

# STATE BUILDINGS.

## HOW SOME STATES ARE REPRESENTED AT THE BIG FAIR.

New York and Pennsylvania's Striking Structures—Virginia's Representation of Mount Vernon—Other State Buildings.

Most of the States are represented at the Columbian Exposition in Chicago by State buildings. Each contains some feature of peculiar interest.

### New York.

The New York State building is of substantial design, appropriate for the official headquarters of one of the oldest and wealthiest States in the Union. The building is in the style of the Italian Renaissance, a villa in character, rectangular in form, approached on the north by a flight of fourteen steps, forty-six feet wide, giving access to a grand terrace, fifteen by eighty feet from which the loggia, or open vestibule, forty-six feet by sixteen feet six inches is reached.

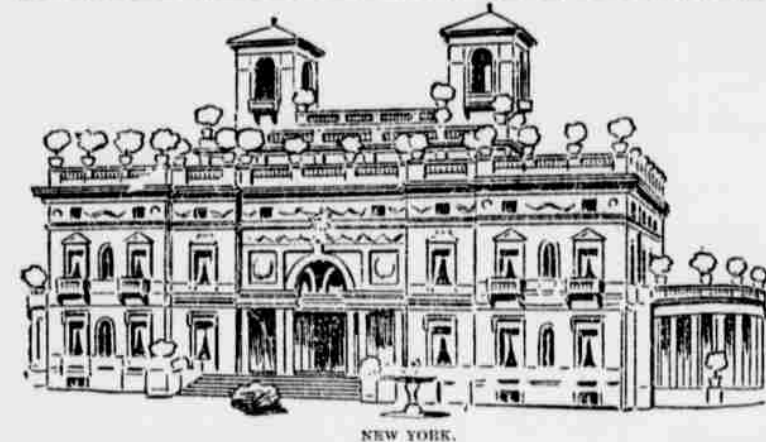
The semi-circular porticoes, east and west, have a diameter of fifty feet in the form of an exedra, and the uncovered portion, furnished with the fountain, will be a unique feature of the building.

It is proposed to place a bust of Washington upon the key block over the main entrance, and at either side, those of the first and the present Governors of the State. The main floor of the building consists of the vestibule referred to, a grand staircase hall, with a dome ceiling forty-six feet from the floor, a small reception room, a suite of three drawing-rooms, smoking, writing and reading-rooms, lavatory and coat-room, postoffice and telegraph and telephone service and bureau of information.

The second floor contains a large hall, eighty-four feet long, forty-six feet wide and forty-five feet in height, on the west of which is the room reserved for the Board of Lady Managers. There are also roomy offices for the General Managers' Board and the Board of District Commissioners.

The entrance to the building is flanked by the Barbarini lions recently cast in Rome, selected in preference to the lions of the Villa Medici, which, however fine, are inferior in size. The four pedestal lamps lighting the ter-

race are exact copies in bronze of antique examples in the Museum at Naples, and are richly sculptured. Another striking feature of interior adornment is the arrangement of the electric lights, in a belt course, marking the second story floor, and outlining the arched entrance, above which the great seal of the State of New York, ten feet high, is illuminated by a myriad of tiny lamps set close together.



NEW YORK.

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A second line of illumination accents the main cornice, and similar ones define the edge of the roof garden, and the arches, angles and cornices of the two belvederes. Finally, a cluster of lights illuminate the bases of the flag poles.

Within and without the building will blaze 2000 electric jets. In the main hall on the first floor, besides the beautiful fountains scattering their cooling sprays within the spacious porticoes, an object of unusual interest is a relief map of the State of New York, which of itself cost \$30,000. This main hall has a mosaic floor and is hung with imported silk hangings. Here are the parlors for men and women, postoffice, information and baggage rooms. The grand stairway is of marble, and leads to the banquet hall, where the visitor can not fail to be impressed with the elegance of the surroundings. The beautiful arched ceiling, three stories high, is richly ornamented with designs of fruits done in stucco. On the third floor, in addition to twelve rooms for general purposes, there is a gallery for a band of music.

Total cost, \$150,000.

### Pennsylvania.

The Pennsylvania structure is in the Colonial style of architecture, while the front is an exact reproduction of old Independence Hall, having its entrance, bell tower and spire. Independence bell hangs in the tower. The rotunda within the entrance is finished in tile and slate, like the old hall. The building is rectangular in form, two stories high, with a ground area of 16x166 feet. The corners of the front are quarter-circled in. Piazzas twenty feet wide surround the building and over them are verandas with protecting balustrade. Outside staircases, right and left to the rear, lead to the garden on the roof. This roof is covered with American-made tin produced in Philadelphia. The outer walls to the roof line are of Philadelphia pressed brick. Above the main entrance is the coat-of-arms of the State, in bas-relief, and on either side of it are heroic statues of Penn and Franklin. The front is further ornamented with two free groups of statuary, one emblematic of arts and sciences, the other of mines and man-



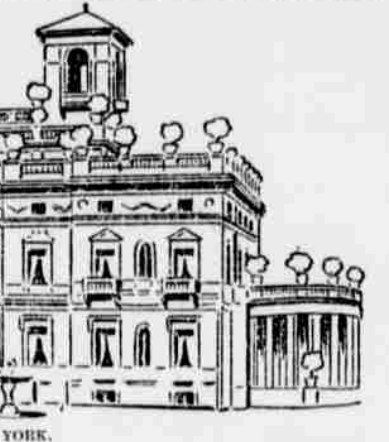
PENNSYLVANIA.

ufacture. The interior finishing represents, in the floors, native marble and hardwoods from Pennsylvania, and the walls are wainscotted in wood, frescoed and heavily corniced. The women's rooms are finished in maple and the men's in oak. The walls of the women's rooms are ornamented with mural paintings by the Pennsylvania women. All the ceilings are of stamped metal, and the staircases are of quartered oak. On the main floor is the reception-room, 33x56 feet, and on either side are parlors for men and

women. On the second floor are rooms for the Governor, the press correspondents, the Treasurer of the commission, and the Board of Commissioners. There are three bedrooms in the tower. The building is supplied with 800 electric lights.

The front entrance opens into a central rotunda to the right and left of which are general reception-rooms with dressing-room accessories. In the rear an exhibition room extends the entire width of the building. The walls of this apartment are ornamented with the portraits of distinguished Pennsylvanians, and many rare documents of historical interest are displayed. Stately and imposing as the exterior of the building is, its interior recesses present more gratifying results from being crowded with objects of absorbing interest, not only to Pennsylvanians but to people from all over the world.

Broad, winding staircases lead to the second story, where the waiting-rooms and offices of the Executive Commissioners are located. There is a room for the use of press correspondents, and a room furnished with newspaper



NEW YORK.

files for the use of the general public. The doors and windows of this floor open upon broad verandas, admirably arranged for promenading and sight-seeing, and outside staircases lead to the roof garden, which, besides furnishing a birds-eye view of the grounds, are in itself a spot of floral loveliness and quiet retirement from the busy throngs.

Estimated total cost, about \$95,000.

### Virginia.

The Virginia building is an exact representation of the Mount Vernon mansion in Fairfax County, Virginia, where Washington lived for many years and where he died. The Mount Vernon homestead came into George Washington's hands from his brother, Lawrence Washington. It was built by their father early in the Eighteenth Century.

The main structure is 94 feet across the front by 32 feet deep, with an attic and two-story portico extending the length of the front, and finished on top with an iron railing on a level with the dormer windows of the top story.



VIRGINIA.

Two colonnades extend back from the wings of the house a distance of twenty feet, each connecting with a one and a half story building, 40x20, such as were called "dependencies."

Altogether there are twenty-five rooms in the structure. On the first and second floors of the main building there are eleven rooms, in the attic six, and in each of the dependencies four rooms. The largest rooms in the building are the banquet hall, 31x23 feet, and the library, 16x19 feet; the main entrance hall, Washington's chamber, in which he died, upon the second floor, and Mrs. Washington's chamber in the attic, in which she removed after her husband's death, and which she occupied during the remainder of her life on account of its being the only room in the house which looked out upon his tomb.

In the main hall is a large stairway, four feet wide, ascending by platforms to the floors above. On the first platform of the stairway there is an old Washington family clock, a very interesting historical relic.

This hall is furnished with antique

sofas and pictures of the last century. The rooms upon the first floor are ornamented by heavy carved and molded wood trimmings and handsome mantels, very antique. This Virginia building is only an exact representation in every particular of the old Mount Vernon structure, but everything within it is also of the same character. Nothing modern is seen in the building, except the people and library of books by the Virginia authors. As far as could be done the building has been furnished with articles collected from all over the State, the heirlooms of old Virginia families, and with portraits of the same character. Whatever may be lacking in furnishing the building with articles of this character was supplied with furniture made after the same old fashion.

The building will be presided over by the lady assistant of the Virginia board, Mrs. Lucy Preston Beale, a daughter of the Hon. Ballard Preston, and a granddaughter to General Preston, a former Governor of Virginia.

She has for the attendants in the building old Virginia negroes, and will undertake to represent in every particular an old Virginia home of the Colonial period.

### Massachusetts.

The Massachusetts building is in the Colonial style, and is largely a reproduction of the historic John Hancock residence, which, until the year 1867, stood on Beacon Hill, Boston, near the State Capitol. The building is three stories high, surrounded in the center by a cupola. The exterior is of staff, in imitation of cut granite. It follows the lines of the old house sufficiently faithful to recall the original to the



MASSACHUSETTS.

minds of those who have seen it. Like the original, it is surrounded by a terrace, raised above the street, and has in front and on one side a fore-court, filled with old-fashioned flowers and foliage, in keeping with the character of the building. It is approached by two flights of steps—one leading from the street to the terrace, the other from the court to the house. The main entrance opens to a spacious, well-studded hallway, with a tiled floor. Facing the entrance is a broad, Colonial staircase, leading to the second floor. An old-fashioned bull's-eye window gives light to the stairway. On the right of the hall is a large room, constituting a registration room, postoffice and general reception room. The fittings and furnishings of this room are unique. Its marble floor, its tiled walls, its uncarved beams and its high mantel recall the old Dutch rooms found in Western Massachusetts, as well as in New York and Pennsylvania. On the left of the front door, or main entrance, are two large parlors, which, when thrown together, form a room 80x25 feet in size.

The front parlor is furnished by the Essex Institute, of Salem, an old historical society. The back parlor is more especially a reading room for men. The second floor is given over almost entirely to the use of women. There is a large and smaller parlor, and two bed rooms for the use of the women's board. The entire floor is furnished in old fashioned furniture, and in the bed rooms are four post beds for servants. A liberty pole, eighty-five feet high, stands in the fore court, and a gilded codfish serves as a vane on the top of the cupola.

Cost, \$50,000.

### West Virginia.

The West Virginia building is in the Colonial style, two stories high, with a pitched roof, the outer walls being weather-boarded and painted. It is representative of the West Virginia residence. The roof is shingled. The interior is finished in hard woods, the walls are plastered, and the ceilings are of ornamental iron work from Wheeling. All of the exposed material in the building is the product of the State. The main entrance is on the west, on a platform porch. Above the entrance is the coat of arms of the State in bas-relief. Within the entrance is a vestibule, with rooms for the boards of commissioners on either side. Beyond the vestibule is a large reception hall flanked by parlors for women and men. Back of these parlors are toilet and retiring rooms. On the second floor front are two committee rooms, and the balance of the floor constitutes an assembly room and reception hall, 34 by 76 feet in size. There are four large fireplaces in the building, two on each floor, with very handsome carved wood mantels. The building has a ground area of 58 by

123 feet, including the semi-circular verandas on the north and south. Its wide entrance and the broad verandas, extending around both wings, will afford delightful resting places for visitors during the fair. The exhibit will be found especially interesting in the departments of horticulture, forestry, mining and the liberal arts,

coming as it will from a State peculiarly rich in respect to all of these. Cost, \$20,000.

### Rhode Island.

The Rhode Island building is after the Greek manner, with columnar porticoes on four sides of the building—that on the west or front side semi-circular in plan, with arched openings between the Ionic pilasters, the latter being of the full height of the two stories.

The building is amphiprostyle in that the north and south porches—each of the full width of the building—consist of four fluted Ionic columns, each twenty-four inches in diameter and twenty-one feet high, while the rear entrance is between Ionic fluted pilasters, the same as in front. The columns are surmounted by an enriched Ionic entablature, with decorated moldings, modillions and dentils, and above the entablature the building is finished with a balustrade surround-

ing the four sides of the roof, with ornamental urns over each pedestal in the balustrade.

The building has a ground area of 32x59 feet, two stories high, in wood and staff in imitation of granite. Entrance is had to the building from all sides through French windows opening to the floor. The main hall is 18x25 feet, and is open to the roof. The parlor for women and the Secretary's office are on the first floor. On the second floor are two committee rooms and a gallery around the main hall. The Governor's room occupies what may be called the second story of the porch on the west front. All the floors are hardwood, and the interior is finished in cypress.

Cost, \$7000.

### Connecticut.

The Connecticut building is in the Colonial style, the building being a type of the Connecticut residence, with the addition of circular windows on the north and south, and a circular piazza on the rear. It has a ground area of 72 by 73 feet, including the piazza, and is two stories high. The exterior is weather boarded and painted white. The roof contains five dormer windows and is decked on the top. The deck is surrounded by a balustrade, and from its center rises a flag staff. The main entrance is off a square porch, covered by the projecting pediment, which is supported by heavy columns. The interior is finished in Colonial style with tiled floors, paneled walls,

and Dutch mantels. The plumbing and carpenter's hardware in the building are in special designs and are donated as exhibits by Connecticut manufacturers. On the first floor is a reception hall, 21 by 48 feet, with a light well in the center. In the rear of the hall is a stairway with a landing half way up. Flanking the hall are parlors for men and women. The second floor is divided up into living rooms, and will be occupied by the executive World's Fair office of Connecticut and his family during the fair.

Cost, \$12,000.

### Florida.

The Florida building is a reproduction in miniature of old Fort Marion, in St. Augustine. The fort covers an

area of four acres. The building on the fair grounds occupies one-fifth that space. It is in the form of a four-bastioned fortress. Including the moat, the site is 155 feet square. The building proper is 137 feet square. The frame is of pine, covered with plaster and coquina shells, in imitation of the original. The interior is divided into parlors for men and women, committee and exhibit rooms, and is furnished in Florida's native woods. The interior court is planted in Lambou, orange, lemon and other tropical trees. The ramparts furnish space for promenades and hanging gardens. In the moat is a sunken garden, where are produced miniature fields of cotton, sugar, rice, tobacco, etc., showing the natural resources of the State.

Cost, \$20,000.

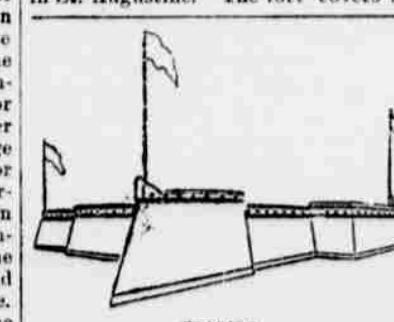


FLORIDA.

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Fort Marion is the oldest structure in North America, the most interesting specimen of Spanish supremacy in this

country, and the only example of medieval fortification on the continent. Its erection was begun in 1620 and continued for 100 years. To equip it as a garrison required 1000 men. It was never taken by a besieging force.

### Maryland.

Maryland's building was intended at first to be a reproduction of the State House at Annapolis, but recently the plans were changed, and the building



MARYLAND.

as it now stands is a handsome structure of a composite Colonial type, resembling the old manor houses of the Chesapeake Bay regions.

### Japan's Iron Eagle at the Fair.

Japanese patience is proverbial. A remarkable example of what it will accomplish when combined with manual and artistic skill is exhibited at the Chicago Fair. It is a hand carved iron eagle, the work of a Japanese artist, Shimjiro Itano, of the province of Ki-ki, and it took him just five years to make it. It is two feet in height and measures from tip to tip of the extended wings five feet, the weight being 133 pounds. The head is so constructed that it will swerve from side to side like that of a live bird.

The bird has more than 3000 feathers made separately by hand, the lines on each numbering several hundred, and many of them of such remarkable fineness that in order to preserve their uniformity of appearance a fresh tool had to be employed after cutting three



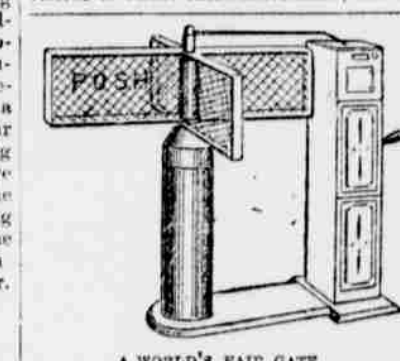
THE JAPANESE EAGLE.

or four of them. This will give some idea of the patience and care required for the successful accomplishment of the work.

Shimjiro Itano captured two eagles. One he killed and stuffed and the other he kept alive. He used both as models so that while engaged on the work he might study the bird both in repose and in action.—New York Herald.

### The World's Fair Gate.

There are in all 500 gates at the hundred different entrances at the World's Fair grounds, and they are very handsome affairs of wire netting, steel and iron. Each of them is provided with a self-registering automatic turnstile that requires the attention of but one man at each gate. This official takes the ticket, sees that it is all right, drops it in an opening in the gate post and presses a short lever that at the same time "chops" the ticket and unlocks the gate. Then the visitor presses against the turnstile and walks in, registering his own admission. It is very difficult for either gateman or visitor to cheat this contrivance, for if



A WORLD'S FAIR GATE.

the number of mutilated tickets in the box does not correspond to the number of admissions registered by the turnstile the gateman will be held responsible for the difference, and there is no possibility of any one's passing through without his knowledge, as by a simple motion of his hand he can lock the gate and hold the crowd back as long as he pleases.

The catalogue of the University of the City of New York shows an enrollment of more than thirteen hundred students.

### A Labor of Love.



Tattersall—"Wot yer doin' now, Wraggoy?"  
Wraggoy—"Gettin' names to a petition."  
Tattersall—"Wot fur?"  
Wraggoy—"For de legislatr' ter pass a bill fur road improvement."—Puck.

# SOLDIERS' COLUMN

## THE CONTRABAND.

How the Cavalry Brought a Colored Man Into Suffolk.



SOMETIME in July 1862, a detachment of the 11th Pa. Cavalry under Lieut. Col. Spear was stationed at Suffolk, Va. Gen. Mansfield was in command, and orders had been issued allowing citizens outside of our lines to come in and purchase supplies upon their taking the oath of allegiance. Many had availed themselves of the privilege. This excited the wrath of the rebel fellow-citizens, and a system of persecution so common in the South in those days was at once begun.

Complaints came into Headquarters, and Co. A., Capt. F. A. Stratton, was sent out to investigate and warn the evil-doers of the consequences of their conduct. Our route led us through Somerton toward the Chowan River. A part of two days was spent in chasing rebel preachers and arresting Home Guards, otherwise guerrillas. On our return we halted at Dr. Savage's to feed our horses and make coffee. The corn came from the Doctor's crib.

As I was sitting on a log enjoying my salt-pork and hardtack, the Doctor took a seat beside me and inquired how he was to get his pay for his corn. I told him there would be no difficulty about it; all he would have to do was to go to Suffolk and prove his loyalty and the Government would pay him. His chin fell so suddenly I thought it would drop off.

We were soon on the march. I was riding at the rear of the column, and when about a mile from the Doctor's coffee house, I was out of the woods and trotted alongside my horse. I asked him where he was going. "O, I guess with you all," he said he belonged to Dr. Savage, that the Doctor was a hard master.

He was telling me his troubles, when, chancing to look back, I saw the Doctor coming in his gig as fast as his horse could carry him. As he came up he asked me to catch the boy for him. I told him I was not engaged in that business just then. The boy passed through among the horses so as to put the moving column between him and the Doctor, and ran up to the head where the Captain was riding. The Doctor making his way to the same point.

"The command is to be obeyed," I rode up to the front. The boy with both hands raised and tears streaming from his eyes, was pleading with the captain not to send him back. He told what a Seesh the Doctor was how he cursed you all; how he said if he took the oath he would spit it out.

The Doctor told the boy that if he would go back with him he would not hurt him. "Oh, yes, you know you will. You will whip me to death," the boy replied. The Doctor asked the Captain what he intended to do about it. The Captain said that if the boy wanted to go back he could do so, but he should not compel him. The Doctor then asked if he should attempt to take him and he resisted and he should shoot him, what we would do.

At that question Dr. Evans, who certainly laid no claims to being an Abolitionist, spoke up—"We would shoot you, quick."

Some of us had been trying to give the boy a hint to take to the woods, but this point a post white came up in his cart, and the Doctor called on him to assist in taking the boy. One glance and the boy was in the woods out of sight. The help would not have availed, the Doctor, as the men would not have allowed him to do so.

We moved on, the Doctor followed at the rear. We could occasionally catch a glimpse of the boy as he ran through the woods parallel with the column, and he was certainly doing himself credit in the way of speed. Finally, Barnes dropped out of the ranks and informed the Doctor that the men were becoming impatient about his following them; that he must get behind the rear guard. The Doctor wanted to know if it was the Captain's order. Barnes replied that it was his order, and if he knew when he was well off he would obey. He waited with the Doctor until the rear guard came up, and posted them on the situation. They moved very slowly, and got a long way behind the rest of the column. One of the men dismounted and let him ride until he got his breath. He went into Suffolk with us, and we saw our contraband no more.—G. L. CHURCHMAN, in National Tribune.

## BEAUTY AND BRAVERY.

An Incident of the War Which Shows That They Are Found Together.

What sort of men are likely to be found the bravest? A writer in the Atlantic raises this question, and seems to come to the quite unexpected conclusion, that physical beauty is perhaps the surest sign of physical courage. He quotes a French philosopher as saying that "where bravery amounts to madness there is always something womanish about the face and bearing," and relates an incident of the civil war which seems to point to a similar conclusion.

I attended a festival at Harper's Ferry, near the close of the war. Gen. Sheridan had ordered that all who had captured battle-flags or performed any remarkable feat of daring should repair to the parade ground to receive such decoration as they deserved which was done to the accompaniment of martial music and many cheers.

I looked with great pride upon the motley collection of the bravest of braves, and with no little interest, for I hoped to discern among the elect some sign which would segregate these conspicuous men from their comrade of lesser renown. Alas! they were of every hue and shape and almost of every nationality, the American types predominating, for we were four to one against all other nationalities.

They were for the most part, a quiet looking body of young men, displaying as much coolness in this the supreme hour of triumph as had been shown on the occasions which had led to it.

One type of the soldier was conspicuous by its absence—I mean the staking self-consciousness, that earnest sort of person, having the practiced frown and quick flash of the dark eye, the ideal soldier in time of peace, but there were present some picturesque-looking fellows of the Buffalo Bill kind, presumably from the plains.

All were clad in Uncle Sam's uniform of blue and Virginia's uniform of swarthy tan. All looked hardy and weather worn, and as they passed in review before Gen. Max Weber's headquarters the one distinguished characteristic of these youths was expressed by a Virginia lady who stood near me, and who as the regiment halted of Harper's Ferry, doubtless considered that she spoke with authority.

"What a handsome group of boys, Yan-though they be."

## Not One Worthy.

The second chancellor's medals and classics has been withheld this time at Cambridge University, England, the examiners finding no candidate worthy to receive it—a circumstance that has occurred only once before in 150 years.