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THE WORLD'S COLUMBIAN EXPOSITION—TRIUMPHAL ARCH AND PERISTYLE.

The Court of Honor of the World's Columbian Exposition is bounded on the north by the huge Manufactures building, on the south by the glorious façade of the Palace of Agriculture, to the west rises the majestic dome of the Administration building and on the east is the Peristyle with a triumphal arch bearing the Columbus Quadriga. In the center of the Court of Honor is the main basin, with the MacMonnies fountain at one end and the outlet to the lake under the Triumphal Arch at the other. The Court of Honor itself is the most beautiful feature of the Exposition, and at night, when the buildings are outlined with electric lights, the effect produced is enchanting beyond description. The perfection of proportion, which is so noticeable in the Exposition and which is so wonderful when the number of different architects is considered, is nowhere better illustrated than in the Peristyle and the Triumphal Arch.

The Peristyle connects the Casino and the Music Hall and forms the eastern end of the Court of Honor.

The Peristyle was designed by Mr. C. B. Atwood in the classical style, and is free from what architects call nervousness, which is apt to take away the dignity that is so essential in a work of monumental grandeur. The Peristyle is composed of forty-eight columns, twenty-four on each side of the arch. The columns symbolize the States and Territories. Above the balustrade on pedestals, which form the continuation of the columns, are heroic figures fourteen feet high, representing Eloquence, Music, etc. Just below the cornice are the names of the States of the Union.

The Peristyle affords a shady walk on a warm day, and its protection is not to be despised, for the colonnade measures 234 feet from each corner building to the Columbian portico. In the center of the Peristyle, and forming the water gate or outlet of the main basin, rises the majestic Triumphal, or, more properly speaking, Columbian Arch. The arch somewhat resembles the *Arc de Triomphe* of the Place du Carrousel in Paris. Between the two columns on each side are colossal figures representing the genius of Navigation and Discovery. Each of the figures stands on the prow of a vessel. These pieces of sculpture are the work of Bela L. Pratt, of New York. Over the arch are angels blowing trumpets. Just under the cornice on both the lakeward and landward sides appear the names of the great explorers, Cartier, Champlain, De Soto, Ponce de Leon, La Salle, Cortez. High up on the pedestal which supports the Quadriga is an inscription which should make all Americans thrill with pride: "*Ye Shall Know the Truth, and the Truth Shall Make You Free.*"

There is no more fitting monument to commemorate victories of either war or peace than a triumphal arch surmounted by a quadriga. A triumphal arch, if not properly treated, becomes simply a brutal manifestation of power, as in the Brandenburg Gate at Berlin. In the present instance the genius of Mr. D. C. French has given us a remarkably strong and satisfactory group. Four horses full of fire champ their golden bits and paw the ground. Each pair is held in check by a draped female figure. In the chariot stands a majestic figure of him to whom the western world is now doing honor—Christopher Columbus. On each side is an out-

rider with a banner. Although the Peristyle is built of staff, the clever artificers have wrought so cunningly that the whole appears to consist of white Pentelic marble. It is to be regretted that the beautiful Peristyle with its noble arch cannot be perpetuated in more enduring materials, but it is safe to say that all who have viewed this beautiful creation will find it indelibly fixed upon the memory.

How to Show Lines of Electric Force.

The following experiment for making visible lines of electric force is described by Herr Bruno Kolbe: Into a flat cylindrical vessel pour purified anhydrous oil of turpentine to a depth of about 2 cm., and add some sulphate of quinine. To the rim of the vessel attach two wire springs, adjusted so that the two small metallic balls at their ends dip into the turpentine. Stir the quinine with a glass rod so as to distribute it evenly, and place the vessel on a black cardboard. Join the two wires to the terminals of an influence machine, and turn very slowly. At once the white crystals group themselves so as to form beautiful curves, representing the "lines of electric force." The form of these curves recalls that of the brush discharge of the influence machine. Prof. Weiler, of Esslingen, gives the following experiment: Prepare a milky mixture by stirring up finely divided quinine in oil of turpentine. On sending a series of discharges through it, a clearance is produced at the positive pole, and the particles cluster round the negative pole, arranging themselves in streamers directed along the lines of force.



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