The Art Building.

The Crowning Gem of the White City.—Where it Stands and What it Contains.

Near the northern part of the Fair grounds, at the further end of the beautiful lagoon giving the network of canals that run throughout the area of space devoted to the Exposition, stands a building whose beauty of architecture, magnitude of proportion and importance of interior exhibits place it at the head of the list of the splendid structures of the Exposition.

It is a building which for a time I avoided as superstitiously as one might some accident castle haunted with spirits and grewsome from the burden of some curding legend or tale, and which I passed and repassed with a sensation which was perhaps something as akin to it in the way as that which believers in omens and like might experience in being brought within range of the object of their outlawed fears.

The difference between my superstition and that of the latter, however, lay in the fact that mine was the inspiration of reverence rather than fear—that the spirit which haunted my modern castle of the Exposition was that of Genius, the legions of beautiful legends and tales attaching to its presence in these classic halls in the Fair grounds being attested by the easily familiar with the legitimate love of sculpture and art.

The building was the magnificent structure devoted to the display of the fine arts, and the motive for my temporary avoidance of its classic halls was that I might pay special homage by reserving its crowning sight for the end of my visit as a sort of grand finale to the great pantomimic of the Exposition.

When at last I did go, the experience proved indeed the sense of satisfaction which I had imagined it would be, and the reverential antiquities I had held, if anything, the cause to have done street honor to the subject by which it had been inspired.

The building itself, in fact, aside from its esoteric use, is such as to inspire a sort of thrilled astonishment, the wonderful structure with its classical, architectural and magnificent proportions and surroundings suggesting its own appropriation as a temple for the supremest achievements in sculpture and art.

It is a colossal building, oblong in shape, and extend from east to West and north to south by a great nave and transept 150 feet wide and 70 feet high, at the intersection of which is a dome 165 feet high and 60 feet in diameter. The dimensions of the main building are 525 feet, and besides this are two annexes, one on the east and the other on the west, measuring 125 by 200 feet which form a great square on the north of the building opening at the further end on one of the principal avenues.

There are four entrances—one at each side of the building which is surrounded with portals, the latter being adorned with groups of single figures of statuary, modeled upon the copy of some famous work of art, and the wide marble vestibules and terraces connecting the channel with respective groups of sculpture, while a colossal figure of liberty upon the large central dome at the top of the structure raises a crowning pose look for the building itself and for the beautiful collection of treasures it chosen to be its ornamentation. The principal feature of the building from the great central lagoon and the terraces is that has a broad flight of steps leading down to a wide platform, the latter making an appropriate landing for the picturesque gondolas and gondoliers that glide to the pond from the canals.

The building with its surroundings, taken as a whole, and of the most beautiful and classic scenes that can be imagine—an appropriate setting for the priceless jewels of art and sculpture presented in its precincts. Going to an either of the four entrances one finds himself passing through a vista of the most exquisite painting, through in the entrance and of the building and more or less—occupying a great space of 350 feet, are placed all the exhibits of sculpture in the building, and in the other a magnificent display of architecture, including models of the most famous buildings and exterior and interior views of the most famous ancient and modern buildings and exterior and interior views of the most famous ancient and modern buildings and architectural objects and ornamentation in the world. Amongst these are all the buildings in the Columbian Exposition in the aggregate, including the plans of the same that of Charles, the Pantheon, a representation in plaster of Gilbert's famous statue of the Bartholdy in Florence, and several other noted objects of architecture, all of which combine to form a very interesting collection. Students of architecture have a mine of information placed at their use in the exhibits of these famous and classic models of architecture, and none but lovers of the majestic art may well revel in the treasures brought together under one roof for their inspection.

Nor is the display in the gallery devoted to statuary less wonderful. Standing in the midst of the classic domain of sculpture one looks about upon a bewildering array of glowing statues in marble and bronze—ideal figures of the gods and heroes of mythical lore, single and in groups—men and women of history, ancient and modern—Sappho and Pericles, Nero and Homer, Napoleon and Washington and a myriad of other heroes and sides and ideal representations of Love and Truth and Justice in female figures, and exquisite male children poised in joyous simplicity, or representing an ideal athletic comic figures of heroes and heroine over of Indian warriors, of figure and form and features, busts and statuettes and bas-reliefs, all arranged in striking positions but adapted to show each object to perfect advantage, make a sight that was beautiful as it is bewildering in effect. Among the collections honored as representation in this wonderful palace of art we were proud to behold the work of our fellow citizen, the sculptor, C. E. Dallin, whose work has lately been awarded a medal. His one figure, an Indian rider mounted on the horse approaching through the vista of the Machinery, which attracted more attention amongst those who were best acquainted with our late well-known citizen, is also excellently done. Neither of these works executed by our local genius, however, it may be said to detract from our congratulations over the fine statue of Brigham Young, which is on exhibition in the grounds outside the Art building, though such also a credit is his name and talent.

Since the great galleries filled than with the representation of the choicest sculpture and architecture of the world, the smaller galleries, or in speak more properly, a series of apartments which contain the pictures of living artists of all the earth that have been awarded a medal, or have gone to Rome and Costa Rica to the new world.

The United States has 14,000 square feet of space in the north end of the building, including a portion of the eastern annex. It is divided into 10 rooms the walls of which are hung with pictures of famous American artists, selected representing the exhibition, by the executive committee of American artists, of which New York contributes 300, Boston 120, Philadelphia 112, Chicago 72, Austria 50, Munich 40, Paris 40, Dusseldorf 30, and Rome 20, in Munich, 40 and in London 25. They embrace the works of art of all the American artists of note from the earliest efforts made in the direction of art up to the present time, and make a collection of which our country may well be proud.

Entering the rooms one passes half way by the array of art gems before him, now upon row of pictures hung on to walls from the floor ceiling to the floor, each one of which is perfect enough in its way to challenge instant and eager attention. To take these beautiful pictures in turn and describe them in detail and with any degree of justice would be the task of a life time, and all that could properly be attempted would be to note some of the more striking of the myriad masterpieces contained in the collection, each of which is a representation of a work of art in and subject, and which, in the broader material for extensive and interesting study.

One of the most striking of all the pictures in the American collection is F. O. Bridgeman's "Passage of the Red Sea," a striking wonderful effect of color and grouping—a scene with a sunset sky of flaming crimson motif, its lurid red glow upon a wind-swept ocean filling of awe-struck and wondering people hurrying in the pathway of its crested waves, their horse goaded to extreme speed, their chariots clashing wheels and crowding pell mell one upon another in the throes of fright and frantic and uncertain fear, and in the rear, the armies of the pursuers, confident and triumphant in their expected victory over the flying hosts, a wonder in conception and portrayal of scene, action and motive.

A striking picture from the sculpture is Wallace Bryant's "Sculptor and King," a scene representing an apartment in Montezuma's palace where a sculptor displays some to the Indian's manner his statue before the eyes of the Indian monarch, in the critical gaze of his master.

Another interesting Indian subject is that of E. W. Deming's, called "A Mourning Brave," the figure of an old chief lamenting over the dead body of his son.

"Abandoned" is the title of a picture representing a lonely house left to rule at the edge of a dark pond scene distinctly suggestive of the story told in the title—and one of the most admirable of the number of quite sensational sensile pictures on the collection.

"The Painter's Bower" is also a delicious picture, though the story to be expressed in the artists and expression of the figure participant in the home-running set out in the picture, seems with its sentiments and not.

"Twilight" is another instrument there which has gained to its meaning from the conception and treatment of the artist, Daniel Ridgway Knight. "Mountain in Brittany," by Arthur Knight contains the same feeling of delightful surprise by its charming novelty of expression.

A wonderful marine painting is "The Ill Fated Boat" by Walter Dongall of New York, an idea, Biscayne, ineffable but not angry sea tides with the spirit of Vague unrest expressed in the murmure and ceaseless movement of the despairing tide.

Representing the Moonlight by Inn and Dollman is an exquisite landscape showing the figure of a young man and maiden gazing shoulder by the light of the moon.

Of all the beautiful but best scenes in the collection, says the New York Sun, Lockwood's is the jewel, gays in the morning sun and glorious with shades of golden wheat.

J. Harrison's two representations in his showing paintings of "Lorenzo" and "Dreaming Beyond," a figure of a girl sitting at a table in an outside room, and many with one hand in pining potatoes. Will Cuyler's picture in the "Saints Nerve Del Salute, Venice," is splendidly executed, and one of the best among many similar subjects.

One of the tenderest and most appealing subjects represented in the list of sentimental subjects is that of Thomas Hovenden's "Breaking Home Ties." The scene is that of a son of farmer of Illinois, taking his first leave of home and the family circle. Another scene of humble life, and one which gives the best subject in its portrayal, is Wilhelm Lamprecht's "Sunday Day" by Alfred Kappes. The most appealing scene in this line of subject is that bearing the title of "All Saints' Day." The time and the scene is a Christing and a wet day in the Tyrolese Alps, and the mother and children of this kind of pathetically suggestive pictures are excellent, though those mentioned are the most striking. There are strikes of better pictures as well, including a beautiful little picture, all of which are excellent.

By far the most serious and wonderful of the many great pictures in the C. S. collection is Carl Marr's "Flagellants"—a great canvas, taking up nearly be entire space of the wall upon which it is hung. The picture occupies a position on the wall of the east room of the series, being so close where upon through them all, so that the picture can be seen the only the entire vista—the Belike and wonderfully natural appearance of the figures making it stand out with startling distinctness and effect.

Elias Vedder has an exquisite "Delilah and Samson" and a crowding to all of the "Cup of Love," made originally as an illustration to a poem.

Our American Miller has a beautiful watercolor painting of a "Roman Girl," and several other of our greatest artists are represented in their best known works.

To give a complete list of these and the masterpieces in the French, Italian, English, German and other departments represented in the Art building is impossible within the limits of the present article, and must be reserved for another time. PHIMIA.

TASTES IN MONEY.

Each Section Has Its Own Peculiar Fancy.

The Coast Preference as Viewed by an Eastern Writer.

Any one who travels through the different parts of the United States will notice the differences in the kind of money in circulation. The money of the United States is of three kinds—gold, silver and paper. Paper is gold certificates, silver certificates, national bank notes and legal tender notes or greenbacks. The proportion of these in circulation, says the New York Sun, varies in different parts of the country in a way that shows the different preferences of the inhabitants and also the cause for the desire of so much gold.

In the East silver dollars are rarely circulated, especially in cities like New York and Boston silver dollars are rarely used in trade. Sometimes an employer pays his men with them when he has large amounts of labor to pay, usually in such instances it is easy to make up their pay by stacking the silver dollars the stacks. While there may be a mistake in the denomination of the greenbacks which could not easily be found and marked with numbers or scores on the pay roll. The silver dollars, however, go back to the banks quite quickly, and from the banks to the sub treasury, where silver certificates are got in exchange for them.

There is a dislike among the eastern people to receiving or carrying either gold or silver. The silver is heavy and bulky. Besides spoiling the set of the trousers or vest it is in the way, and is a constant temptation to be open.

The objection to gold is not the same as to silver, on account of its greater weight and bulk for the value, but the gold has to be carried in a pocket by itself, and it may be handed out in mistake for something else.

For these and the reason of habit and custom almost all the gold in the cities of New England and New York is in the subtreasury or the bank vaults, and only a fraction of silver is in circulation.

But on the Pacific slope gold is preferred to paper or silver. The reason for this is rarely a hint and serious. Originally all the currency in California was gold and fractional silver, because the gold was produced there, and the way to get greenbacks was to ship the gold East. This interchange would take place in the course of time, and greenbacks of large denomination took the place of the express company drafts, but the introduction of $5, $10 and $20 bills has been slow. So has the introduction of silver dollars. They used to be gold dollars, but they are rarely found in circulation on account of their small size. The bulk of the California circulation at the stores, saloons, cigar stores, paper stands and other like places is quarter and a half eagles and eagles and double eagles. Fractional silver is given in exchange for an amount of less than a quarter each. The silver dollar and the $5 and $10 bills are also unpopular. The Californian likes to save the value in his pocket instead of a piece of it.

Through the farming districts beginning in the interior of Pennsylvania and New York and running through the south and west of the Rocky Mountains the great coin is the silver dollar—not the silver certificate or greenback, but the silver dollar. Paper money is in circulation through the banks and among the richer men and the professional men, but the money of the farmer is the silver dollar.

The fact of the almost exclusive circulation of the silver dollar among the agricultural population accounts to a great extent for the demand of the farmers for free silver and for increased silver coinage. All the farmers want more money, though there is nothing peculiar to this, for the desire to have more money is common to almost everybody. From the fact that the silver dollar is the kind of money they have and almost the only kind they believe it there were more silver dollars there would be no trouble about their share, especially if it the distribution were induced in some fair and the manner, or through national paper, which would take their place and leave them silver dollars in exchange.

Much rarely circulation in any agricultural community east of the Rocky Mountains. Many of the farmers here gold, and if they are enthusiastic money and keep it around the house they save gold by paper. There are few cases of greenbacks or silver dollars hoarded in the country. Two hundred years back to the days during the war, when gold was at a premium, and any man who had gold and paper would spend the paper and keep the gold. It was the more valuable. In this manner hundreds of millions of dollars in gold were hoarded, and a great part of it still remains hoarded.

Through the south the circulation of the silver dollar is almost universal. Except in the cities the small bills are rarely found in circulation. For some under five dollars silver is used. The farmer who sells a load of hay or a bale of cotton or gets something to look in a trade expects his pay in silver, which he puts in a purse bag. He likes the weight of it, because that shows he has something there. He does not mind the effort it has on his walk or on the cut of his trousers. It would be news that his trousers had a set.

The kind of money in circulation in a locality is almost a sure indication of the amount of wealth and of the trading habits of the community.

The whole matter of circulation strengthen itself naturally—these three—and where the most money is it will be handled in the most concentrated form, and that where the less money is in circulation the largest visible token of it will be used by preference.

A Dependent Nation.

The annual "silly season" in London usually begins with September, but it seems to begin to the fore for the cranks some vagary of its own. "What Shall We Do With Our Boys?" "Can a Man Marry on Three Hundred a Year?" "Is Marriage a Failure?" "Is Life Worth Living?" "Shall We Have Euthanasia?" are among the themes that start up in the money as phenomena of just silly seasons. The Sun's London correspondent calls attention to a variant on the last question, "Is life worth living? and, Shall we have euthanasia? Some recent question takes the form, "Is suicide justifiable? It seems that the number of persons in England who have been answering it in the affirmative for themselves has stirred up the cranks to a new threshing of morally cant.

One of these writes to the apparent conviction that he is proposing something new, that suicide ought to receive official sanction. He thinks this might appropriately take the form of a bribed coroner to which the person could resort for the purpose of painless death. But the chamber is a mere detail. The essential thing for this writer is the recognition by the public authority of a right to suicide under certain circumstances. The proposal is only a revival. In former times there was kept by the city of Marseilles a poison prepared out of Hemlock at the public charge for the use of persons who had to resort to hasten their end. The government set up the office consisted of six citizens called the Senate. Before them the person appeared and gave an account of the reasons and motives of his design. It was not lawful otherwise than by leave of this magistracy and under their direction of "just cause" for any to do violence against themselves. Illegal suicide was punished by forfeiture of goods as in England and other countries at that date. This penalty gave rise to the English coroner's verdict of unsound mind in all cases of suicide, been on the benevolent intent of averting the gently disinterested heirs.

Silly season discussion is without interest save as it may illustrate some some permanent trait of human nature or quality of the mind. The present example emphasizes afresh that there is no limit to human folly and to sinking the sun. The effort of a writer to strike out something original and bizarre results merely in a fantastic proposal to revive a practice long tried in actual operation. Perhaps the suggestion of Jeremiah here would be too complimentary to that writer's literary taste; it would imply that Mr. William Archer is not wholly unacquainted with his Montaigne. Perhaps it but remains Mr. Archer more to have taken to heart the reputation preserved by that author, which was accomplished by the Abbes to their newly-born: "Child, thou art come into the world to endure, suffer and say nothing." All nature abhors a sycophant.

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