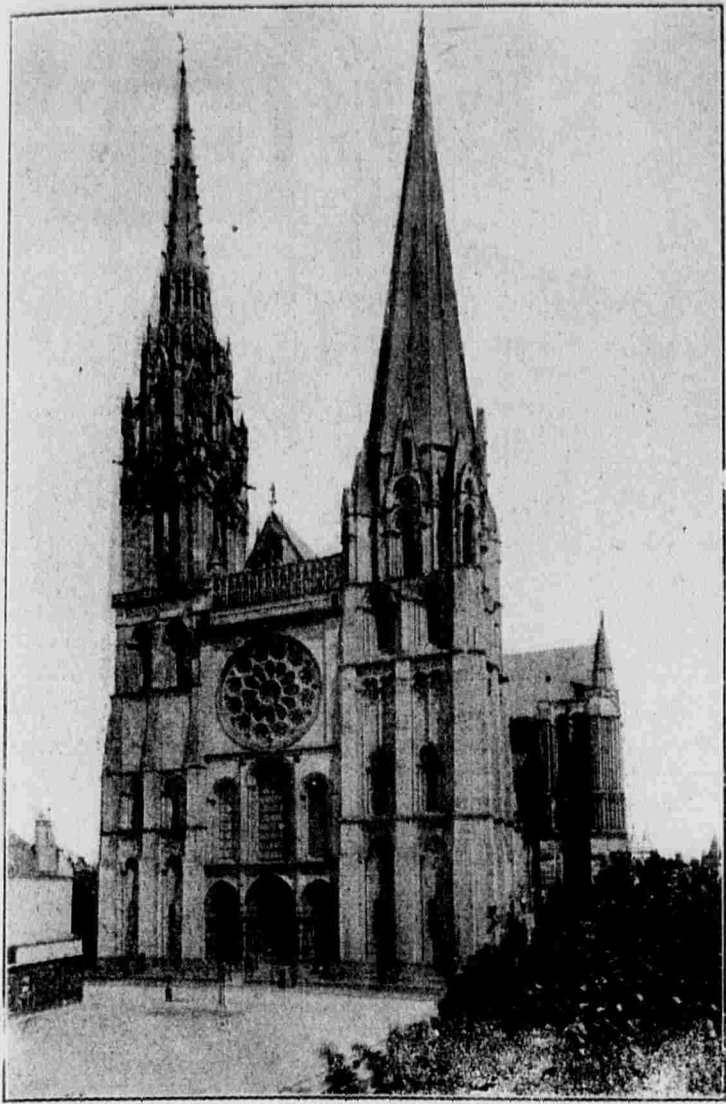


Utah Artist Writes on Old World Architecture.



GREAT CATHEDRAL AT CHARTRES, FRANCE.

Special Correspondence.

PARIS.—To reach Chartres one takes the train at Paris at 8 o'clock in the morning. The air is crisp, birds are singing and the sky is blue. As the train rumbles over its course, innumerable castles, red and yellow houses fit by, hills or sprouting grain and flowers, wooded slopes and rock walls decayed through age—all passed in an hour and a half—by themselves in the tourist's mind never to be forgotten.

Suddenly the town is before one. The station, though small, is infinitely more pleasant than the typical American station. The crowd, if there be one, consists mostly of French people who disappear almost immediately, leaving one to muse and roam at will.

There is in this old town a large, open square, found in all French cities, paved with wooden blocks and flanked by several streets, and beyond, the two towers of the cathedral, solemn, grey, medieval, pierce the blue of the sky. The artist instinctively rushes forward for a nearer view, and a closer acquaintance. One passes, in the meantime, groups of soldiers with shining helmets and flashing pockets of red and blue. Two-wheeled carts, managed by a woman driver and a donkey, jog by with all the time of the world apparently at their disposal. Workmen in blue corduroy pantaloons of the bloomer type, priests with black gowns, and little children with red cheeks and bare legs—each regards one with a look almost of suspicion—there is a land of the past, why should a tourist or an artist intrude? It is true that Paris, the center of fashion and art, is but a short distance away; that every day upon the streets there are foreigners and that many of the inhabitants have studied and traveled abroad—still as one winds along the crooked streets and sees these strange people and peculiar old plaster, red roofed, gable-end houses putting their quaint signs and odd colors into the imagination, it is impossible to separate the place from the past.

A LITTLE HISTORY.

A little knowledge of its history makes the connection still closer. Commencing with the resistance offered by the city to Julius Caesar in his wars with the Gauls in 52-48 B. C., continuing through the reigns of Clovis and Charlemagne to the excitement of the crusades, and in the midst of the ravagings and wars until after the fearful revolution—it presents as the consummation of its history the great Gothic cathedral.

For the unlearned in art I shall insert a few facts in an attempt to make the term "Gothic cathedral" intelligible. Broadly speaking, Gothic architecture was the style of building prevalent throughout Europe between the downfall of the Roman empire and the revival of learning in the fifteenth century. It resembles Greek architecture in that columns are used both for support of superimposed weight and for ornamentation. It differs from the Greek in that a pointed arch, instead of a semicircle, completes the flow of the column, wherein the Greek made use of a triangular combination resembling an exceptionally low gable roof.

There is a closer connection with Roman architecture. The Romans used

an arch over the columns but it followed a perfect curve. The Gothic owes its distinction to a point at the apex of the curve. Further the columns of a Gothic structure are usually reinforced by flying buttresses—that is, props, generally in the form of masonry, that help sustain the weight of the arch. These were never employed by either Greeks or Romans.

With the idea then of a pointed arch and flying buttresses as special features of Gothic architecture we can approach the Cathedral of Chartres. It is most imposing from the southwest side. The first glance reveals a somber mass of grey masonry. The two towers rear themselves in enormous proportions, and the piers, the buttresses and the porches reinforce their sobriety. Almost unconsciously one says, "There is a prayer reaching unto heaven." Then the symbolic ornamentation, the graceful carvings covering everything, the rich tracery of the windows, and the restrained proportions of the whole, gradually fix in the mind a mighty piece of architecture.

SACRED STATUARY.

On the north and south there are huge porches. Their entrances are masses of statuary and carvings dedicated to Christ and the Virgin. Studied separately, the carvings are rather ornate and the statues are sadly out of proportion, but their story is plain and simple—it reflects the life of the middle ages; and shows its barbarism, its ignorance, its darkness, but, moreover, its reverence.

Above the porches are more windows and more towers, but the towers are unfinished. Perhaps if they had been completed Chartres could boast of still greater magnificence. On the extreme eastern portion of the roof is a statue of the virgin. Her arms are stretched out blessing the harvest. In the fields the good peasants still have confidence in her maternal care.

THE CHURCH INTERIOR.

Inside the structure the proportions are as wondrous and as simple as on the exterior. The stone floor is undulating and worn. From the huge colored windows far above a radiance of prismatic colors resolve themselves into a rich harmony on the grey stones. Gigantic piers standing singularly alone and singularly strong, clustered piers, vaulting, the long central nave, the adjoining aisles, the choir, and lastly the chapels, present a wondrous effect of unity in variety. The details, though numerous, are forgotten in contemplation of the whole.

After a while it dawns on one that people are there worshipping. A man is wonderfully insignificant in such a place. Pines of a Gregorian chant rise and fall. Men, women and children kneel and cross themselves. Little boys in red and white pass the communion bread, while priests in long robes make supplications to the "Grand Dieu." In the meantime a funeral procession is at the doors of the west front. A little bell tinkles somewhere at the other end, and simultaneously the great doors swing open. It is an influential man who is dead—the procession comprises many people. Six pallbearers with long rhythmic steps bear the coffin in front. A banner, priests, mourn-

ers, friends, follow in succession. Peals of the organ grow loud. A Gregorian chant recommences, and again the supplications to the "Grand Dieu" are heard. Such is death in Chartres.

In an hour the cathedral is empty. A whisper or a laugh repeats its echo in a thousand hollow echoes.

WHERE PILGRIMS KNELT.

Eight hundred years ago pilgrims from distant lands knelt here in ignorant but earnest prayer. In October, 1530 Louis II (Saint Louis) and his royal family knelt here in formal consecration. In the abominable days of the French revolution the cathedral was a repository of horrors, but only yesterday the glad voices of a bridal party filled the same place with laughter and song.

With such varied thoughts stirred by the contemplation of its past history the march of humanity's weakness is vividly portrayed with all its ignorance and all its grandeur, so that one involuntarily reflects "give me material to build such a monument as this and I shall be content."

There, the sexton with his brown vest lends the way to the "jeux clocher" (the old bellry), which is in the northwest tower. The steps are curved from solid stone. They are worn deeply in the center from the tramp of ages. Around the edges spider webs, woven and deserted long ago, rest with the dust. The sexton making his daily rounds has no need to disturb them—and so dust accumulates forever.

THE ASCENT MADE.

After awhile one reaches the light far above. Dead moss is there filling in the crevices of the exposed masonry and taking the place of the dust inside. Beams are crooked and warped, carvings, statues, and above are the five bells, one large one and four smaller ones.

To ring them all at the same time gives employment to 24 men. The result close at hand is a tremendous noise, in the distance it is a beautiful chiming.

We talk of our modern skyscrapers, but this is a medieval skyscraper, built in the honor of God. Men, houses and fields below appear greatly diminished.

But the air grows sharp, it is time to go. Finally as the train rushes through the evening light and the two towers rear themselves into companies where crows sweep down to roost, and bats scatter for play, the artist, and probably even the mechanic shut his eyes on a vision that can never die.

DONALD BESUREGARD.

STOP GRUMBING

If you suffer from Rheumatism or Pain, for Ballard's Snow Liniment will bring quick relief. It is a sure cure for Sprains, Rheumatism, Contracted Muscles and all pains—and within the reach of all prices. See, too, C. B. Smith, Tenaha, Tex., writes: "I have used Ballard's Snow Liniment in my family for years and have found it a fine remedy for all pains and aches. I recommend it for pains in the chest." Sold by Z. C. M. L. Drug Dept. 112 and 114 South Main Street.

A NEW ERA OF WATER POWER.

The Niagara hydro-electric development may be cited as representative of all that can be said of electric-power application; here the electric current grinds flour and operates elevators, water is reduced to pulp and manufactured into paper, soda ash, bleaching powder, carbonyl, calcium carbide, aluminum and other products are manufactured by electric current. Ship-building, car wheels, structural steel, steel and malleable iron casting plants, all employ electric power; a malt house uses 300 horse power; a bakery and an ice plant are driven by electric current, and this power operates the Niagara, Buffalo and extensive suburban traction systems, and lights several cities and thousands of houses. This is an illustration of the central hydro-electric plant, furnishing power to shops, mills, and public plants, without restrictions of location or distance and independent of the uncertainties of fuel supply, at a cost far below that of the most economical steam-power service.

It is true that the Niagara hydro-electric development is the largest in existence, but this fact does not disqualify the comparison, as it differs from other existing plants or as yet undeveloped opportunities only in volume of output. The unit cost of this output, up to its present scope, is no lower than can be and is secured under normal conditions with the smallest development.—H. von Schöen, in The Engineering Magazine.

RHEUMATISM.

When pains or irritation exist on any part of the body, the application of Ballard's Snow Liniment gives prompt relief. E. W. Sullivan, Prop., Sullivan House, El Reno, O. T., writes June 1902: "I take pleasure in recommending Ballard's Snow Liniment to all who are afflicted with rheumatism. It is the only remedy I have found that gives immediate relief." See, too, C. B. Smith, Tenaha, Tex., M. L. Drug Dept. 112 and 114 South Main St.

A POPULAR CONGRESSMAN.

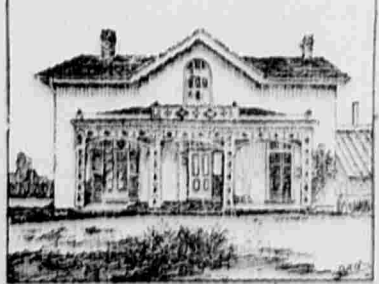
Congressman Charles B. Landis of Indiana is one of the most popular men in the lower house. His popularity is not confined to Washington, and he is in great request as a guest and speaker



at social gatherings all over the country. Mr. Landis is a native of Ohio and is an alumnus of Wabash university. He has also been a newspaper man for many years.

BIRTHPLACE OF TELEPHONY.

The building in the picture is the house in which Professor Alexander Graham Bell made the experiments which led to the discovery of the tele-



phone. The house is at Brantford, Ont., and the Canadian government has voted \$10,000 for its purchase, with the view of making it a show place.

Projects Hampered by Rising Prices.

THE development boom in the far west is giving the reclamation service a good deal of concern at the present time.

With every part of the intermountain country enjoying a remarkable building boom, the government finds itself seriously handicapped by its inability to secure reasonable bids for constructing its big irrigation works. The large contractors are all loaded up with railroad work which will occupy their attention for many months to come, while smaller contractors have all they can possibly do to take care of the local demands of cities and towns.

Many of the contracts of the government have been advertised several

times without securing reasonable bids. The government is confronted with the proposition of doing the work by force account or of postponing it until there is an improvement in conditions. The present time is most unpropitious for the government to undertake doing the work itself. There is an unusual scarcity of labor. Wages are from 40 to 60 per cent higher than two years ago, while efficiency has been decreased rather than improved by the unlimited demand for laborers.

Owing to the remoteness of much of the government work from cities and towns, labor is not attracted thereto, and as a rule the government gets only the leavings or the most undesirable class of laborers. The steady and skillful workers are all busy.

The cost of all kinds of material has

increased enormously. Take cement, for instance, which enters so largely in the construction of dams and head-works, and for which the government is asking for hundreds of thousands of barrels, it has been compelled to accept bids at prices nearly double those paid two years ago. Even at the present high price only a few manufacturers are competing, and today the cement required for Idaho, Montana, Wyoming and the Dakotas is shipped from Chicago.

Lumber has nearly doubled in price, and horses and mules now cost fully twice what they did three years ago. As an illustration of the material increase in the cost of construction the following examples are cited:

In 1904 and 1905 the average cost of earthwork excavation was about 13 cents per cubic yard. Today the prevailing rates for similar work are from 24 to 30 cents. A large contract for grading was let at 13 cents per yard,

and the contractor executed the contract and furnished the required land. When he came to secure the necessary machinery, animals and labor, he found the work would cost so much more than his bid that he threw up his bid and forfeited his bond. On readvertisement the contract was again let at 24 cents per yard, and the contractor is said to be losing money at this price. Re-enforced concrete in 1903 averaged \$5.50 per cubic yard, while the responsible bids this year are from \$16 to \$21.

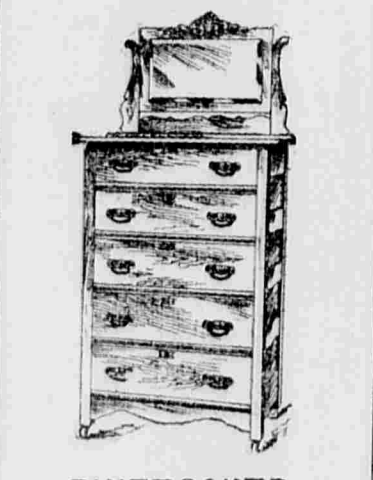
The notably increased cost of construction has compelled a revision of the original estimates on all of the large projects, and if there is not a material improvement in conditions it may be necessary to postpone further construction work on some of these projects for an indefinite period. Any further increase may render some of the projects so expensive that difficulty will arise in getting settlers to take the lands.—Reclamation Service Bulletin.



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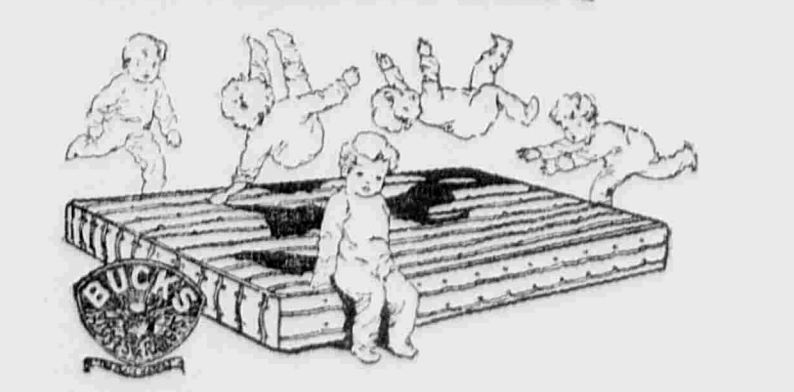
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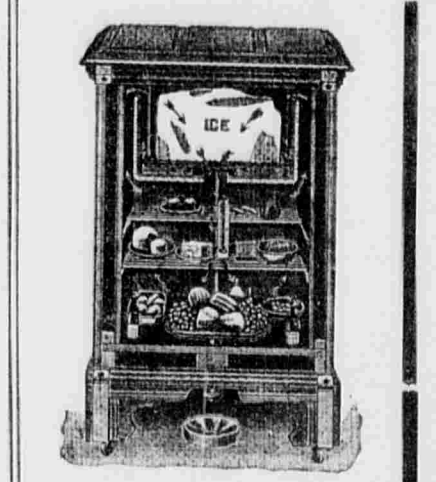
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