

SEEN AT THE WORLD'S FAIR.

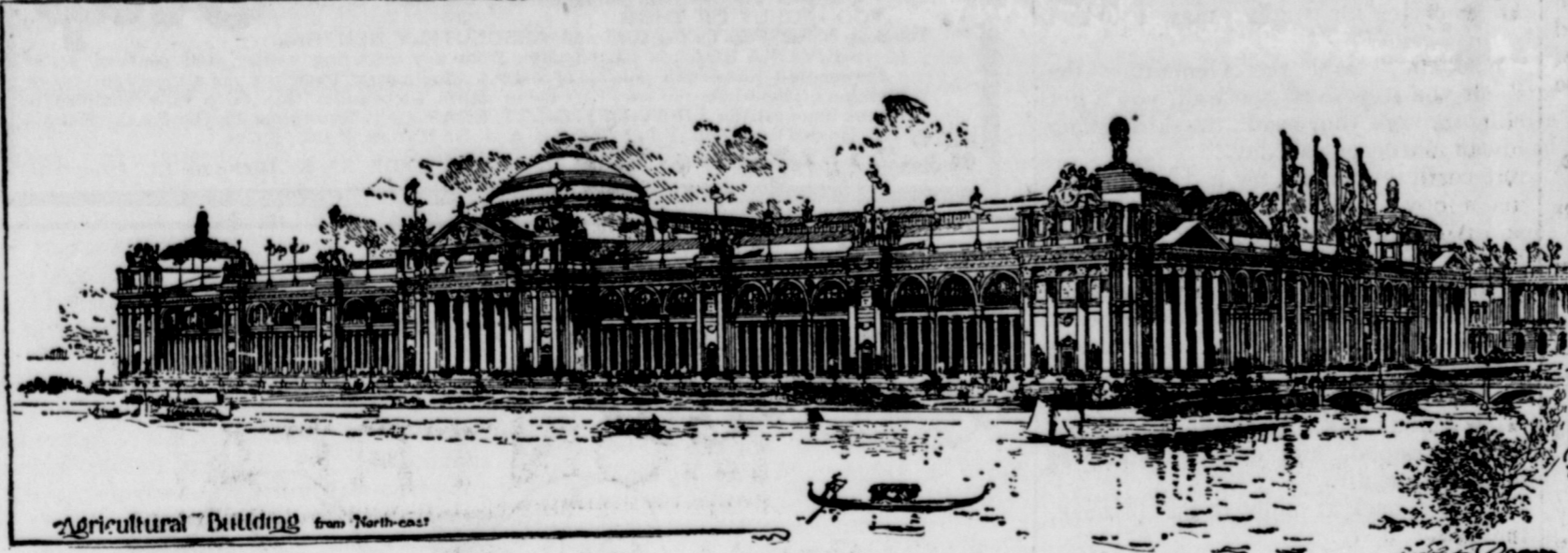
Notable Specimens of Architecture on the Grounds at the Great Columbian Exposition at Chicago.

One of the most magnificent structures raised for the Exposition is the Agricultural Building. The style of architecture is classic renaissance. This building is put up very near the shore of Lake Michigan, and is almost surrounded by the lagoons that lead into the Park from the lake. The building is 500x800 feet, its longest dimensions being east and west. For a single story building the design is bold and heroic. The general cornice line is 65 feet above grade. On either side of the main entrance are mammoth Corinthian pillars, 50 feet

bureau of information. This floor also contains suitable committee and other rooms for the different live stock associations. On this floor there are also large and handsomely equipped waiting-rooms. Broad stairways lead from the first floor into the Assembly room, which has a seating capacity of about 1500. This Assembly room furnishes facilities for lectures, delivered by gentlemen eminent in their special fields of work, embracing every interest connected with live stock, agriculture and allied industries.

which its facades present, is relieved from monotony by very elaborate ornamentation. In this ornamentation female figures, symbolical of the various arts and sciences, play a conspicuous and very attractive part. It might be mentioned in this connection that the architects of the world are to be invited to a congress at Chicago during the Fair to discuss architectural subjects and the interests of the profession, and there is no doubt this building will attract their special attention.

The exterior of the building is covered

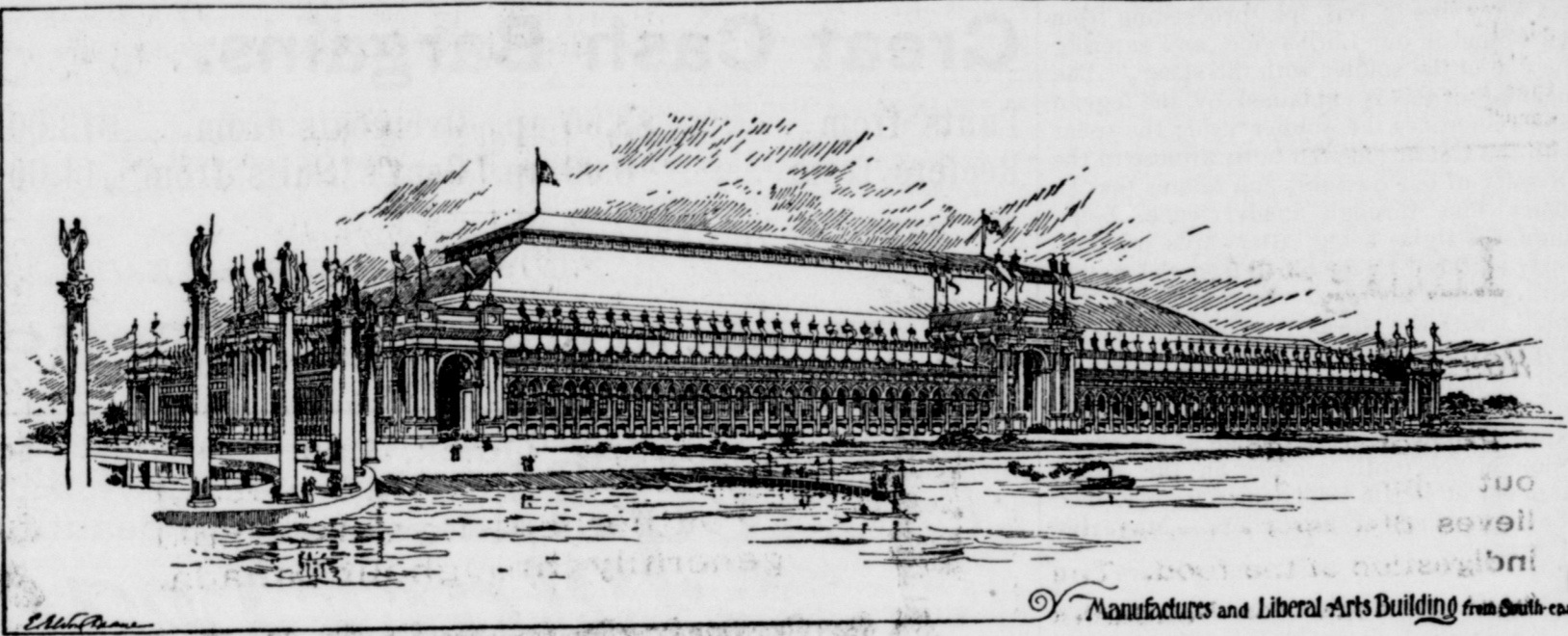


high and 5 feet in diameter. On each corner and from the center of the building pavilions are reared, the center one being 144 feet square. The corner pavilions are connected by curtains, forming a continuous arcade around the top of the building. The main entrance leads through an opening 64 feet wide into a vestibule, from which entrance is had to the rotunda, 100 feet in diameter. This is surmounted by a mammoth glass dome 130 feet high. All through the main vestibule statuary has been designed, illustrative of the agricultural industry. Similar designs are grouped about all of the

Notable for its symmetrical proportions, the Manufactures and Liberal Arts Building is the mammoth structure of the Exposition. It measures 1,687 by 787 feet and covers nearly 31 acres, being the largest Exposition building ever constructed. Within the building a gallery 50 feet wide extends around all four sides, and projecting from this are 86 smaller galleries 12 feet wide, from which visitors may survey the vast array of exhibits and the busy scene below. The galleries are approached from the main floor by 30 great staircases, the flights of which are 12 feet

with "staff" which is treated to represent marble. The huge fluted columns and the immense arches are apparently of this beautiful material.

There are four great entrances, one in the center of each facade. These are designed in the manner of triumphal arches, the central archway of each being 40 feet wide and 80 feet high. Surmounting these portals is the great attic story ornamented with sculptured eagles 18 feet high, and on each side above the side arches are great panels with inscriptions, and the spandrels are filled with sculptured figures



grand entrances in the most elaborate manner. The corner pavilions are surmounted by domes 96 feet high, and above these, tower groups of statuary. The design for these domes is that of three female figures, of herculean proportions, supporting a mammoth globe. To the southward of the Agricultural Building is a spacious structure devoted chiefly to a Live Stock and Agricultural Assembly Hall. This building is conveniently near one of the stations of the elevated railway. On the first floor, near the main entrance of the building, is located a

wide each. "Columbia Avenue," 50 feet wide, extends through the mammoth building longitudinally, and an avenue of like width crosses it at right angles at the center. The main roof is of iron and glass and arches an area 385 by 1,400 feet, and has its ridge 150 feet from the ground. The building, including its galleries, has about 40 acres of floor space.

The Manufactures and Liberal Arts Building is in the Corinthian style of architecture, and in point of being severely classic excels nearly all of the other edifices. The long array of columns and arches,

in bas-relief. At each corner of the main building are pavilions forming great arched entrances, which are designed in harmony with the great portals.

The building occupies a most conspicuous place in the grounds. It faces the lake, with only lawns and promenades between. North of it is the United States Government building, south the Harbor and in-jutting lagoon, and west the Electrical Building and the lagoon separating it from the great island, which in part is wooded and in part resplendent with acres of bright flowers of varied hues.

SUPPRESSING A SNORER.

How a Clever Traveller Brought Relief to a Car of Afflicted Passengers.

Of all the trains from New York to Washington during inauguration travel none was more crowded than the one that pulled out of the B. and O. station a few minutes after midnight Friday. The passengers were fretful and uneasy, and sleep hard to woo. By 2:30 A. M., however, the car grew quiet. On board the sleeper "Norway" the commotion had subsided into a stillness which prevailed until of a sudden it was broken by a loud snore, which echoed through the coach. It increased in volume and regularity until remonstrances began to be howled from nearly every berth.

"Give the baby some syrup!" "Hit him with a club!" "Give us a chance to sleep!" "Call the porter, d—n it!" were among the objurgations heaped upon the sleeper, who snored unmindful through it all. There were no signs of the porter, and it seemed that deperate measures were about to be undertaken. Several heads protruding from berths joined in the statement that the snore came from upper 12. The angriest fellow of all, the one in lower 16, was getting ready to clamber out and by forcible means try to suppress the annoying disturber of the car's peace when a voice was heard in upper 8:

"Watch me stop that snore." Then there came three sharp raps on the side of the car. The snorer gave a groan, was head to roll over, and after that he became silent. Muffled applause was heard up and down the coach.

Once more during the night the snore began, but when several passengers called out, "Shut him off again," the three raps again were given, and the snorer subsided.

In the morning everybody was smiling. The peace giver who had been wakened the night before, a young Gothamite, quiet of dress and manner, was discovered. He was asked to explain his power over the snorer. "It is no power," he explained. "It's a trick I discovered by accident in a Brooklyn boarding house several years ago."

"Let me have it, please," said a long-bearded traveller, who had been telling his fellow passengers what a snorer his wife was. "Well, it's very simple," went on Upper Eight. "In a neighboring bedroom was an awful snorer who nearly drove me frantic. One night I made a peculiar rap-like noise. To my surprise the noise ceased.

Then I got a long stick and put it in my bed. Every time the snore came I would strike three sharp raps. They never failed to bring silence. Last night was the first time I ever tried it outside. Was it a success gentlemen?"

"It was," was the unanimous verdict, as half a dozen flask-shaped tokens of appreciation were simultaneously handed to him. —N. Y. Sun.

PETITIONS TO THE SOVEREIGN.

An Ancient Custom That Has Had Ridiculous Features in the Past.

The practice of petitioning not Parliament but the English Sovereign personally, upon all imaginary sorts of grounds, used to be very prevalent, says an English paper. The habit appears to have frequently started from the idea lodged in the minds of many people that the English monarch, instead of being a constitutional Sovereign, was almost omnipotent, somewhat like such despots as the Sultan of Turkey, the Shah of Persia, or the Czar of Russia, and was able to "work wonders."

For instance, during one part of the reign of George III., whenever, say, work was slack in any of the various handicrafts of London, a petition would be forthwith presented to Royalty.

On one occasion the costly habit of wearing wigs by individuals generally having died away, the peruke-makers drew up a petition, in which they prayed the King that he would be graciously pleased to shave his head and wear a wig, as his father did before him.

The wigmakers' petition naturally proved a failure, effecting nothing. All they obtained was to be chaffed and rather laughed at by their friends and neighbors throughout the town.

Moreover, the wooden leg makers, in ridicule, are said soon afterwards to have presented a petition pointing out that, since the peace, their trade was also declining, and imploring his Majesty to wear a wooden leg himself, an to enjoin all his servants to appear in the Royal presence with the same useful article.

In any event, the almost idle practice of petitioning the English Sovereign has well-nigh come to an end. True it is that about a thousand petitions are understood to be sent annually to Her Majesty's secretary, Sir Henry Ponsonby, but these are nearly all private charitable appeals in connection with the Queen's privy purse, of which Sir Henry is the keeper.

IT IS VERY PRECIOUS.

The Famous Attar of Roses and How It is Manufactured.

It is well known that the great centre of the production of attar, or otto, or roses occupies the northern portion of the old Turkish province of Eastern Roumelia. The cultivation of roses for this purpose is, however, limited to the southern slopes of the great Balkans, as the flowers are nowhere produced successfully on the north.

The distillation of the petals is carried on in a very primitive manner with a copper still of the simplest construction. The first runnings are returned to the still, and the second are received into glass flasks, where they are kept for a day or two at a cool temperature, to allow the oil to rise to the surface. From the latter it is skimmed by a small tin pipette, or funnel, with a long slender handle attached to the top and a very small aperture at the lower pointed end. This funnel is not more than 1/4 inch diameter at the widest part, so that it is easily inverted into the flask and plunged below between the oily layer and the water. It is then at once brought up, and it brings with it a portion of the oily stratum with a small quantity of water. The water escapes through a small hole at the bottom, while the oil or otto is emptied into the collecting flasks for exportation.

The commercial attar is transferred to flat circular zinc receptacles known as "coppers," which are carefully sewn up in white felt and sealed with the exporters stamp. The brand being also stencilled on the felt outside. Two of these coppers, one covered with felt and the other without, are contained in the Museums of Economic Botany at Kew, and to these Messrs. Piesse and Lubin have now courteously added a specimen of the pipette or funnel for the purpose of making the collection more complete.

As regards the identification of the plants cultivated for attar of roses, it may be useful to mention that in 1874 the late Mr. Daniel Hanbury, F. R. S., presented to the Kew Herbarium specimens of "roses cultivated on the slopes of the Balkans for the production of attar of roses," received from Mr. Vice-Consul Dupuis of Adrianople. These contained specimens of two species, a red rose (R. Damascena Miller), and a white rose (R. Alba L.). Neither of these is known in a wild state, and there can be little doubt that both are hybrids between R. Gallica and R. canina. J.T.B.

Exercised a spirit. Tennyson told an English writer an excellent story of something that happened in the room in which they were. It was apropos of spiritualism. "You see that great table?" he said, pointing to a huge, massive, ponderous piece of furniture in the corner. Then he went on to tell how one night a trial was made at table turning, with the result that that very table raced about, and spun and turned and twisted to such an extent that even those accustomed to such proceedings felt a certain consternation. Suddenly the thing stopped dead. The moment before Bishop Wilberforce had entered the room and mentally exclaimed, "In the name of God the Father, God the Son, and God the Holy Ghost, I adjure thee to be still." The table never danced in the bishop's presence again.

Put Your Right Foot Foremost. This piece of advice has been offered to most folk, young and old, in the course of their lives. It is generally equivalent to saying, "Now's your chance; do your very best and show what you are capable of." Like a great many common phrases this expression has an old origin. In the days of ancient Rome, when people were usually the slaves of some superstition or other, it was thought to be "unlucky" to cross the threshold of a house with the left foot first. Consequently a boy was placed at the door of the mansion to remind visitors that they were to put their right foot foremost. The use of the phrase in the wider sense soon became obvious.

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