

independents and democrats by republicans, after reading like charges against republicans by independents and democrats, after watching the adroit coddling of the independents by the democrats, and after seeing the independents cast back nothing but saucy epithets for all the caresses of the democrats, after reading and beholding all this and more of like kind in unlimited quantity, we are told that this is an "off year". Aye, even so.

But may a gracious Providence spare us an "on year" two years hence if it is to be proportioned to this "off year". No candidate's reputation will be worth a sour peanut then if the present rancor is to continue. If a person were to read one side only of the present campaigning he would have great reason to become afflicted with a violent case of the blues. He would have to regard his own men as angels, but those on the other side as demons. And so between the two there would be for him but little chance on this earth or elsewhere. Things must surely go to the dogs. And then if he turns to the opposite sides and read, he will find his own men rated as demons or worse, and the other side as the angels. which will he believe? Neither, probably, but class them all with the bad. He alone a mugwump, a shining example of sublime conceit, will remain to represent the good. And thus matters go in an "off year" in politics. Politics, we fear, are continually becoming more "off" than "on" and more "on" than "off". A seeming paradox, yet not a paradox; for politics, though "off" in quality, may be terribly "on" in quantity. This, undoubtedly is the state of the case this year.

#### THE EIGHTH WONDER OF THE WORLD.

##### A Trip to the Sioux City Corn Palace.

In the mind of the average man corn is thought of as being used only, or, at least, mostly to make corn meal and fire-water. Those persons that have made a trip to the Sioux City corn palace at any time since the idea was first consummated by the erection, in 1887, of a splendid palace, decorated with corn, have had their views in regard to the uses corn may be put to, greatly broadened. This corn palace idea originated in Sioux City, the first one was built in Sioux City, and since the latter event each succeeding palace has been the means of advertising to a very great extent Sioux City itself. It is not my purpose to advertise this city but certainly great credit is due her for originating a plan that has made her known almost all over the civilized world and has advertised, not only Sioux City, but the remainder of the west. The palace this year was much nicer than the palace of any preceding year. It is really wonderful what very fine artistic work may be done with corn. A stalk of corn as it grows in the field with the ear, husks, leaves and all on is not a specially beautiful thing. It is not admired any more than the other products that grow around it. Let this same stalk of corn, together with many others, be placed in the hands of a decorating committee, let this committee have a large, well-modelled frame building to work upon and, after the decorating is finished, give to the whole structure the name of corn palace and their stands before you a work of art as was the Grecian architecture of old. Thus we have the outside of the building completed. Within all is more wonderful, more beautiful, and if possible more artistic. The work on the inside is not so coarse. It forms a splendid picture gallery. Works of art are there in abundance. Work done in corn that is nearly as fine, both in outline and expression, as some of the finest paintings. I will now go more into detail in regard to the palace recognizing, however, my inability to do justice to such a grand structure.

Before reaching Sioux City one may see high over the city the dome of the palace having on top a large cornucopia which is 280 feet from the ground. Approaching the palace from the south its extraordinary beauty forces one to exclaim "How magnificent!" The question immediately arises "How can so much work be done in so short a time?" for it really seems as though it would require an army working a long time to accomplish so much. Lining the streets on either side are fakes, fakirs and other fakes. These, however, are not noticed until the corn palace is thoroughly studied inside and out. They are not passed by, however, altogether. O no! every one patronizes them before leaving in order to encourage them and induce them to come back again the next year, for a corn palace without the usual number of side shows, petrified women and circular swings would be as much of a novelty as a Punch and Judy show or mount Blanc. As one enters the palace (either by means of a pass or a fifty cent ticket; preference largely in favor of a pass) one is struck with the beauty of all the eye can see. The numerous incandescent lights add much lustre to the scene. The lower floor is occupied with county, city, etc., exhibits. Opposite from the entrance is the Sioux City electric light exhibit. To the right of that is Heller's sausage exhibit. This shows sausage in all its stages, except the consumption stage. This stage is not shown because of a limited amount of material. This sausage, being made from nothing but hog, would not supply the demand if handed out to the "great unorganized public." The next thing that was especially noticeable on the ground floor was the band platform. This was built in a sort of alcove, situated at the east end, arched over and painted to represent, in the upper part, the sky and clouds while below banners were represented, each having painted on it the name of one of the most famous musicians such as Liszt, Beethoven, etc. A curved line of incandescent lights surrounds the front of the arch while suspended from the middle of the alcove is a bunch of lights arranged in the shape of a snowball in full bloom. The scenic effect produced by these lights is very striking. At the back and a little above the heads of the musicians was quite a large hole furnished with a tube which was capable of admitting about a pailful of prepared corn juice between selections. This however was not what the tube was used for. My first impression I found out was wrong. The hole was made there in order to let part of the sound escape for so much music suddenly striking against the back of the arch was liable to rebound and become an instrument of destruction in the audience unless furnished with an outlet where it could do no harm.

On the second floor were the art exhibits. It would be impossible for me to describe these accurately and in detail. A few of the most striking I will try and note briefly. At the head of the stairs a large statue of Ceres, carved from bread and draped in hominy, smiles benignly upon all that have paid the admission fee. To the right may be seen "A Tale of Three Cities." The three cities are Sioux City, Omaha and Kansas City. Omaha and Kansas City, each represented by a dog, fighting for a bone. The fight becomes fiercer and soon the bone is neglected. Sioux City, also represented by a dog, comes up and walks off with the bone while Kansas City lies dead upon the field and Omaha slinks off in a sadly demoralized condition. A little farther along a suite of rooms, nicely furnished, containing corn curtains, corn furniture, corn everything, captures the eye of every student as being an ideal place during the fall and spring months. Being heated by means of cold air they would not be very desirable in winter. At the head of the stairs at the east end of the building one may look down upon the Black Hills. Everything representative of that region may be seen except the hills themselves. The black is all there. At the extreme east is perhaps the most artistic