar blend of optimism and anxiety that suffused American culture at the beginning of the twentieth century. They will also learn that matters of cultural representation—how particular groups of people and their cultures are represented—really are important and have long been contested in American history. Perhaps most importantly, they will learn that the study of American culture has a great deal to tell us about many aspects of American life—then and now.

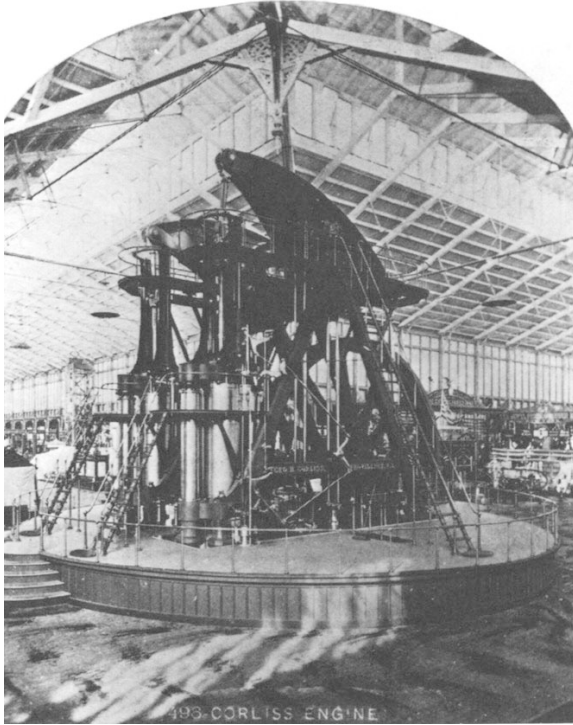
World’s fairs were immensely complex events. Historians have studied them from different perspectives. Some have stressed their importance for the history of mass entertainment; others have stressed their technological and scientific exhibits, still others have put emphasis on foreign displays. This unit does not offer comprehensive treatment. Rather it emphasizes the contributions of world’s fairs to the new sense of nationalism that characterized American culture at the beginning of the “American Century.”

A NOTE TO TEACHERS

Be prepared for discussions in this unit on issues of race, gender, class, and ethnicity. The goal is to create an overall climate where frank discussions can occur and all students can feel comfortable. Insist that students respect each others’ opinions. The goal here is to ground students’ thinking historically and keep them on task during the discussion.

DRAMATIC MOMENT

The Corliss Engine was the most impressive display at the 1876 Philadelphia Centennial Exhibition. Called a veritable “athlete of steel and iron,” it commanded the attention of visitors.



When Walt Whitman visited Machinery Hall, “he ordered his chair to be stopped before the great, great, engine . . . and there he sat looking at this colossal and mighty piece of machinery for half an hour in silence . . . contemplating the ponderous motions of the greatest machinery man has built.” California poet Joaquin Miller echoed Whitman’s sentiments: “How the American heart thrills with pride and love of his land as he contemplates the vast exhibition of art and prowess here. Great as it seems today, it is but the acorn from which shall grow the wide-spreading oak of a century’s growth.”² Congressman Daniel J. Morrell, representative from Pennsylvania, chairman of the House Committee on Manufactures and a key supporter of the fair from its inception,

described the Corliss Engine as the pulse of the fair: “Silent and irresistible, it affects the imagination as realizing the fabled powers of genii and afrit in Arabian tales, and like them it is subject to subtle control.”³ The Corliss Engine seemed not only to symbolize the 1876 Centennial Exposition but to symbolize a country emerging from a cloud of problems that had beset it in the aftermath of the Civil War. This fair, along with those that followed in its wake, announced the dawning of an “American century.”

Historical note: The Corliss Centennial Engine had to be dismantled after the Exhibition ended since no factory in the country required an engine of its size. George Pullman purchased the engine in 1880 to power his new railroad car factory then under construction. The engine functioned until 1910 when the plant converted to electricity. It was again dismantled and then stored awaiting its sale. When it became clear that no one intended to buy it, it was sold as junk for \$8 a ton.⁴

Photo Source: Prints and Photographs Division, Library of Congress

² Joaquin Miller, “The Great Centennial Fair and Its Future,” *Independent*, 13 July 1876, clipping in the Claremont Colleges, Honnold Library, Special Collections Department, Joaquin Miller papers.

³ James D. McCabe, *The Illustrated History of the Centennial Exhibition Held in Commemoration of the One Hundredth Anniversary of American Independence* (Philadelphia: National Publishing Company, 1876), 829–30.

⁴ Robert C. Post, ed., *1876: A Centennial Exhibition* (Washington, D.C.: National Museum of American History, 1976), 31–33.

LESSON I: “TO MAKE A NATION WHOLE”

A. OBJECTIVES

1. To help students understand how world’s fairs played a crucial role in culturally reconstructing the United States.
2. To consider the intersection of politics and culture in the period directly after Reconstruction.
3. To examine the Pledge of Allegiance and its origins, as indicative of the phenomenon of nationalism.
4. To understand historical revisionism.

B. LESSON ACTIVITIES

1. As a pre-lesson homework assignment, have students make a chart indicating the positive and negative consequences associated with the period of the Civil War/Reconstruction.

Example chart format:

POLITICAL	ECONOMIC	SOCIAL	CULTURAL

LESSON I

2. Read Joaquin Miller's "*Song of the Centennial*" (**Document 1.1**) from the 1876 Exposition and the excerpt from the *Guidebook for Southerners* for the 1876 exposition (**Document 1.2**). As a class discuss in what ways celebrating the 100th birthday of the United States could have served as a form of "cultural reconstruction" after the agony of the preceding fifteen years.
3. Discuss why an exposition was an appropriate choice for culturally reconstructing the U.S. in 1876.
4. In early 1892, Charles C. Bonney, a world's fair official, proposed nationwide involvement in the Columbian Exposition's dedication ceremonies. "The day of the Finding of America should be celebrated everywhere in America. Let it also be suggested that a desirable note of unity would be given if at least one feature of the exercises be identical, both in Exposition dedication, and in all local celebrations."⁵

Read the National School Celebration of Columbus "Salute to the Flag" (**Document 1.3**). What is the central theme of the salute? Was it only an effective publicity stunt to raise awareness about the 1893 World's Columbian Exposition in Chicago? What other purpose(s) did it serve?

5. Read **Document 1.4** and make a list of possible reasons why Iowans were encouraged to participate in the fair. How could state participation foster a sense of nationalism?
6. In small groups identify as many of the specific images present in the 1893 World's Columbian Exposition lithograph as possible (**Document 1.5**) by dividing the cover vertically into halves and making a list of the images in each section. Pay close attention to the iconography of the cover focusing on who the figures might represent and how the drawing links elements of the American past. Why do you think Christopher Columbus was chosen as the principal figure to be celebrated at the 1893 Fair? Is this drawing biased?

After each group has reached a consensus, have the groups share their conclusions with the entire class by reporting their findings. Conclude the lesson with a discussion of people and groups who are not present in the cover illustration.

⁵ John T. Rodgers, "Authorship of the Pledge of Allegiance to the Flag: A Report," Library of Congress, Legislative Reference Service, July 18, 1957, 6.

Follow-up assignment: Divide the class into small groups of equal size. Then have each group design a drawing which they believe is a more accurate reflection of American history as of 1893. Decisions should be made on the basis of consensus. Conclude by transferring each group's design into an overhead transparency and then engage the class in a discussion about the differences/similarities between the historical lithograph and their revisionist drawings. Be prepared to help students with the concept of historical revisionism, and its value, by giving them a specific example of how an historical event has been reinterpreted. One obvious choice would be Christopher Columbus, the figure whom the 1893 fair honored. Then he was a hero. Is he still viewed as one today?

7. In small groups have students identify as many of the nations represented as visitors to the 1893 fair in the "Uncle Sam's Grand Finale" cartoon as they can (**Document 1.6**). Pay particular attention to the figures on either end of the can-can line and how they are represented. Is this just a cartoon poking fun at different nationalities or is this a concerted effort to stereotype different people and convey a message about national superiority? Does the cartoon represent values associated with imperialism? If so, how?

Post-Lesson Homework

Using **Documents 1.1-1.6**, write a short essay discussing the apparent similarities and differences in purpose between the 1876 Centennial Exposition in Philadelphia and the 1893 World's Columbian Exposition in Chicago.

C. EVALUATING THE LESSON

Check for understanding during the discussions. Some students will identify the differences more effectively using text, while others will find that visual representations convey the similarities and differences more clearly. Use both the vertical analysis exercise and expository writing to assess their understanding. Be open to both approaches.

**“Song of the Centennial”
by Joaquin Miller**

Orator to the People

Oh, wondrous the wealth, prodigious the powers!
Unbound the dominion, and matchless the love!
And this the inheritance! This then is ours:
Reached down, as you stars are reached down, from above.
Then rise in your places. Rise up! Let us take a great
oath together as we gather us here,
At the end and beginning of an hundred year,
For the love of Freedom, for Liberty's sake-
To hand the Republic on down, undefiled.
As we have received it, from father to child.

The past is before us. Its lessons are ours;
The cycles roll by, and beckon, and cry--
Lo! There fell Babylon; fell eaten away
With lust and luxury. Her thousand towers.
Her temples, her gardens, are dust today,
And the wild-fox burrows where her portala be.
Lo! Greece died here, devoured by strife
Of kings she had cradled and nurtured to life.
Lo! There proud Rome, in imperial flight,
Fell down from sun to the darkness of night.

Oh, let us live pure in the flush tide of life;
Be patient in valor as the solemn years roll.
Oh, let us not strive too much in the strife,
But bridle ambition and invoke control.
Come, turn us from luxury, dash down the wine.
And walk by the waters. So live, that men
Who stand where stand, in the footprints of Penn,
By the same broad city, in the same sunshine,
Shall say of us all, just a century hence,
“They are worthy, indeed, the inheritance.”

The People Sing a Song of Peace

The grass is green on Bunker Hill,
The waters sweet in Brandywine;
The sword sleeps in scabbard still.
The farmer keeps his flock and vine;
Then, who would mar the scene today
With vaunt of battlefield or fray?

The brave corn lifts in regiments
Ten thousand sabres in the sun,
The ricks replace the battle-tents,
The bannered tassels toss and run.
The neighing steed, the bugle's blast
These be but stories of the past.
The earth has healed her wounded breast.
The cannons plow the field no more;
The heroes rest! Oh let them rest
In peace along the peaceful shore!
They fought for peace, for peace they fell!
They sleep in peace, and all is well.

The fields forget the battles fought,
The trenches wave in golden grain
Shall we neglect the lessons taught
And tear the wounds again?
Sweet Mother Nature, nurse the land,
And heal her wounds with gentle hand.

Lo! Peace on earth. Lo! flock and fold,
Lo! rich abundance, fat increase,
And valleys clad in sheen of gold.
Oh, rise and sing a song of peace!
For Theseus roams the land no more,
And Janus rests with rusted door.

Source: Joaquin Miller, "Song of the Centennial," *Frank Leslie's Historical Register of the Centennial Exposition*, 1876 (New York: Frank Leslie's Publishing House, 1877).

Guidebook for Southerners
1876 Centennial Fair
AN IMPORTANT QUESTION

At the very threshold an important question occurs that requires patient considering — a question that is asked probably in the South thousands of times a day— “Shall we go to the Centennial?” By this is meant really, “Shall the South *patronize* the International Exhibition?” With proper deference we would with emphasis respond — “By all means, whether or not your State has contributed money and material, let all go who can afford to do so, for it is *our* Centennial as well as the Centennial of the Northern people.” We are a part of the Union. This country is *our* country. Here we were born and reared, here we live, and here we must die. In the past we had our fierce antagonisms, our sorrows and disappointments; but it is now more than eleven years since the last Confederate gun was fired and the battle flag of the defeated hosts was furled. Let the dead past bury the dead. Let all bitter memories be forgotten. Let the peace offerings of the Republic be accepted or the war-drum and the shotted cannon. Let us do those things that make for peace, striving as best we can to act well our parts in this “living present.” Let us feel that we are indeed American citizens. Let our hearts say to our countrymen and friends wherever found in this broad land, as gentle Ruth said to Naomi — “Thy people shall be my people, and thy God my God.”

We ask then, is not the Philadelphia Exhibition an American Exhibition? Ought it not to awaken the patriotic ardor and hearty sympathy of the people in every section? Surely, we are all members of the same great family, and we should all feel a profound interest in the prosperity and glory of our country. The United States have made marvelous progress in the first hundred years of their history, and in this Centennial Year is it not altogether fitting that we should show to the world what has been accomplished by the young and mighty nation who dominates the most of this vast continent, and has converted a wilderness into a land of corn and wine, of fruits and flowers? Ours is indeed a goodly heritage, and we should be proud of the great material and intellectual advancement that marks our career. The peoples of the earth have been invited to come to our land to participate in the Hundredth Anniversary of our national birth, and to bring with them their selectest treasures of art, their multitudinous productions of field and forest and mine, of workshop and factory and loom — all that will set forth their inventive genius and express their achievements in every department of human activity. About forty nations have accepted the invitation in a spirit of courtesy and generous rivalry, making it in fact a grand INTERNATIONAL exhibition. The Old World comes to do homage to the New.

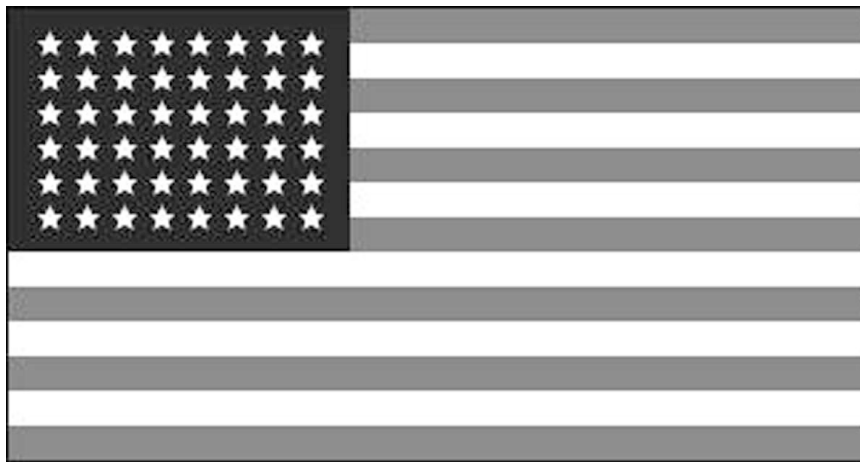
Source: *International Exhibition Guide for the Southern States* (Philadelphia and Raleigh: R. T. Fulghum, 1876).

National School Celebration of Columbus

SALUTE TO THE FLAG

The wording of the Pledge of Allegiance has changed over time. Francis Bellamy, assistant editor of the periodical The Youth's Companion, made the first change inserting "to" right before "the Republic." Then, in the context of the passage of the National Origins Act in 1924, the phrase "my flag" was changed to read "the flag of the United States of America." During World War II, the adaptation of the old Roman gladiators' salute was replaced with the gesture of placing one's right hand over one's heart. Then, in the 1950s, the phrase "under God" was added.

At a signal from the principal the pupils in ordered ranks, hands to the side, face the Flag. Another signal is given: every pupil gives the Flag the military salute—right hand lifted, palm downward, to a line with the forehead and close to it. Standing thus, all repeat together, slowly: "I pledge allegiance to my Flag and the Republic for which it stands: one nation indivisible with liberty and Justice for all." At the words, "to my Flag," the right hand is extended gracefully, palm upward, towards the Flag, and remains in this gesture till the end of the affirmation; whereupon all hands immediately drop to the side. Then, still standing, as instruments strike a chord, all will sing AMERICA—"My Country 'tis of Thee."



Source: "National School Celebration of Columbus," *Youth's Companion*, Vol. 65 (September 8, 1892), 446–47.

Call for Iowa State Participation in the Chicago 1893 Fair

It is expected that Europe, Asia, Africa, Australia, Central, South and British America, the Islands of the Sea, and every State and Territory in our Union, will be represented with their finest productions of arts, manufactures, and of the soil, mine and sea. The whole world competing in generous rivalry for the palm of superior excellence. In the things that make Nations great and prosperous and happy, Iowa stands in the front rank of States, and is situated so near the location of the Exposition, that she should avail herself of this opportunity to make such an exhibit as will fully show her real condition and thus augment our national exhibit, and add to the grandeur of the whole as a comprehensive display of the industrial, intellectual and moral development of the world. International Expositions have grown to such immense proportions, and are prepared at such great cost, it is not probable that the present generation will be called upon to assist in the preparation of another within the United States. The Commission will take pleasure in communicating all needed information and in furnishing all facilities within its power; yet with the people must rest the responsibility of the success or failure of our State to be properly represented; and we invoke the aid of every true citizen to do all within his power, in her exhibit to place Iowa before the assembled Nations, in the position to which she is justly entitled; that we may thus be enabled to compare with other States our condition and capabilities, and our Nation with other Nations of the World. Ample buildings will be constructed to supply all the needs of the Exposition, and sufficient space will be secured for all exhibits from our State; and we earnestly urge all Agricultural and Horticultural Societies and Farmers' Alliances and clubs, all Stock Breeders' Associations and Stock Breeders; Manufacturers of every description; all Miners, Mechanics, Farmers, Nurserymen, Quarrymen; all persons in control of State Institutions; all Institutions of learning, Teachers and School Boards; Artists; Musicians, Photographers, Printers, Publishers, Bankers, State Officers; Managers of Rail Ways, Insurance Companies, and Producers of every kind, to begin now to plan for the best contribution you can make to the World's Columbian Exposition. This Exposition will be a school of observation to the farmer, of technical education to every artisan, a school of design to every manufacturer; it will stimulate progress in the sciences, arts and industries that benefit mankind; it will advance knowledge, dispel conceit and prejudice; cultivate friendship between individuals, States and Nations. There is no other means of diffusing knowledge in so short a time, so wide and varied in its scope, to an extent so great and far

reaching in its refining and elevating in character. It is desirable that the greatest possible number of our people should attend the Exposition, and devote as much time as they can give to the study of its mammoth collection of object lessons, for it will be an opportunity the value of which is beyond computation.

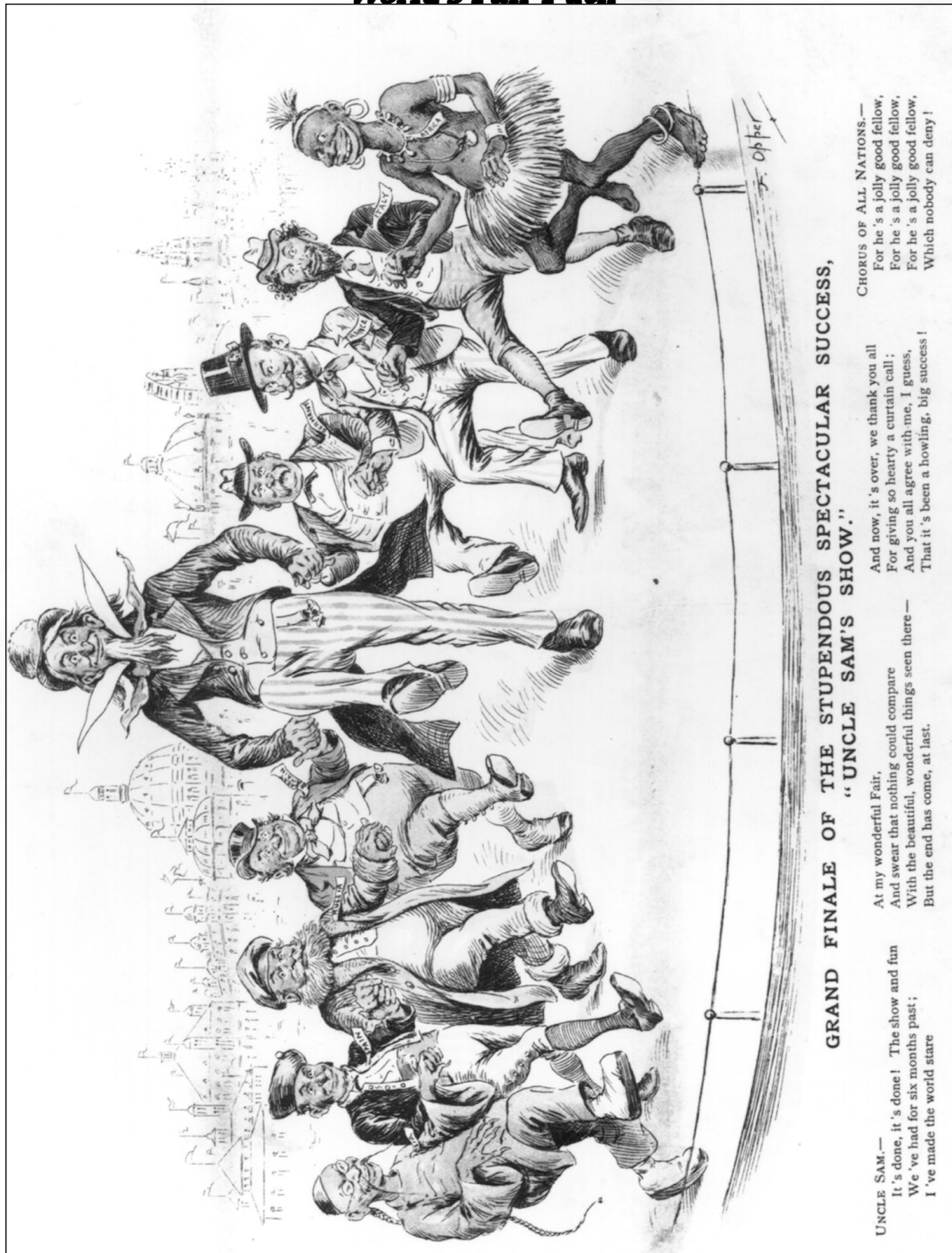
Source: [Pre-exposition Circular, 1891?] in Report of the Iowa Columbian Commission. (Cedar Rapids, IA: Republican Printing Company, 1895), 9-10.

Allegorical Portrayal of the 1893 World's Columbian Exposition



Lithograph by Rodolfo Morgari.
Chicago Historical Society

"Grand Finale of the Stupendous Spectacular Success" *World's Fair Puck*



GRAND FINALE OF THE STUPENDOUS SPECTACULAR SUCCESS, "UNCLE SAM'S SHOW."

UNCLE SAM,—
It's done, it's done! The show and fun
We've had for six months past;
I've made the world stare

At my wonderful Fair,
And swear that nothing could compare
With the beautiful, wonderful things seen there —
But the end has come, at last.

And now, it's over, we thank you all
For giving so hearty a curtain call;
And you all agree with me, I guess,
That it's been a howling, big success!

CHORUS OF ALL NATIONS.—
For he's a jolly good fellow,
For he's a jolly good fellow,
For he's a jolly good fellow,
Which nobody can deny!

To purchase the complete unit, see the
National Center for History in the Schools catalog:

<http://nchs.ucla.edu/catalog.html>

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