PART III.

THE OMAHA SUNDAY BEE.

PAGES 17 TO 20.

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6 More Bicycles Given Away This Week.

NOTHING LIKE THIS SALE EVER HAPPENED IN OMAHA BEFORE! WE'VE EARNED THE RIGHT TO GROW.

6 More Bicycles This Week.

BE ON HAND TOMORROW—EARLY—OFTEN—LATE—ANY TIME—SO YOU'RE SURE TO COME TO

BOSTON STORE

N. W. Corner 16th & Douglas, OMAHA.

FOR THE SECOND DAY OF THE GRAND—SUPREME—COLOSSAL—ENVIABLE

CHALLENGE SALE

LAST SATURDAY WE GAVE AWAY 6 BICYCLES FREE.

If ever there was the slightest shadow of a doubt of the Boston Store's ability to sell goods for much less money than any other store--that doubt was removed most surely and quickly Saturday. The nicest kind of people--almost fought for places at the counters. Everybody was wild with excitement--and yet Saturday was only the beginning of Boston Store's first great Challenge Sale. What the end will be--no one knows--Tomorrow's bargains are even better--as fast as one advertised bargain is sold out--it will be replaced by a bigger one--Every promise we made we fulfill to the end.

BICYCLES GIVEN AWAY EVERY DAY FREE.

5c Men's fancy bordered handkerchiefs.
10c For ladies' 25c pure linen fine worked handkerchiefs.
5c For misses' and childs' derby rib fast black hose.
9c For infants' 35c finest grade imported hose.
5c and 10c For infants' 20c all wool ribbed hose.
15c For ladies' finest imported cotton hose.
10c For ladies' fleece lined derby ribbed hose.
6½c For men's full seamless knit socks.
15c For men's imported socks, in black and tan; balbriggan.
25c For infants' 50c half wool and all wool vests.
5c For childs' natural and camel's hair and merino vests and pants.
25c, 19c, 15c, 10c For boys' and girls' underwear, worth 50c
15c For ladies' and misses' derby rib fleece lined vests or pants.
39c For ladies' pure silk vests, in cream and black.
25c For ladies' turquoise equestrian tights.
69c For ladies' $1.50 all wool equestrian tights.
25c For ladies' balbriggan and lisle thread ankle and knee pants
25c For ladies' fleece lined ribbed and trimmed vests or pants.
13c For ladies' 50c full size knit skirts.
21c For children's $1.00 fall and winter silk and fur edge caps.
3c For ladies' 25c lisle thread Jersey gloves.

Challenge Bargain. ALL WOOL Dress Flannels, ALL WOOL Henriettas, ALL WOOL Ladies'-Cloth 15c Yard

Challenge Bargain. ALL WOOL Cassimeres and Henriettas, Short Lengths, Worth 50c yd. 9c Yard

Challenge Bargain. Silk Velvets and Silk Finished Velveteens, Worth $1.25 Yd. 25c Yard

Challenge Bargain. High Grade Silk Finished SATINS Worth 75c yd 12½c Yard

Challenge Bargain. High Colored PLUSHES and heavy Corduroy Plushes, Worth 75c yd. 15c Yard

Challenge Bargain. Ladies' Heavy Rib UNDERWEAR, Worth 50c. 12½c

Challenge Bargain. LADIES' AND CHILD'S Fast Black and Fancy Colored HOSE 5c

CHALLENGE BARGAINS IN DRESS GOODS

COLORED DRESS GOODS
$1.50 boucle suitings, Scotch plaids, bicycle suitings, English and French Cheviots, English broadcloths, black and colored Sicilian Mohairs, new weaves and crepons, all these goods are 1½ yards wide and challenge price, yard 69c

5 c all wool Dress Goods in French Serges, German Henriettas, all wool pin checks, Scotch cheviots, striped and checked ladies' cloth, actually worth 50c a yard, Challenge price on bargain square, yard 29c

85c Dress Goods, 59c yard
All this season's novelt es, including pure silk and wool suitings in latest effects, French Jacquards in chameleols effects, none worth less than 85c yard, Challenge price.... 59c

$1.00 Dress Goods, 39c. On First Bargain Square
Some of the most desirable high-class fabrics shown this season in fine Henriettas with small woven weaves, fancy silk and wool checks, plaids and stripes, plain colored ladies' cloth, and all wool imported novelties, actually worth $1.00 a yard, Challenge price on bargain square..... 39c

Black Dress Goods
50-inch wool and mohair crepons, rich black in heavy billow weaves, also extra wide mohair Sicilians and Hindoo Serge, all worth up to $1.50 a yard, Challenge price, yard 75c

Greatest Bargain of all in Dress Goods
50c wool English Henriettas, all colors, 40 inches wide, for Monday, Yard..... 15c

CLOAKS--FURS

If You Ever Expect to Need a Cloak or Furs of Any Kind, BUY THEM NOW---TOMORROW.

Never Will Such a Chance Occur Again
Ladies' $5.00 Heavy Covert Cloth Jackets $1.39
Very stylishly made, Actually worth $5.00

CHILDREN'S Fall and Winter JACKETS 95c
All sizes, Actually worth $3.98.

Ladies' Double Beaver Cloth CAPES $3.98
Fur edged and braided Actually worth $7.50.

It's the Chance of a Lifetime.
Worth up to $25.00 go at..... $9.98
1,000 ladies assorted, extra heavy chinchilla, boucle, rough and smooth effects—
JACKETS
worth up to $25, go at $9.98.

Worth $10.00 but go at..., $4.98
Ladies' Black and Beaver Cloth JACKETS
worth $10.00, go at $4.98.

CHALLENGE BARGAINS IN MILLINERY

$3.00 Trimmed Felt HATS $1.00

$5.00 Felt Pattern Hats $2.98
All new shapes, trimmed with velvets, ribbons, ostrich tips and aigrettes .....

Ladies' Felt Sailor Hats With Velvet or Silk Crowns All Colors. 50c and 75c

Fine 25c black and cream silk crepe ruching..... 1c
Misses' and child's $1.25 rain coats..... 25c
25c dotted and plain silk veilings..... 2c
Infant's plain and ribbed cashmere hose..... 5c
Misses' fleece lined heavy rib cotton seamless hose..... 10c
Boys' 50c checked jumpers and shirts..... 5c
Machine thread, the 5c grade, you all know 1c
Ladies' $1.50 silver gray half wool union suits 98c
1,000 new paper covered 25c novels..... 1½c
10c all linen crash toweling..... 4¾c
Heavy gray wool blankets, per pair..... 39c
25c red table damask 12½c
$1.50 Marseilles bed spreads..... 75c
35c extra large huck towels..... 15c
$4.50 fine lace curtains, a pair..... $1.25
$2.50 extra fine sateen bed comforts..... $1.25
2-yd. wide 85c linea bleachedand unbleached table damask 39c
Largest size $3.50 double satin damask napkins, per dozen..... $1.75
Large 25c huck towels 15c
25c ingrain carpets. 10c
65c all wool ingrains..... 25c

CAREER OF JOHN J. INGALLS

Fresh Gossip About the Iridescent Kansan.

CHANCES OF RE-ELECTION TO THE SENATE

How He Looks, Acts and Talks at Sixty-Two—Intellectual Make-Up and Mental Methods—Declined a Chance to Succeed Peffer.

(Copyright 1895, by Frank G. Carpenter.)

WASHINGTON, Sept. 28.—John J. Ingalls is making the fight of his life to get back to the United States senate. There is a fair chance that he will succeed. If he does so he will be a greater man than ever in the eyes of the American people. He has been taught a lesson by his defeat. He has had a chance to study himself and his possibilities, and if he is returned he will play Ingalls and Ingallism for all it is worth. He has given up all desire for the prominence which blinded him when he was president of the senate, and he will take his place on the floor as one of the brightest, coolest and bitterest fighters that body has ever known. We need him. The United States senate is deteriorating. The giants of the past—Edmunds, Thurman and Evarts—have gone. Butler of South Carolina has been relegated to obscurity, and John Sherman speaks now only when necessity demands it.

Ingalls is now in the prime of his intellectual and physical existence. It is true he is 62, but every atom of his thin, angular frame is as tough as malleable iron, and his vitriolic brain is a dynamo of intellectual activity. He has more ideas to the square inch than many of his fellow politicians have to the square mile, and his vocabulary is equal to Worcester and Webster boiled down and filtered through Carlyle's Sartor Resartus. I have known him for years, and my acquaintance with him has been a succession of surprises. He has as many colors as a chameleon, and he puts on a new one every hour. His private conversation is full of meat, and when he talks, every sentence makes you think, and every word weighs a pound. He is a man of broad reading, and he draws his illustrations from the antediluvian periods of geology in one sentence, takes a metaphor from a famous English novelist for a second, and in the third, like as not, gives you a bit of the latest slang from the slums. At first you are dazzled by his flow of words and ideas. You are blinded by his pyrotechnic phrases, and you give him no credit for his genius other than that to the God who made him. As you go on, however, you find that he is one of the hardest workers of public life, and that the vast mental capital which he has today has been largely made up by the saving of intellectual penflies. For the past twenty years he has been making speeches and witty remarks in his study in order that he may deliver them in private conversation or on the stump. Every bright thought and every expression that he has come in contact with has been reground until it has left its original shape and become a new creation, that of Ingalls alone. He has a peculiar memory in that when he once writes a thing he pens it, as it were, on the tablets of his mind, to be left there until occasion shall call it forth. The books he reads are always interlined and filled with marginal notes, and these notes are often finished sentences which he makes thus and lays away for future use. He is a great student of the dictionary. He knows Rogers' Thesaurus of English words by heart, and is happiest when he is studying Crabbe's Synonyms. He likes odd words and is always looking for them, and in the making of his speeches some of his sentences, ordinary at the start, are changed and rechanged until they become oratorical surprises, which go ringing 'round the world.

HOW INGALLS FIGHTS.

Senator Ingalls, in speaking of his regrets at being out of the senate, lately said: "Whom the Lord loveth He chasteneth." There was more satire than meekness in the remark, and when he comes back to the United States senate it will be with his knife out and with a desire for the blood of his enemies. He has received but little charity from his fellow senators, and especially from those on the other side of the house. He will settle many an old score when he returns and delight his soul in the agonies of his fellows. He would rather fight than eat and he is at his best in a quarrel. He has always courted trouble in the United States senate and he has been happiest when in the midst of it. You remember the bitter battle which he waged with Joe Brown of Georgia. Ingalls had charged Brown with mutilating the Congressional Record, and Brown, after a venomous speech, had intimated that Ingalls would not have dared to make such remarks about him outside of the senatorial chamber. To this Ingalls replied that Brown could take his remarks in any sense he chose, and that he did not desire to shield himself in any way whatever. He then went on to carve up Brown under the title of "The Senator from Alaska," characterizing him as the Uriah Heep of the senate, as a political Pecksniff and as the Joseph Surface of American politics. A duel was expected as the result of this, but Brown did not reply and the matter was dropped.

It was the day after this affray that I called upon Ingalls, and I found that Brown's cutting criticisms had not been without effect. The Kansas senator confided to me that Brown was no mean antagonist, and as he did so I picked up a piece of what seemed to be a disk of leather the size of a dollar, with a brush of long, black hair hanging to it. As I did this Ingalls stopped talking of Brown and told me that what I had in my hand was an Indian scalplock. He then described the operation of scalping. He told how the Indian grabs the lock of hair on the crown of the head, how he grasps it firmly and twists it about his knuckles, how he whirls his scalping knife about the disk in a blaze of light, and then how, bracing his feet against the shoulders of the dying man, he jerks it away with a smack like that made by pulling a piece of wet leather with a string from a flat stone. Senator Ingalls gestured graphically as he gave this description, and as he did so it seemed to me that he was thinking of Brown, and I venture were he an Indian there is nothing that he would more delight in than in the scalping of his enemies.

SPEAKING AT THE POINT OF A PISTOL.

There will undoubtedly be much opposition to Ingalls during his present campaign. His speeches will be full of bitter things against the populists and he may have a chance to reenact some of the experiences of his youth. He came to Kansas, you know, as a boy, with little more than the coat on his back and a volume of Blackstone under his arm. He had been brought up in Massachusetts and he jumped at once into politics. He was a free soiler and the pro-slavery men attacked him at every point. During one of his first campaigns he was billed to make a speech in Atchison, where he now lives. A party of border ruffians called upon him, and warned him not to speak. They had pistols in their belts and a rope in their hands, and they swore they would hang him if he said anything against them. Ingalls looked them in the eye and told them to bang. He said that he was billed for a speech and he was going to make it. He did make it, and that in no measured terms. I don't know why it was, but for some reason or other he was not disturbed. Still, this same crowd who threatened him had already committed a number of outrages, among other things tarring and feathering a preacher named Butler and then putting him stark naked on a raft and sending him with nothing but a bible and his feathers to float down the Missouri river.

At another time Ingalls was sitting one day, eating his dinner at a hotel in Atchison. It was in the days of early Kansas, when every one carried revolvers. A drunken ruffian entered the room. He saw Ingalls, and, pointing a revolver at him, said:

"See here, my boy, they say you are the best speaker in all Kansas. These gentlemen here are my friends and we want a speech. Now, you get up on that chair and give us a speech or I'll shoot —— out of you."

The future senator looked the man straight in the eye and coolly replied that he did not intend to make a speech for any drunkard. He continued to look as the man flourished the pistol and jumped up and down, threatening to kill him. He may have been pale, and his heart may have jumped to his throat, but he did not move. Finally the man happened to hit the pistol against his boot as he jumped up and down in his rage. It went off and the ball struck his leg, filling the boot with blood. This sobered him somewhat and he left the dining room. Ingalls then went upstairs, brought down his pistol, and laying it beside his plate, went on with his eating. The drunken man was killed that afternoon in an affray which he had on the street.

HOW INGALLS BECAME SENATOR.

It was not long after this that Ingalls was sent to the United States senate. His election was one of the most remarkable that has ever occurred in the history of the country. It created a great sensation at the time and made him a national character at once. He succeeded, you know, the notorious S. C. Pomeroy, who, through some of his votes as senator, was nicknamed "Subsidy Pomeroy." Ingalls was a candidate, but he had little hope of being chosen. Pomeroy had come to the legislature with a barrel of money, and politics in Kansas were even worse at that time than they are now. A large number of the legislators had been bribed, but one or two were yet needed to make Pomeroy's election sure. Among those chosen for this purpose was a state senator named York, who pretended to Pomeroy that he would vote for him if he received a sufficient amount of money. The two had several meetings and three interviews, some of which were, I think, overheard by eavesdroppers placed for that purpose in an adjoining room or outside of the door by York. York insisted that he must have $8,000 for his vote, and Pomeroy at the last interview gave him $2,000 in cash, promised him $5,000 the next day and $1,000 additional after the election was over. When the legislature met in joint session York got up and walked down through the hall with two bundles of greenbacks in his hand. He said that these bundles contained $7,000, and he asked the speaker to count them. The speaker did so, and said that the count was correct. York then told the story of how he had been bribed by Pomeroy, and he asked that this money be used to prosecute the senator for bribery. As he proceeded with his speech the assembly went wild, and when the ballot was taken at its close there was not a man who dared to vote for Pomeroy. Ingalls, who was to have received the complimentary vote as the opposition candidate, got a large majority, and was declared United States senator. Pomeroy, when arrested, denied York's story. An investigation of the matter was held at Washington and the senate whitewashed him. He was, however, afterward arrested for bribery in Kansas, and the result of his trial there was that there was not sufficient evidence to convict him. As for York, he came to Washington and expected to be rewarded by getting an office. He was disappointed, and was soon despised and forgotten.

It is not generally known that Ingalls had a chance of succeeding Peffer in much the same way that Pomeroy hoped to succeed himself. The story was told me by a Kansas congressman last night. It puts the senator in a good light and shows how he resisted temptation when he would have given the half of his soul to have been retained in the senate if he could have done so honestly. Said this man:

"Ingalls, you know, has plenty of friends in Kansas, and lots of rich ones. The people out there know that he is conservative and that he is never going to espouse any cranky or crazy idea of a socialistic or anarchistic nature. Some of his friends had made all arrangements for fixing the legislature. They had the promises of fourteen of the populists—I won't say how they got them, but they had got them, and these fourteen men had agreed to go back on their party and vote for Ingalls. This would have carried the election. At the very last moment Ingalls was told that these men were to vote for him. He suspected at once as to how they had been gotten, and when he learned the truth he refused to accept a reelection that way. He said he would expose the whole plot if the attempt was made to corrupt any of the legislators, and in the fifty-ninth minute of the last hour before the election he spoiled the whole game. What we should have done was to have gone on and finished the election before telling him anything about it. He could not have gone back upon us after he was elected."

HOW INGALLS FELL.

"Had he any idea that the state would go against him?" I asked.

"No," was the reply. "His defeat was the surprise of his life. Ingalls had no idea of the change which had been going on in Kansas during his last days in the senate. Had he accepted our advice he might have carried the election and killed populism. For seven months before the election we told him that the state was going to the dogs and that the populists would surely carry it if he did not do something. He could not realize that it was true. He was president of the senate. He knew that he was a great national figure and he did not believe that Kansas would go back on him. He paid but little attention to the state, and remained in Washington until almost the time of the election. Then he went out home and found that we had been telling the truth. But it was too late to remedy the situation. He saw he was going to be defeated, and the fact hung over him like a pall. For several weeks he lived at Atchison, seeing no one, brooding over the possibilities. Then he brightened up a little and fought to the close. After the election, when he came back to the senate, he was still despondent, and he did not get to be himself until some months after he left the United States senate. He was only seen when he was presiding over the senate, and he spent all the remaining time either at his home or shut up in the committee room. I have called many times at his rooms when I knew he was in, only to find the door locked. When I met him he had but little to say, and he seemed to shun the society of men. You can not appreciate the blow his defeat was to him. He had, you must remember, for eighteen years been one of the leading characters of the United States. He had supposed that his position was secure for the future, and rather prided himself on his disregard for the feelings and opinions of other men. When he was cut off in the midst of his fame without a word it stunned him. All the light seemed to have gone out, and he did not know which way to turn."

"Is Senator Ingalls a rich man?" I asked.

"Yes and no," was the reply. "He is a rich man for Atchison, but not a rich man for New York. He is worth, I judge, about $150,000 and has this so invested that it brings him in quite a good income. He is not a moneymaker nor a speculator. I don't think he cares much for money, though he is luxurious in his tastes and would not object to a new suit of clothes for every day of the year. He has had to spend considerable, too. He has a large family, and his personal expenses must be quite heavy. He lives, you know, at Atchison, where he has a beautiful home commanding a magnificent view of the Missouri river. He has a 500-acre farm near the city which he is turning into a stock ranch, and he owns thirty acres just across the road from his residence, a large part of which is given up to garden truck. He has never purchased any property in Washington, and if he comes back to the senate he will probably live here as he did in the past, in a boarding house near the capitol, will pay little attention to Washington society and will devote himself to Kansas and the nation."

Frank G. Carpenter

COTTON STATES EXPOSITION

Architectural Features of the Buildings Grouped at Atlanta.

STABILITY, MASSIVENESS AND DIGNITY

Harmony of General Design and Grouping and the Individuality of the Several Structures—Some of the Striking Details.

The architectural features of the Atlanta exposition were necessarily controlled by three principal factors, viz.: First, a level site and the general dimensions of each of the principal buildings had been determined; second, a stated appropriation for each had been fixed, and could not be exceeded; third, one year only was available for their erection and completion ready for exhibitors.

It was necessary in solving this architectural problem, says Bradford L. Gilbert in Harper's Weekly, to design and to locate the buildings as part of a general scheme, while each should bear a certain individuality of its own, so as to avoid any sameness in appearance; possible diversity by utilizing grade levels or special plot outlines being impossible under the circumstances. As some of the buildings would necessarily be viewed from a distance and as part of a whole, while others were being examined in detail, it was desirable to decide upon an appropriate and practicable style of architecture which would allow of such treatment without any appearance of a strained effect, and which would impart an impression of stability, massiveness and dignity. The result was of necessity to be gained by a graceful contour and bold constructional outlines, yet to be capable of such detail design as would be eminently suitable. It was necessary further to take into account the desirable effects to be gained by light and shade in connection with the wall masses and openings, as well as in the various projections, moldings, and color scheme. Particularly to be avoided were all fancy details, moldings or cheap ornamentation, used so frequently and with such poor results upon the majority of exposition or state fair buildings. Nor must we have copy (or caricature, rather), upon a cheaper basis, of any well known buildings at home or abroad. In short, it was necessary to evolve, so far as possible and practicable within the limitations of site, cost and time, something that might be considered a truly American type of architecture—broad, natural, generous and appropriate, free from the usual restraints of fixed rules and regulations, all based upon actual requirements and the necessity of location and considerations of available material and labor. How far these results have been accomplished the exposition buildings must tell, as those interested must prove the kindly critics.

The buildings have been based upon a type of architecture which might be termed "modern Romanesque," as exemplified by the graceful outlines, bold construction and massing of a portion of the famous "Pitti Palace" at Florence, and the still better examples of similar construction and design to be seen at Rome and other parts of Italy—examples that somehow seem to have escaped many students of architecture.

Observation will disclose the fact that it has been possible in the general design to retain a family likeness, so to speak, while many ramifications have been found permissible; and each structure retains an individuality and treatment of its own in harmony with the whole scheme, as witness particularly the Manufactures, Machinery, Electricity, Agricultural, Fire, Auditorium, Transportation and Negro buildings.

The assistant supervising architect of the Government building designed this structure admirably in keeping with the general design adopted, while the local architect who designed the Art building so effectively, and the young woman who designed the Woman's building and has received so much favorable notice in consequence, though remembering the "family likeness," have copied more closely classical outlines, made possible by the adoption of "staff" for the structures.

In the second place it was necessary to consider cost in design, construction and detail. Bearing in mind the architectural results desired, any sham or false work had to be avoided. It always proves unwise to encourage false impressions. Masonry, iron, or staff was too expensive, consequently wood was selected; and what wood could be more appropriate than Georgia yellow pine, famous the world over? With the exception of such iron bolts, rods, hardware, etc., as were actually required for construction, and the masonry foundations, metal flashings and glass for sash, nothing but yellow pine has been employed, with the exception only of certain staff pediments, figures, capitals, medallions, etc., utilized to give a finishing touch where required.

The exterior wooden framework of all the principal exposition buildings (excepting the Art and Woman's buildings, as already noted, also the Forestry and Administration buildings) is covered for a height of about twelve feet--to the window-sill line—with two-inch plank, about fourteen inches in width, separated by a filling-piece two inches in width by one and a half inches in thickness, so as to form a natural base for the superstructure, which, together with the roofs, is covered with plain square-edged yellow pine shingles. The voussoirs over the arches and openings are formed by constructional bands of those shingles, while the cornices, bands and label moldings are of wood painted white to emphasize the outlines where required.

The base and superstructure of the outside are stained with creosote a natural wood gray, while all roofs are stained a natural moss green. Thus from a distance is given the appearance of solid masonry, while upon close inspection the detail of the construction and moldings is apparent and equally effective.

So far as possible the interior trusses are of graceful curved outline, and light yet ample construction, in wide spans, the natural dressed wood being exposed to view. Upon this basis the five principal exposition buildings, covering a larger area than asked for, with many additional features added, were contracted for at a sum more than $35,000 below the stated appropriation. Seven additional exposition buildings have also been contracted for at 5 to 15 per cent below the appropriation named, and yet meeting all requirements. These buildings are constructed in a thoroughly first-class, permanent and workmanlike manner. Their use after the exposition closes is yet to be decided.

In the third place, on account of the limit of time available, it was necessary to use principally for construction such material as could be obtained promptly and readily, and could be erected with such local labor as was obtainable.

The use of Georgia yellow pine has already been mentioned. While staff might have proved more showy, if it could have been used with an increased appropriation, it would have been impossible to have erected the buildings of this temporary material with local workmen, and the question of time would in any event have prohibited obtaining foreign labor.

These explanations of the architectural features and details are made as an explanation of their adoption and existence under the circumstances, and trusting that a better understanding of the exposition as a whole may be afforded. Statistics and dimensions have been purposely avoided, as proving unsatisfactory to the general reader. It may prove of interest to learn, however, that the Chime Tower and Belfry is the highest structure on the grounds. The same firm which installed the famous chimes at the Chicago exposition promises even a larger and more interesting exhibit at Atlanta, and the natural formation of the park should greatly enhance the sweetness of the music. The chimes will be played by one of the most noted players in the country—a lady, who proves upon inquiry to be an Atlantan.

The facade of the Machinery building facing the lake is over 500 feet in length. Each tower of the Manufactures and Liberal Arts building, the largest on the grounds, is sixty feet square. Thus the proportions of the other structures can possibly be better understood. The Negro building was contracted with and erected entirely by negro workmen.

The Forestry building is built entirely of southern woods in their natural condition. The outside panels between the supporting columns are covered with various kinds of bark, while the interior is tinted in light moss green and festooned with Florida moss. Over twenty-six varieties of southern woods have been used, from 'possum oak to chinquapin. The flat roof will be utilized as a summer roof garden, and the parapets covered with luxuriant foliage and flowers.

The principal entrance is really underneath and forms part of the Administration building. The exterior will be built of rock and staff to represent old masonry, and covered with moss and lichens. To lend interest to the portals of the Gate City's exposition the design is carried out as a composite one, embracing notable features of Warwick castle, England; Blarney castle, in Ireland; the Rheinstein, in Germany; and St. Michaels, on the coast of Brittany, in France. Possibly, as the visitor passes underneath the huge iron-spiked portcullis and past the threatening battlements and turrets, his imagination may cause a rise in his normal temperature, and although he may not be able to enjoy the reality as some of us have done, he will hasten inside to breathe more freely. There we leave him to enjoy the beauties and improve the opportunities of the Atlanta exposition.

LIMITATIONS OF YOUTH.

Eugene Field in Chicago Record.

I'd like to be a cowboy an' ride a fiery hoss,
Way out into the big an' boundless west;
I'd kill the bears an' catamounts an' wolves I come across,
An' I'd pluck the bal'head eagle from his nest!
With my pistols at my side
I would roam the prarers wide,
An' to scalp the savage Injun in his wigwam would I ride—
If I darst; but I darsen't!

I'd like to go to Afriky an' hunt the lions there,
And the biggest ollyfunts you ever saw!
I would track the fierce gorilla to his equatorial lair,
An' beard the cannybull that eats folks raw!
I'd chase the pizen snakes
And the pottimus that makes
His nest down at the bottom of unfathomable lakes—
If I darst; but I darsen't!

I would I were a pirut to sail the ocean blue,
With a big black flag aflyin' overhead!
I would scour the billowy main with my gallant pirut crew
An' dye the sea a gouty, gory red!
With my cutlass in my hand,
On the quarterdeck I'd stand
And to deeds of heroism I'd incite my pirut band—
If I darst; but I darsen't!

And, if I darst, I'd lick my pa for the time that he's licked me!
I'd lick my brother an' my teacher, too!
I'd lick the fellers that call 'round on sister after tea,
An' I'd keep on lickin' folks till I got through!
You bet! I'd run away
From my lessons to my play,
An' I'd shoo the hens, an' teaze the cat, an' kiss the girls all day—
If I darst; but I darsen't!

"That was a good sermon you preached yesterday morning," said the smart person, "but how could you say that you heard a lady recently say so-and-so, when you preached the same sermon in another town seven years ago."

"Easily enough," answered the minister. "I had my wife repeat the remark you speak of just before I started to church."