

A STUDY OF HUSBANDS.

WE hear much about the art of winning a husband.

Let us take a step further and make a study of keeping a husband. If he is worth winning he is worth keeping. This is a wicked world, and man is dreadfully mortal. Let us take him just as he is, not as he ought to be. In the first place, he is very weak. The wife must spend the first two years in discovering these weaknesses, count them on her fingers and learn them by heart. The fingers of both hands will not be too many. Then let her study up these weaknesses, with a mesh for every one, and the secret is her's. Is he fond of a good dinner? Let her tighten the mesh around him with fragrant coffee, light bread and good things generally, and reach his heart through his stomach. Is he fond of flattery about his looks? Let her study the dictionary for sweet words if her supply gives out. Does he like to hear her talk about his brilliant intellect? Let her pore over the cyclopedia to give variety to the depth of her admiration. Flattery is a good thing to study up at all hazards, in all its delicate shades, but it must be skillfully done. The harpy who may try to coax him away will not do it absurdly. Is he fond of beauty? Here's the rub; let her be bright and tidy; that's half the victory. Next, let her bang her hair, metaphorically, and keep up with the times. A husband who sees his wife look like other people is not going to consider her "broken down." Though it is a common sneer that a woman has admitted that her sex consider more, in marrying, the tastes of her friends than her own, yet it must be considered ludicrous that a man looks at his wife with the same eyes that other people do. Is he fond of literary matters? Listen to him with wide-open eyes when he talks of them. A man doesn't so much care for a literary wife if only she will be literary enough to appreciate him. If she have literary inclinations, keep them to herself.

Men love to be big and great to their wives. That's the reason why a helpless little woman can marry three times to a sensible, self-reliant woman's none. Cultivate helplessness. Is he curious? Oh, then you have a treasure; you can always keep him if you have a secret and keep it carefully. Is he jealous? Then, woman, this is not for you; cease torturing that fretted heart which wants you for its own and teach him confidence. Is he ugly in temper and fault finding? Give him a dose of his own medicine skillfully done. Is he deceitful? Pity him for his weakness; treat him as one who is born with a physical defect, but put your wits to work—it is a bad case. It is well not to be too tame. Men do not waste their powder and shot on hens and barnyard fowls; they like the pleasure of pursuing wild game—quail and grouse and deer. A quail is a good model for a wife—neat and trim, with a pretty swift-way-about, and just a little capricious. Never let yourself become an old story; be just a little uncertain. Another important fact is, don't be too good; it hurts his feelings and becomes monotonous. Cultivate a pleasant voice, so that this very mortal man may have his conscience prick him when he is in jeopardy; its pleasant ring will haunt him much

more than would a shrill one. It is hard to do all this, besides taking care of the babies and looking after vexatious household cares and smiling when he comes home, but it seems necessary. "To be born a woman is to be born a martyr," says a husband who for ten years had watched in amazement his wife treading the winepress of her existence. It is a pitiful sight to some men. But if the wife does not make a study of these things the harpy will, to steal away the honor from his silver hairs when he is full of years and the father of sons and daughters. At the same time, good wife, keep from trying any of these things on any mortal man but your own. These rules are only evolved in order to "keep a husband." The poor, weak creature would rather be good than bad, and it is woman's duty to hold him by every means in her power.

ELLA STERLING CUMMINS.

NEW ORLEANS EXPOSITION BUILDING.

THE main building of the New Orleans exhibition is in some respects the most remarkable edifice ever built in this country. It is much the largest exposition building ever erected in the world. The architect has succeeded in producing the largest single room, every part of which can be seen from any point, of which there is any knowledge. The building is 1,378 feet long by 905 feet wide, and covers 33 acres, or 11 acres more than the Philadelphia Centennial Exposition of 1876. There are 1,656,300 square feet of floor space. The reader may form a better impression of the vast dimensions of the structure by imagining three ordinary city blocks one way and five the other covered by a solid roof; and, if he chooses to allow his fancy carry him still farther, he can picture a monster panorama of the world's industry, extending before his vision uninterrupted by a single object except the supports. The building is 60 feet high, with a tower 115 feet high, and the architect has been fortunate in rendering the exterior unique and attractive. A platform will be erected on the tower, reached by elevators, from which visitors may have an exceptionally fine view of the city of New Orleans, the exposition grounds, the Mississippi River and the surrounding country. There will be one line of gallery extending around the entire circumference of the building, to which visitors will be carried by twenty steam and hydraulic elevators, representing all the manufacturers of these conveyances in this country. The music hall, situated in the center of the building, will comfortably seat 11,000 persons and 600 musicians. To light the building with incandescent lamps will require 15,000 lights and 1,800 horse power. To light with the arc system will require 700 lamps and 700 horse power to operate the dynamo. The total steam required for lighting and for the machinery hall will be at least 3,000 horse power. In this estimate is included the power for five arc lights of 36,000 candle power each, which will light the grounds. These are the largest single lamps ever constructed. The cost of this great structure, lacking no single desirable feature for the purpose intended, will only be about \$400,000, and the other buildings will be proportionately inexpensive.