

SEEN AT THE WORLD'S FAIR.

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

The dairy building, by reason of the exceptionally novel and interesting exhibits it will contain, is quite sure to be regarded with great favor by World's Fair visitors in general, while by agriculturists it will be considered one of the most useful and attractive features of the whole exposition. It was designed to contain not only a complete exhibit of dairy products but also a dairy school, in connection with which will be conducted a series of tests for determining the relative merits of different

Grecian-Ionic in style, the fine arts building is a pure type of the most refined classic architecture. The building is oblong, and is 500 by 320 feet, intersected north, east, south and west by a great nave and transept 100 feet wide and 70 feet high, at the intersection of which is a dome 50 feet in diameter. The building is 125 feet to the top of the dome, which is surmounted by a colossal statue of the type of famous figure of Winged Victory. The transept has a clear space through the center of 60

itectural sculpture, and approached by broad flights of steps. The walls of the loggia, the colonnades are highly decorated with mural paintings, illustrating the history and progress of the arts. The frieze of the exterior walls and the pediments of the principal entrances are ornamented with sculptures and portraits in bas-relief to the masters of ancient art. The general tone or color is light gray stone. The construction, although of a temporary character, is necessarily fire-



The Dairy Building from Southeast

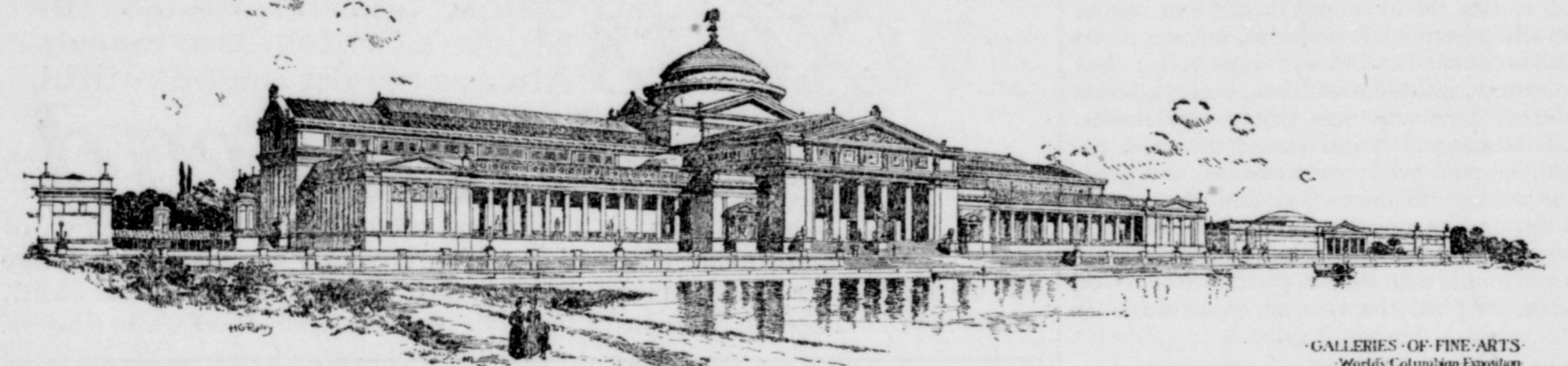
breeds of dairy cattle as milk and butter producers.

The building stands near the lake shore in the southeastern part of the park, and close by the general live stock exhibit. It covers approximately half an acre, measuring 95x200 feet, is two stories high and cost \$30,000. In design it is of quiet exterior. On the first floor, besides office headquarters, there is in front a large open space devoted to exhibits of butter, and

feet, being lighted entirely from above. On either side are galleries 20 feet wide and 24 feet above the floor. The collections of the sculpture are displayed on the main floor of the nave and transept, and on the walls both of the ground floor and of the galleries are ample areas for displaying the paintings and sculptured panels in relief. The corners made by the crossing of the nave and transept are filled with small picture galleries.

proof. The main walls are of solid brick, covered with "staff," architecturally ornamented, while the roof, floors and galleries are of iron. All light is supplied through glass sky-lights in iron frames.

The building is located beautifully in the northern portion of the park, with the south front facing the lagoon. It is separated from the lagoon by beautiful terraces, ornamented with balustrades, with an immense flight of steps leading down from



GALLERIES OF FINE ARTS

farther back an operating room 25x100 feet, in which the model dairy will be conducted. On two sides of this room are amphitheatre seats capable of accommodating 400 spectators. Under these seats are refrigerators and cold storage rooms for the care of the dairy products. The operating-room, which extends to the roof, has on three sides a gallery where the cheese exhibits will be placed. The rest of the second story is devoted to a cafe, which opens on a balcony overlooking the lake.

Around the entire building are galleries 40 feet wide, forming a continuous promenade around the classic structure. Between the promenade and the naves are the smaller rooms devoted to private collections of paintings and the collections of the various art schools. On either side of the main building, and connected with it by handsome corridors, are very large annexes, which are also utilized by various art exhibits.

The main building is entered by four great portals, richly ornamented with arch-

the main portal to the lagoon, where there is a landing for boats. The north front faces the wide lawn and the group of State buildings. The immediate neighborhood of the building is ornamented with groups of statues, replica ornaments of classic art, such as the Choragic monument, the "Cave of the Winds," and other beautiful examples of Grecian art. The ornamentation of the building also includes elaborate statues of heroic and life-size proportions.

OLDER THAN MELROSE.

The Less Famous but More Ancient Abbey of Dryburgh.

Concerning some notable Scottish ruins, Edgar L. Wakeman writes:

It Melrose Abbey, the Mecca of all American tourists in Scotland, furnishes examples of art nearly as bewitching as the most delicate expressions of nature itself. Dryburgh Abbey, but four miles distant down the Tweed, holds and fascinates the wanderer with a far more tender and subtle charm. The founding of Dryburgh is of remoter antiquity than ever that of the original Culdee house of Old Melrose.

Before the advent of Christian missionaries the place was resorted to by the Druids for the celebration of their mystic rites—as *Dhrachbrach* or *barbh*, "the bank-cluster of sacred oaks," Dryburgh's Celtic name, implies. Modan a Culdee presbyter, set up the first Christian establishment of Dryburgh, in 522. For 628 years thereafter its history is insignificant. The monks from Alnwick, under the patronage of Sir Hugh de Morville, Constable of Scotland under King David I., founded here a Premonstratensian Abbey of splendid dimensions. This was burned along with Melrose Abbey by Edward I., and restored by aid granted by King Robert the Bruce.

Twice, in 1385, and in 1554, it was pillaged and devastated by the English. The Reformation of doughty John Knox, sixteen years later did the rest. The ruins of Dryburgh Abbey show that the walls of the completed edifice stood on different levels, and that the structure illustrated at least four different styles of architecture. This is seen in the massive Roman arch with its ample, square sides; the deep-splayed and always impressive Saxon arch; and the early English pointed arch. The church was originally in the form of a cross with short transepts, and a small but exquisitely decorated choir, while the interior was divided by light and graceful colonnades into a central space and side aisles.

Of the transepts a portion of but one, the north, called St. Mary's Aisle, is still standing; but there is a no more beautiful specimen of the early Gothic to be found in Scotland than this, the solemn and secluded burial-place of Scotia's greatest minstrel, the noble author of "Waverley," the chapter-house, a tiny chapel of St. Modan, and a Norman arch which formed the western doorway are yet standing. A stately yew, over 800 years old, casts its somber shade upon the lawn, opposite where once the abbots sat at their easements, to mock the huge pile of stone as it crumbles into the earth.

You feel more than you can see at Dryburgh. The whole place is instinct with repose. The horizon is close, not a half mile away in any direction. It is fringed with the boughs and verdure of sheltering

trees, save where, far to the south, the weird Eldon hills of wizard renown peer down from above their cloud-mists into the sunny copse. The Tweed, moving in silence for miles above, circling here sweeps wide and grandly over gleaming shallows, and sings its endless song just at the edge of the olden Abbey grounds.

You come to the place through a hushed and silent avenue, ankle-deep in the spring-time with hawthorn blossoms white as snow. In the gray days their place is filled by browns and puce of rustling drift from the beach, elm and sycamore. Only the lodge-keeper's habitation reminds of earthly activities. Nature alone holds sway. Bloom and birds, grasses and vines, odor and song, russet walls and emerald masses of moss, oriel of ivy, fillets of vines, pointed arches of roses, towers of trees leaping from the old walls themselves, reach the eye and sense tenderly, slumberously, pulsing with hush and balm.

Melrose exalts. Dryburgh soothes. The entire spot is ruin merged into Elysium, hallowed by one humble grave. And so sweet and hushed is all, that even your reverence for the ever-silent disappears; for you feel that your mighty friend lies here as on the bosom of the land he so loved and immortalized and that Scott only sleeps while sweetly all nature sings to him are sung.

SPOKE PLAINLY TO THE POPE.

How Archbishop Ireland Advocated His Cause at Rome.

It was Dr. O'Connell who ushered Archbishop Ireland into the presence of the Pope when His Grace of St. Paul went to Rome with particulars of the school question, says a correspondent of the N. Y. Press. The forms which govern an audience of even an archbishop with the Pope are unvarying and ceremonious in the extreme. Moreover, the natural reserve of Leo XIII. is such as to hold all persons at a distance. That it intimates royalty is well known in the story of how the young Emperor of Germany in an audience, dropped the present he had brought to the Pope, then let fall his helmet which he held in his other hand, shook like a leaf, and, with his eyes glued to the floor, stood unable to speak an intelligible word.

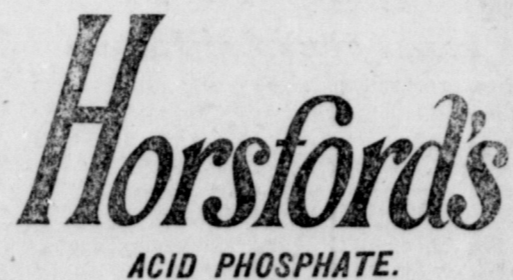
Within a certain radius of his immediate presence, no one ever approached the Pope. In conformity with the etiquette governing the situation, Archbishop Ireland was seated before the Holy Father at the prescribed distance, and thus began the presentation of his case. But warming with the vital interest he feels in the school question, involuntarily he arose to his feet, and, talking rapidly the while, with an utter absence of the formal phrases with which ambassadors and foreign dignitaries of every sort are wont to embellish and obscure their real purpose in addressing the Pope, the Archbishop unconsciously moved up inch by inch to the foot of the Supreme

Pontiff's throne; then still impelled by the single force of his overwhelming earnestness, he was on the steps of the throne, and, close beside the Pope, he was laying down the facts of the American church, with emphatic gesture and strong, plain spoken words. When he had exhausted his subject, without any apparent consciousness of the tremendous breach of etiquette he had been guilty of, the Archbishop gathered up the papers he had scattered along his democratic way, and with no more elaborate adieu than "good morning," took himself off.

For some moments after his departure the Pope sat in silence with bowed head, as if still under the spell of that unlettered will and earnest soul. Then slowly lifting his eyes and drawing a long breath, he said: "That man is a revelation to me. He brings a breath of new life with him. Such courage, simplicity—force—surely great good will come out of the West."

Self Patching Trousers.

A Rochester man certainly deserves to have his name written among the benefactors of the race. He has invented self patching jackets and trousers, and his idea is said to work admirably in practice. The scheme is a simple one, but so are hundreds of inventions that have brought fame and fortune to the originators. The cloth is of double thickness where most of the wear comes, the pattern being carefully adjusted so as to coincide in each piece. When the outer covering wears through only the rough edges have to be darned in, and the pattern and cloth remain intact. The man in whose mind this great idea developed has other fields to conquer. Self adjustable shoe and suspender buttons are the natural accompaniments to self darning clothing. When these are forthcoming, perhaps we can spare the woman for politics.—Ex.



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