

ing by all these looks for effective light and shade and especially picturesque grouping, notably with a view to breadth of masses, and arrangement against the sky. It may, therefore, for our present purpose, be readily granted that each building is chaste in design, admirably fitted for its purpose and architecturally leaving nothing to be desired, while the imagination displayed in the details in those cases, as in the Fisheries Building, where the architect was at liberty to follow his own bent and not bound down by adhesion to classicism, is of a very high order, especially in its admirable selection of natural objects for ornamentation.

And here I may perhaps add my mite of praise to the successful treatment of the animal forms chosen mostly from the American fauna and the excellent taste displayed in placing them at the entrances of the buildings, on the bridges, and other coigns of vantage. Naturalistic enough, to express the character, even the fur of bear, deer, or puma, they at the same time possess a breadth of treatment, as well as a vigor of attitude, that without at all verging on the grotesque is full of character and tells well at a great distance, while perfectly satisfactory from any reasonably near point of view.

Before, however, this fairy city, so soon to vanish away, becomes a thing of the past, a few of the more notable effects to be seen and enjoyed by the lover of the picturesque may be pointed out. It must be again stated that a great deal depends on the time of day and on the kind of day; a sharp, clear, cool day with bright sunshine is perhaps the worst, as the buildings require to be seen through smoke-colored glass to be at all endurable, and one of the redeeming features of the sultry summer days with their hazy, smoky mornings was the fact that the domes of the Administration, Horticultural and Government Buildings could then be seen in all their vastness and together with the massive buildings they surmounted seemed to have felt the softening hand of time and to be dreaming away the days as if they had centuries before as well as behind them.

Of single buildings, one of the best as to sky line is the Fisheries Building, seen in perspective from across the lagoon, with the bridge, which seems from here a part of the building; another, is the dome and main entrance of the Horticultural Building seen under like circumstances, while as part of a single building the main entrance on the east side of the Transportation Building is quite satisfactory as to form as well as in its florid ornamentation, which seems peculiarly suitable to the occasion. So, too, the east doorway of the Horticultural Building is both artistically and architecturally successful, the squareness of the entablature coming between the rounded arch of the entrance and the outline of the dome against the sky making a contrast that results in harmony.

But it is when we can group some of the buildings together that we learn how much skill and taste has been displayed in selecting the various sites, and what foresight has been shown in their arrangement. This is most distinctly seen in the planning of the buildings around the grand basin and the connecting of the groups by means of the peristyle. It is true the symmetry of the arrangement savours a little of formality when looking eastward from the Administration Building. In the hazy and sultry mornings before alluded to one must

look towards the east to get the full advantage of the mist in the air, which softens and subdues the hard outlines and lends a warm grey tone to the erst cold, neutral shadows, but towards the close of day it is better to watch the domes and big massive blocks loom up against the evening sky, slowly darkening as the sun goes down, till when the twilight deepens it is hard to believe that they have not stood firm and fast for centuries. A striking scene claimed my attention one night when after a stormy sunset I stood gazing from the western entrance of the Manufactures Building. The dome and smaller towers of the Horticultural Building uprose from behind the trees across the lagoon, northward rose the high dome of the Illinois State Building, with an electric light shining from an upper story; immediately in the foreground was the figure of a gigantic polar bear, its white lights and dark shadows in full relief under the electric lamp; near by the dark red clouds reflected, together with the building and intensely dark trees in the lagoon grouped with the strong, characteristic bear, made a *tout ensemble* that remains on my memory with great force and distinctness. Late in the evening, too, one can, with a little aid from the imagination, lose sight of the present time and the crowds of surrounding sightseers, as he sits and gazes on the lake shore that it may be seen apart from the heterogeneous buildings that surround it. What with the aloes of various kinds and the old-fashioned herb garden, little surprise would be felt at the sounding of the Angelus and the appearance of a procession of nuns from the steps of the north side door. Another building that has a very realistic effect is the California State Building, and in this case, too, the illusion is much assisted by the palm and orange trees planted near the doors and by the various other shrubs peculiar to Californian scenery and here introduced with excellent taste and judgment. But the building itself, with its terraced roof and circular central tower, speaks unmistakably of a warm climate.

There is, perhaps, little to be said in praise regarding the arrangement and disposition of the various other state buildings, for although they are in many instances truly representative of the styles best adapted to the various climates, they seem to have so little in common and do not lend themselves to harmonious groupings, but give one more the idea of rivalry than friendly communion.

One of the most interesting and, from some points of view, picturesque, is the log building belonging to Idaho. Both the interior and exterior of this building are well worthy of contemplation, and if the large rooms with their grand fire places, picturesque chairs and tables and abundance of bear, puma and deer skin rugs and chair coverings, might be considered fair examples of Idaho homes, one would think it a good place, at all events for sportsmen and artists, to dwell in.

With regard to the various villages and buildings in the Midway Plaisance, they are, of course, professedly imitations, and useful in giving to one part of the world an idea as to how the other parts dwell. They are, on the whole, very well done, especially the German portion, but do not call for special remarks as part of our field of retrospection, which deals more especially with the White City.

It seems a matter of regret that so many fine buildings should be doomed to destruction,

but they are ephemeral in their nature and construction; they have fairly answered the purpose for which they were erected, and have eclipsed all that has preceded them in the same line; and now, like the visions of Aladdin's lamp, they will disappear from mortal view; but the effect will remain and their importance from a social and educational point of view is perhaps not yet properly estimated.

The one building that is to permanently remain is the Fine Art Building. It is possibly the most successful and chaste in proportions and design of any of the group, finely situated at the head of the lagoons, and admirably suited to the purpose for which it was built: perhaps the chief fault to be found with it was from the exhibitors' point of view and consists in the fact that the rooms were not all equally well lighted. It is difficult to see why all the galleries should not be of equal size and lighted under the same conditions; the corridors, for instance, leading to the annexes possessed neither sufficient light nor space to see the pictures properly. The rooms allotted to Canada at no time had what light came in, sufficiently well distributed to enable the paintings to be seen on all the walls. In the mornings the south walls were dark, in the afternoons the west; but the larger galleries and courts left little to be desired. On the whole, however, so far as the general public were concerned, the Art Building and its contents were thoroughly appreciated.

I cannot make the claim overheard on the aforesaid bridge, uttered by some ladies from the Far West, to have gone through everything but the lagoon, but in closing these brief notes, I am reminded while writing the sentence immediately above how little is required to satisfy the eye trained to see beauty everywhere, for it is not the grandeur of the symmetrical white buildings that the artistic or poetic soul carries away with him, but the bit of sunlight on the dead leaves and beech trunks, in Muller's "Beech Wood in Autumn," Litjefer's "Wild geese settling in a frozen marsh," Kratchkoffsky's "New moon in a twilight sky," with its peaceful landscape, or the sad pathos of Zagorsky's "Sore Heart," Josef Israel's "Alone in the world," and Dieffenbacher's "Poacher's wife," with its touching story of bereavement and the sweetness of its low tones of a winter twilight.

These are the themes, "the short and simple annals of the poor" that touch us more closely and come nearer to us than the grandest buildings, and Nature's simplest evening sky will forever outdo man's greatest efforts; but nevertheless as an exposition of the progress of the human race in its various achievements, the World's Fair has been in view of the difficulties overcome a pronounced and unmistakable success.

T. MOWER MARTIN.

We should be able to see without sadness our most holy wishes fade like sunflowers, because the sun above us still forever beams, eternally makes new, and cares for all.—Richter.

As the man of pleasure, by a vain attempt to be more happy than any man can be, is often more miserable than most men are, so the skeptic, in a vain attempt to be wise, beyond what is permitted to man, plunges into a darkness more deplorable and a blindness more incurable than that of the common herd, whom he despises and would fain instruct.—Colton.