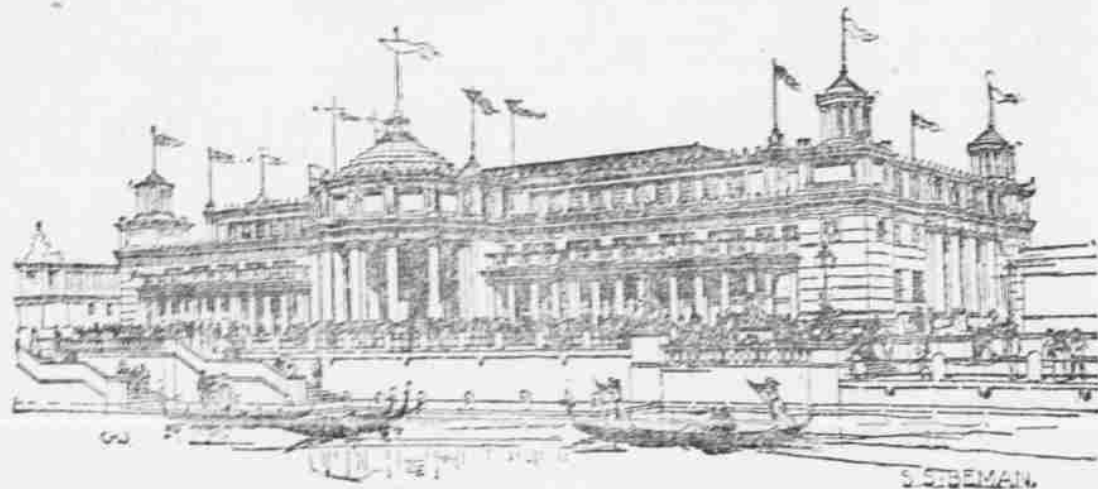


ARCHITECTURAL SPLENDOR.

At the Trans-Mississippi and International Exposition at Omaha From June to November of This Year Will Be Seen Many Artistic Decorations, Beautiful Landscapes and Famous Bits of Statuary and Paintings.



MINES AND MINING BUILDING.

The Greek Ionic style of architecture characterizes the mines building. The order is of heroic proportions, carried out with great artistic care in every detail. The principal feature of the lagoon facade is a circular dome 150 feet in circumference, rising to a height of 75 feet. The dome is supported on a circular row of fluted Ionic columns, and the space enclosed by them and under the dome is open, forming a grand, open, domed vestibule for an approach to the building. The inner dome is richly designed with ribs and panels and is to be decorated in colors, while the outer is formed by a series of

steps rising in the form of a cone to apex, which is crowned by a richly decorated base for a flagstaff. The outer row of dome columns is detached and the entablature is broken around them at the base of the dome, and over each column is a statue and pedestal having as a background the stylobate of the dome. This treatment is very monumental in effect, and while in good taste and harmonious with the architectural style it is at the same time original and interesting. Over the doorway leading from this vestibule into the building are three large panels between the pilasters to receive paintings which will be emblematical of the

character of the exhibits. Flanking the entire dome are beautiful Ionic colonnades which form covered ways along the entire facade, stopping at the corner towers. Over these colonnades are balconies capable of holding large numbers of people and opening from the interior galleries of the building, affording a fine point from which to obtain an elevated view of the lagoon and the beauties of the grand court. The four corners of the building are marked by square plain towers surmounted by ornate, open columned pavilions, circular in form and to serve for electric lighting. The building was designed by S. S. Beman of Chicago.

A VERITABLE DREAM CITY.

Nothing Beneath the Sky Is Unworthy of the Artist's Attention.

The exterior decoration of the buildings at the Trans-Mississippi and International Exposition, to be held in Omaha, promises to be both unique and attractive. While the individual buildings will show in their decorations some approach to modern ideas, the statues adorning the grounds will be exact copies of the famous figures of antique art. The stately figure of the Venus de Medici, an Apollo or a Faun, will lighten the grounds with their classic beauty and this delightful mode of reproducing the antique will prove not only the most beautiful that can be conceived, but, as well, the most instructive. With the natural advantages in landscape gardening that are possessed by the grounds, the lake, the sloping bluff tract, with the river so many feet beneath—the emerald turf and the superabundance of nature's fairest flowers—all these, together with the imposing bits of statuary that will dot the grounds, should make it a veritable garden of the gods.

The primary theory that will be demonstrated in the decoration of each building is that the statuary, the relief and decorative work generally will be symbolic of the exhibits contained therein. Nothing beneath the sky is unworthy of the artist's attention. Beauty is everywhere, in everything, if our genius but lead us to seek for it.

Perhaps the most unusual of all the designs in decorating to be seen is that which adorns the electricity building. The general architectural plan of this structure is one of classic simplicity, though the decoration shows a happy blending of modern ideas. All the cresting, scroll work, ornaments and spandrels are suggestive of machinery and the science of electricity. Clever designs in cog wheels are seen about the cornices and an heroic figure piece of "Man Controlling the Forces of Nature" is placed above the spacious entrance. The first group shows "the struggle," and an immense American lion is seen fiercely wrestling with two female figures of colossal size. The second group shows "the victory," the upright figure of man, triumphant, one foot resting on the prone figure of the defeated enemy, while the third and largest group—which will occupy the central position immediately over the entrance—symbolized "The Supremacy of Man"—for here in an immense chariot is the triumphant victor, driving with reins drawn taut, his now docile and obedient steeds—five great lions. The figures are all full of strength and life and promise to form a fitting adornment for a beautiful building.

The decorations which will enhance the agricultural building are not less attractive. This great building is, in its immensity a fit garner house for the granary of the world. It is finished in ivory, but garlands of flowers and festoons of cereals are thrown into bold relief by being finished in their natural hues. Medallion ornaments of barnyard fowls are placed at intervals, while larger medallions of our nation's representative bird—the eagle—will also appear in connection with the ornamentation. On either side of the great main entrance are figures taken from Millet's famous paintings, the "Digger" and the "Sower." Immediately

IN THE DEPTHS OF HADES.

The Prototype of Regions Infernal to Be Shown on the Midway.

When the conversation turns upon the Trans-Mississippi Exposition, some one is sure to ask, "And will there be a Midway?" and then reminiscences will be the order of the hour, and again you will see the red fez of the Turks, the bewitching smile of the Parisian coquette, the haughty glance from the dark-eyed houri of the Orient, the seductive dances of the Spanish señoritas, the slow revolving of the massive Ferris wheel, the little nooks from the other corners of the earth, the swaying, sleepy camels with their loads of laughing, living freight, the queer meals with egg-shell china and chop-sticks served by a shy, dainty bit of Occidental beauty; again you can hear the musical songs of unknown tongues—the monotonous chant of ceremonies in strange religions, the lusty call of the "Orangeside" boy, the enticing shouts of the fakirs, the growling of savage beasts whose tricks are almost human, the hum of thousands of voices, the laughter from thousands of throats—and all the rest that went to make up that ever-changing kaleidoscope of strange voices, strange people and strange sights. We had never thought to see its like again, but, after all, there was nothing that could not be duplicated and, if one may judge from the extensive preparations that are under way, we shall see in Omaha, not only a reproduction of the most interesting features of the Midway, but many novel ones and—breathe it gently—minus the humping and fake features which were at once the bane and the characteristic of the Midway Plaisance.

If one has any curiosity as to their ultimate destination after this life, they have but to enter a novel building which represents one of the Egyptian pyramids and is called "Night and Morning." This building is 140 feet square and 100 feet high, and in this space there is warranted to be crowded sufficient celestial joys and awful terrors as to make a trip through it one to be never forgotten. On entering, one is immediately lost in a labyrinth which represents the journey of life from the cradle to the grave, and whether one walks quietly along through pleasant paths with delightful views, or becomes lost in dark byways in the midst of terrible scenes, depends entirely upon chance. When at last he has reached the end of the labyrinth he is confronted by a winding flight of golden stairs, which will lead him straight to the Elysian fields, and on his left he will see an elevator which plunges him down to the lower regions. It will be a safe guess to reason that the visitor will take the elevator first, and after descending 200 feet he will find himself in an exact duplicate of Dante's Inferno, with all of Dore's horrible pictures realistically reproduced. In the cafe he will find coffins transformed into tables, widows and orphans in gloomy weeds who are enacting the parts of waitresses, the menus printed in white on black cards, and all the symbolic gloominess that goes to make up the infernal regions. If, on the other hand, the visitor prefers a "Heavenly" meal, he has but to ascend the golden stairs, to be ushered into a beautiful room, hung with satin draperies of white rose color, to find the tables of golden harps, the waitresses white-robed angels with wings and everything lovely.

The numerous colonnades which connect the buildings is a feature both original and artistic. They will form one almost continuous shaded walk, where one may make the entire round of the principal buildings and yet be sheltered from the rays of the sun. The color scheme, too, is an unusual feature which should not be overlooked when discussing the exterior decoration. While the general tone of the buildings will be that of old ivory, it is the intention to finish one-third the height of the colonnades—as well as about the cornices, doorways and windows—in full Pompeian colors. There will be other novelties in infinite variety and, altogether, they promise to make the Trans-Mississippi Exposition one of the most beautiful and attractive that has ever been held anywhere. — ELSIE REASONER.

INDIAN SWEAT BATHS.

Natives of British Columbia Parboil Themselves.

The N'ha-Kapmuh Indians of the interior of British Columbia have sweathouses and indulge in a treat somewhat similar to our Turkish bath. By the side of streams of melted snow, at some distance from the village, among the pines and firs, are two curious structures. One is made of small poles set up like the roof of a house. These are covered with fir boughs, and finally with earth, the door, facing the setting sun, has a blank hanging over it. Within, on the south side, is a circular hole in the ground about two feet in diameter and one foot deep, filled with burned and cracked stones. The remainder of the floor is covered deep with a soft bed of fir twigs. In front of the door one will see traces of a good-sized fire, and many stones, both those that have been burned and blackened in the fire and those brought near, but still unused. This is the men's sweathouse, or part of the bathing outfit of the village.

The other structure is similar to this in essentials, but at this particular village it is not covered with soil. It is roofed with blanket mats or skins when in use. This is the sweathouse for the women.

When the N'ha-Kapmuh wants to take a bath he builds a fire and heats a number of stones. These he rolls into the hole in the floor of the village sweat house. He then enters, closes the door with his blanket, and reclines on the new bed of fir boughs. Here he lies until in the close small hut, with no opening for ventilation, and close to the roasted rocks, he perspires as freely as do the stokers in the hold of an ocean liner. He then rushes from the house and leaps into the melted snow of the mountain torrent. Returning to the sweathouse, he repeats the operation until satisfied that every pore of his skin has been cleansed by this vigorous treatment. These Indians say they take this bath about once a month, and one may well imagine that that is sufficient, for it is not hard to believe that the absence of sick people at the village is due to this trying custom.

and circumstances. These brokers go about endeavoring to arrange connections in the same off-hand way that they would a merchandise transaction. Marriages there are more often a simple matter of business calculation, generally settled by the relatives, who often draw up the contract before the parties have seen each other. It is only when everything has been arranged and a few days previous to the marriage ceremony that the future husband is introduced to his intended wife. Should he find fault with her manners and appearance he may annul the contract on condition of defraying the brokerage and any other expenses incurred.

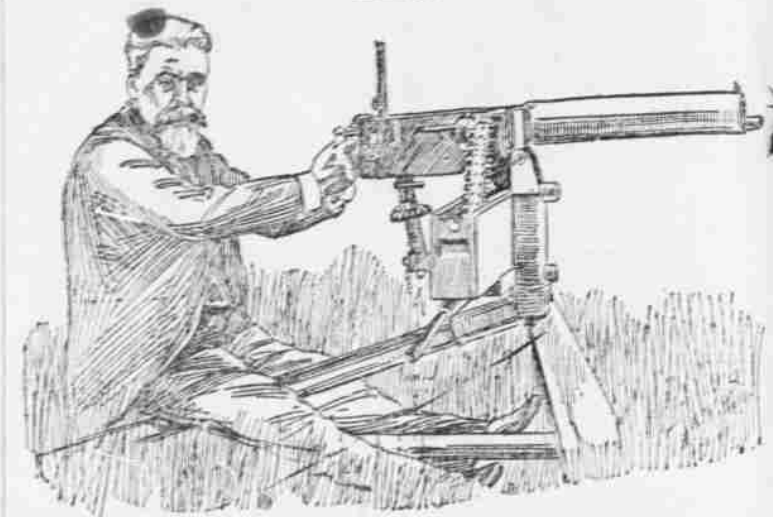
Indian Sharpshooters.

"Offbway Joe," the Chippewa chief, who died in Superior, Wis., the other day, is said to have killed more Northerners than any other man in the Confederate armies. He was a sharpshooter, having joined the Confederacy because of a personal grievance against the Federal Government.

The Uncle—Are you entirely satisfied with your lot? The Niece (still angry at her grandfather's will)—No, I'm not. It ought to have a house on it.—Halem Life.

Cloves often savor of the spice of wickedness.

MAXIM AND HIS FAMOUS GUN.



INDIAN MARRIAGE BROKERS.

In Genoa there are regular marriage brokers who have lists of marriageable girls of the different classes with notes of their personal attractions, fortunes

all business transactions were ratified by it, and as in those days locks and keys had not long been invented, the stores and valuables of many houses were still kept strictly under the seal of the owner. It was a felony to make two signets alike, and hence in the times of the ancients we have the most marvelous compendium of their customs, manners and beliefs. We may hence be pretty confident that the house belonged to Aulus Vectus.—Scribner's.

Dad's Old Breeches.
When dad has worn his trousers out, They pass to brother John, Then mother trims them round about, And William puts them on.

When William's legs too long have grown, The trousers fall to hide 'em, So Walter claims them for his own And stows himself inside 'em.

Next Sam's fat legs they close invest, And, when they won't stretch tighter, They're turned and shortened, washed and pressed, And fixed on me—the writer.

Ma works them into rugs and caps When I have burst the stitches, At doomsday we shall see (perhaps) The last of dad's old breeches.—New York Weekly.

LATEST POMPEIIAN DISCOVERY.

Evidences of the Ancient Roman Waterworks Again Found.

The house of Vettius has two entrances, the principal one facing the east and opening to the street which led to the city gate, and a side entrance which is directly opposite to the modern wooden post-house erected to protect the ancient Roman water pipes, which branch off here in many directions. Most visitors will remember this curious illustration of ancient water works, the earliest and most complete that are known to us, and by the help of the description we have given should have no difficulty in locating the house. The building obtained its name from three signets found in the atrium, one of which bore the legend A. Vettii Convivae, which may be interpreted "Of, belonging to, A. Vettius Conviva"; the second, A. Vettii Restitut, or "The property of A. Vettius Restitutus"; and the third, which was a bronze ring, and bore the latter AVCO, evidently an abbreviation of the first signet. Besides these there were three engraved stones having the respective ornaments of an amphora, an ivy leaf, and the caduceus of Mercury. In Roman times a man's signet was the most important of his possessions. It served the purpose of a signature, for

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TURKISH BATH OF INDIANS.

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