

dark, carved wood, with its sharp-pointed gable and dragon ornaments, recalls the rugged, stern north, as also does Sweden, with her domes and cupolas and interesting exhibits of iron and steel, ceramics and curious representations of northern peasant life, especially amid the snows of Lapland. The juxtaposition of these types of life and climate so widely different, seems to recall the old parable of the palm and the pine. Then, only a short way off, there is the little pavilion of the Haytian Republic—also representative in its architecture—with its interesting relics of Columbus and Toussaint L'Ouverture, its show of coffee and fruits. Beyond this is a whole group of South American republics,—Columbia, Guatemala, Costa Rica, Venezuela, Brazil—each with its own peculiar character of style and decoration. Some of them are built round a central quadrangle, filled, in southern fashion, with a tropical garden, encircling a central fountain which gives a delightful air of coolness and freshness to the whole. The dignified simplicity, too, of these southern reception-rooms might be copied with advantage, by the people who delight in stuffing their apartments with every conceivable sort of nick-nacks and bric-a-brac. The Brazilian building is a magnificent one, of richly ornate architecture, and containing an immense variety of interesting native exhibits. Among these, it has a number of paintings of a very creditable degree of excellence. One of the most striking of these, an immense canvas, is a spirited picture of the Brazilian Proclamation of Independence, amid the rejoicing of the native troops. From one of the cupolas which adorn its roof, may be commanded at night a bewitching panorama of beauty, the more imposing buildings in the distance outlined in living light, while dome and cupola, near and remote, and groups of statuary relieved against the sky, are ever and anon brought into vivid prominence by the flash from one or other of the three great search-lights which are always "searching" out some picturesque effect about the "White City." Lagoon and canal, too, are either outlined in light, or illuminated by the sparkling electric launches or graceful gondolas that are ever darting their reflections across the placid waterways.

The English building, "Victoria House," is a comparatively plain but picturesque "half-timbered" building, of the Elizabethan or sixteenth century type, and its rich massive oak furniture is in strict harmony with the style of the building, which appropriately commands charming sea-like views of the azure lake close by. Of the Canadian building, unfortunately, one can say but little that is complimentary. It is not up to the mark of Canada's exhibits in general. The style of the pavilion is singularly unattractive, being neither picturesque nor characteristic; though, but for its pepper-box tower, which has nothing in common with the rest of the building, it might be mistaken for a country hotel. The central room and offices are well fitted up; but, while there is a piano or parlor organ of which it is not easy to see the use, there are no respectable facilities for writing a letter, or even a postal-card, outside of the private offices, which are very handsomely furnished indeed, but of course not for the ordinary Canadian visitor, who feels inclined to wonder why his native land cannot afford him even a decent sheet of blotting-paper! It contains a register and a post-office, however, and for these let him be duly thankful.

The long street of pavilions representing the several states and territories include some which could hardly be called picturesque, but all have something characteristic, and some, as for instance the Florida and the California buildings, combine both. The California building is a reproduction of the style of one of the old adobe mission-houses, and, with its red square corner towers, its round arches and red domes, and the palms and other tropical foliage that adorn its terrace, is as charming a building as any on the ground. The Illinois State building bulks largely on the eye, but its gigantic and heavy dome is as un-aesthetic as that of the Administration Building is the reverse, the two being excellent illustrations of the artistic and unartistic dome. However, it adds to the general effect, and its exhibits, both antiquarian and modern, are exceptionally interesting. So are those of Louisiana, Pennsylvania, Dakota and Washington Territory, among others. Indeed, the displays of the rich natural resources of the new Territories of the United States, are among the most impressive of the exhibits of natural productions. The beauty of the timber exhibits in the Forestry building is a surprise, and many of the exhibits, both here and in the Mining building, are very artistically arranged. As for the Forestry building itself, nothing indeed could have been devised, more picturesque in its simple rustic design and more thoroughly in keeping with its purpose and contents.

But among picturesque and interesting objects, we must not forget those so especially interesting to the historical student, the caravels of Columbus, and the reproduction of the Spanish Monastery of La Rabida, where the great explorer sojourned for a time during his long struggle with adverse fate. The antique Spanish ships, so perpetually meeting the eye in the numberless pictures of the voyage and landing of Columbus, are as quaint and curious in reality as on canvas, and, lying as they do in one of the side canals, with an obelisk and a colonnade in the back-ground, and the rich sculptured facade of the Agricultural building just above them, they make up a picture such as may be encountered in the "White City," and in that alone. As for the strange fortress-like monastery, its irregular blank walls and small windows, its cells and cloisters and central court carry one back to the Middle Ages at once, and indeed even farther than that! The bare white walls and black timbers, the cells filled with every imaginable relic of Columbus and his times, the little tropical garden surrounded by the arcades of the cloister, —all reproduced just as they were when Columbus—a weary exile—sought and found refuge there—seem like a glimpse into the buried world of romance, as well as of history.

Of course the centre of the artistic beauty of the Exposition is the Art building itself. But it would be worse than useless to attempt to give even a glimpse of its treasures at the close of a brief sketch. Never, it is safe to say, has there been such an extensive exhibition of modern art as its eighty or ninety galleries contain. Here are gems from English, French, German, Austrian, Belgian, Russian and Italian artists, with a good representation from many other lands, and that of Canada not the least creditable, especially when her circumstances are taken into consideration. One may venture to say that in proportion to its size, there are more good and fewer bad pic-

tures than in the immense collection of the United States. The Canadian visitor has no reason to be ashamed of the Canadian rooms, except, indeed, on account of one picture whose subject is too horrible to be brought within the range of art at all, and which it was a mistake to exhibit, especially in so prominent a position.

The long nave and transepts are filled with a bewildering profusion of statuary, which is one of the most enjoyable features of the Art Exhibition. Reproductions of early French cathedrals of several centuries, bas-relief copies of ancient royal tombs, historical statues and imaginative groups or figures made an *embarras de richesses* rather bewildering to the visitor, who can, of course, give to this great gallery only a portion of his time. Amid the maze of subjects—historical and mythological and heroic, conflicts between animals and between men and animals, Cupids, Psyches, Bacchantes, nymphs, maidens, children and dogs—only a few can possibly stand out vividly in memory's eye, and these belong more to the class which attract quite as much from their life interest as from purely artistic excellence. Such groups are "The Stone and Iron Age," "The First Funeral"—in which the figures of Adam and Eve and the dead Abel are most admirably wrought out,—"Christ Blessing Little Children," "Captives," "The Cider Press," "Abandoned," "Washington and Lafayette" and "An Incident of the Coup d'Etat,"—the last which a woman is holding a dead child,—shot through the head. Both in sculpture and painting, the great preponderance of realistic life subjects over purely fanciful ones or landscapes is very remarkable. The number of animal subjects is also rather remarkable. "The Dying Era," representing an Indian sadly contemplating a dying bison, as suggestive of the close of the age of both himself and the bison, is strong and pathetic. Yet hardly anything in the collection of animal sculpture in the gallery is better designed and executed than are the life-like animals representing the wild life of America, modelled by Kennys and Proctor, which adorn the Court of Honor and other main highways in the Fair grounds. These, indeed, constitute one of the most striking features of the aesthetic aspect of the Columbian Exposition.

FIDELIS.

THE UNITED STATES.*

This outline of the political history of the United States is intended for English readers, but it deserves and will certainly secure the attention of the reading public in the United States and Canada as no other book yet written has done. It goes without saying that the style is well-nigh perfect, but its very beauty or strength is sometimes gained at the expense of accuracy or completeness. The epigrammatist is seldom able to resist the temptation to coin exquisite phrases, but the qualities of a man or the mingled forces of an epoch are seldom summed up in an epigram without sacrificing less or more of truth. Still, the historian must condense. Has he condensed with due regard to the laws of perspective, is the great question to be asked with reference to his work? Dryasdust arranges all facts on the same plane, but not one reader in a hundred has time to read all, and

* "The United States: an Outline of Political History, 1492-1871." By Goldwin Smith, D.C.L. New York: Macmillan & Co.