

SEEN AT THE WORLD'S FAIR.

Notable Specimens of Architecture on the Grounds at the Great Columbian Exposition at Chicago.

The Electrical Building, the seat of perhaps the most novel and brilliant exhibit in the whole Exposition, is 345 feet wide and 700 feet long, the major axis running north and south. The south front is on the great Quadrangle or Court; the north front faces the lagoon; the east front is opposite the Manufacturers' Building, and the west faces the Mines Building.

The general scheme of the plan is based upon a longitudinal nave 115 feet high, crossed in the middle by a transept of the same width and height. The nave and the transept have a pitched roof, with a range of skylights at the bottom of the pitch, and clearstory windows. The rest of the build-

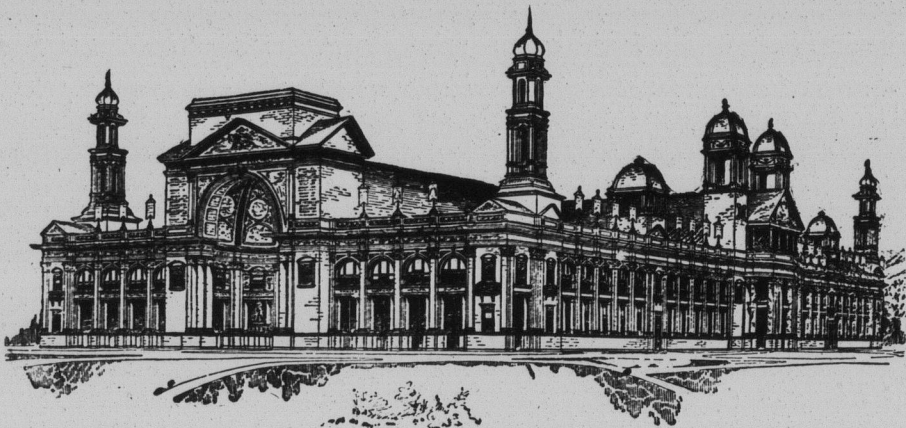
various subordinate pavilions are treated with windows and balconies. The details of the exterior orders are richly decorated, and the pediments, friezes, panels and spandrels have received a decoration of figures in relief, with architectural motifs, the general tendency of which is to illustrate the purposes of the building.

The appearance of the exterior is that of marble, but the walls of the hemicycle and of the various porticos and loggias are highly enriched with color, the pilasters in these places being decorated with scagliola, and the capitals with metallic effects in bronze.

Van Brunt & Howe, of Kansas City, are the architects. The cost is \$375,000.

rocks, covered with moss and lichens. From clefts and crevices in the rocks crystal streams of water gush and drop to the masses of reeds, rushes, and ornamental semi-aquatic plants in the basin below. In this pool gorgeous gold fishes, golden idees, golden tench, and other fishes disport. From the rotunda one side of the larger series of Aquaria may be viewed. These are ten in number, and have a capacity of 7,000 to 27,000 gallons of water each.

Passing out of the rotunda, a great corridor or arcade is reached, where on one hand can be viewed the opposite side of the series of great tanks, and on the other a line of tanks somewhat smaller, ranging



THE ELECTRICAL BUILDING.

ing is covered with a flat roof, averaging 62 feet in height, and provided with skylights.

The second story is composed of a series of galleries connected across the nave by two bridges, with access by four grand staircases. The area of the galleries in the second story is 118,516 square feet, or 2.7 acres.

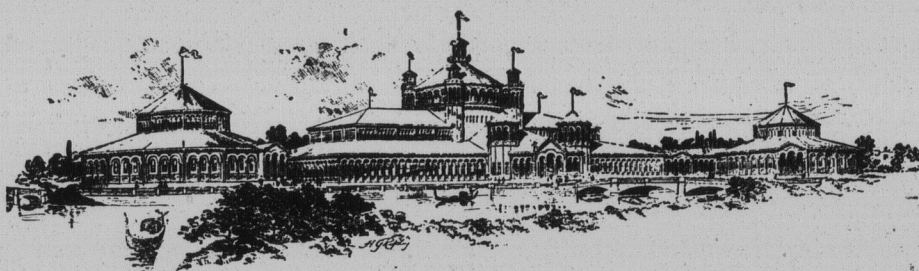
The exterior walls of this building are composed of a continuous Corinthian order of pilasters, 3 feet 6 inches wide and 42 feet high, supporting a full entablature, and

The Fisheries Building embraces a large central structure with two smaller polygonal buildings connected with it on either end by arcades. The extreme length of the building is 1,100 feet and the width 200 feet. It is located to the northward of the United States Government Building.

In the central portion is the general Fisheries exhibit. In one of the polygonal buildings is the Angling exhibit and in the other the Aquaria. The exterior of the building is Spanish-Romanesque, which contrasts agreeably with the other buildings.

from 750 to 1,500 gallons each in capacity. The corridor or arcade is about 15 feet wide. The glass fronts of the Aquaria are in length about 575 feet and have 3,000 square feet of surface.

The total water capacity of the Aquaria, exclusive of reservoirs, is 18,725 cubic feet, or 140,000 gallons. This weighs 1,192,425 pounds, or almost 600 tons. Of this amount about 40,000 gallons is devoted to the Marine exhibit. In the entire salt-water circulation, including reservoirs, there are about 80,000 gallons. The pumping and



THE FISHERIES BUILDING.

resting upon a stylobate 8 feet 6 inches. The total height of the walls from the grade outside is 68 feet 6 inches.

At each of the four corners of the building there is a pavilion, above which rises a light open spire or tower 160 feet high. Intermediate between these corner pavilions and the central pavilions on the east and west sides, there is a subordinate pavilion bearing a low square dome upon an open lantern.

The Electricity Building has an open portico extending along the whole of the south facade, the lower or Ionic order forming an open screen in front of it. The

To the close observer the exterior of the building cannot fail to be exceedingly interesting, for the architect, Henry Ives Cobb, exerted all his ingenuity in arranging innumerable forms of capitals, modillions, brackets, cornices and other ornamental details, using only fish and other sea forms for his motif of design. The roof of the building is of old Spanish tile, and the side walls of pleasing color. The cost is about \$200,000.

In the center of the polygonal building is a rotunda 60 feet in diameter, in the middle of which is a basin or pool 26 feet wide, from which rises a towering mass of

distributing plant for the Marine Aquaria is constructed of vulcanite. The pumps are in duplicate, and each has a capacity of 3,000 gallons per hour. The supply of sea water was secured by evaporating the necessary quantity at the Wood's Holl station of the United States Fish Commission to about one-fifth its bulk, thus reducing both quantity and weight for transportation about 80 per cent. The fresh water required to restore it to its proper density was supplied from Lake Michigan. In this building the exhibit will be the most complete ever seen, and will contain everything pertaining to fish and the fisheries.

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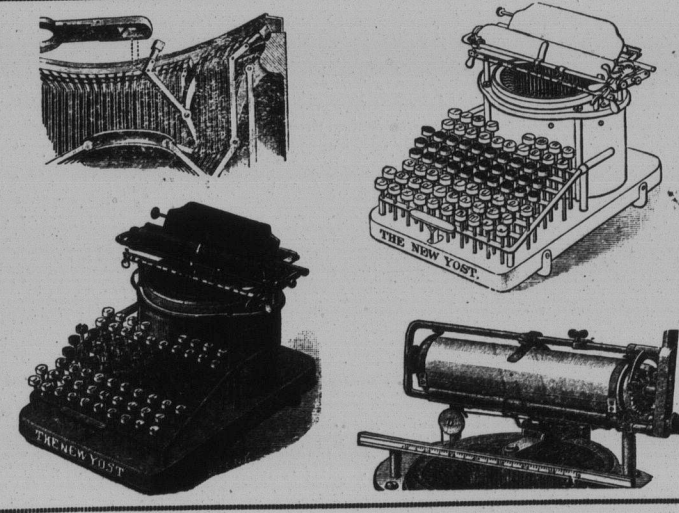
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VARIOUS WAYS OF MOURNING.

How Different Nations Show Their Sorrow for the Dead.

Among Europeans generally the color of mourning is black. In Turkey it is blue, in Egypt brown, and in Abyssinia grey. Yellow is the official sign of grief in China, and white in Japan; while by the dignitaries of the Roman Catholic church violet is regarded as the funeral tint.

These varieties of color are not without explanation in the different characters of the nations by whom they have been adopted. Black is to the European a symbol of the gloom left by "a light gone out;" while to the spirit-worshippers of Japan white speaks most plainly of the purity and immortality of the soul. Brown is the color of the earth to which man returns; grey that of the evening when the daylight dies; and yellow contains a poetical allusion to the fall of the leaf. The blue of the Mohammedan mourner comforts him with thoughts of the delights of Paradise, while the violet or purple of the Church, being a blending of black and blue, is intended to show how the darkness of the grave is swallowed in the brightness of the Christian's hope.

The chief outward sign of bereavement among the Hebrews was the rending of their garments. Sometimes the rents were horizontal—across the garment—sometimes straight up and down. In what we should call "deep mourning," the clothing was torn beyond repair, whereas, in other cases, it was usually mended at the end of thirty days. It is this custom of which Solomon speaks—

"There is a time to rend, and a time to sew."

In ancient Rome black was in general use, but mothers in mourning for a child were by law compelled to wear blue. Indeed, the wearing of mourning by women was in all cases compulsory, while with the male citizens it was optional.

The Gauls, having little or no opportunity of showing grief by the color of their garments, contented themselves with shaving their heads, while the early Egyptians shaved their eyebrows.

The Kings of France always wore scar-

let for mourning, and white was the royal color in Spain until 1497.

In military mourning the now universal custom is the wearing of a black band round the left arm above the elbow; but at the funeral of Caroline of Anspach, the wife of George II., in 1737, the flags, as well as all the bright buttons, buckles, and other ornamental parts of the uniforms, were covered with crape.

In China the observance of popular mourning customs is a sacred duty, and any neglect to show one's grief in a proper manner is punishable by sixty lashes or a year of banishment. The period of mourning for a father or mother is three years, though in the case of a Government official it is reduced to twenty-seven months. This arises from another custom by which no public duties can be performed by a person in mourning. For thirty days a relative of the dead may shave or change his clothes. When the Emperor dies all his subjects must let their hair grow for 100 days. In China, too, the practice exists of hiring women to weep at funerals.

A Japanese in mourning for a relative is compelled to remain in his house for fifty days, during which time he must abstain from meat and liquor, and may neither shave nor cut his nails.

Many strange funeral rites existed in different parts of the world—the wife-burning of India—the murderous sacrifices of African savages—the custom among the Red Indians of burying with the dead his tomahawk and other weapons, and often his favorite steed, to fit him for the "happy hunting grounds."

But these have all disappeared, or are fast disappearing, before the advance of European civilization, and to-day not a few descendants of the bloodthirsty Sioux and the converted cannibal islander weep for their departed friends in a suit of modern mourning and a black top-hat.

in the process of honey-making the bees inject a minute portion of formic acid into the honey. This is really the poison of their sting. The formic acid gives to honey its peculiar flavor. The sting is really an exquisitely contrived little trowel, with which the bee finishes off and caps the cells when they are stocked brimful

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