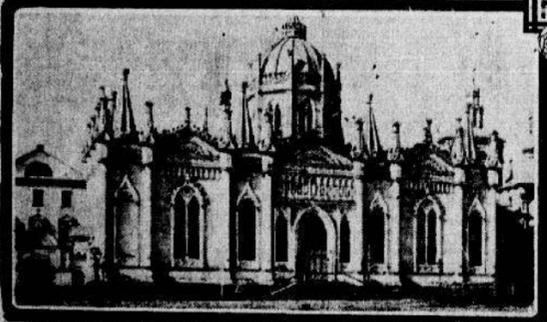
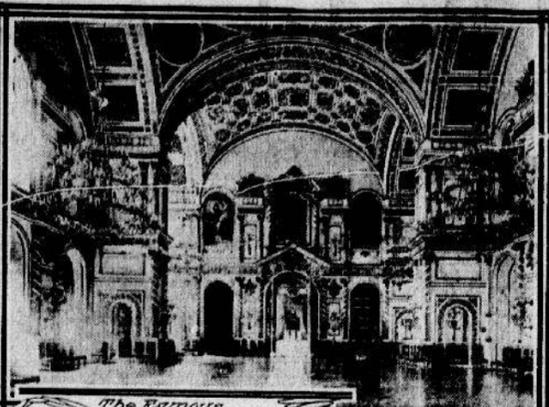


MEDIAEVAL GLORY OF RUSSIA'S KREMLIN at MOSCOW



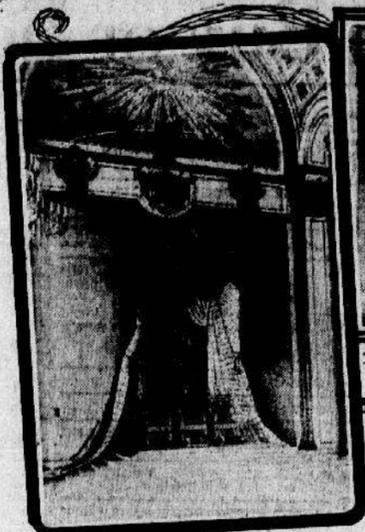
The Ascension Convent where the Wives of Many of Russia's Rulers are Buried



The Famous Alexander Nevski Room



The Kremlin



The Throne Room



The St. Catherine Room

In the very center of commercial Moscow rises the world-famed Kremlin, the most sacred spot in all Russia. The place where the czars are crowned. Custom, born in the bosom of antiquity and sanctioned by a superstition which even a stronger and more advanced nation could hardly resist, compels each czar to be crowned here, and although nihilism has flourished here as nowhere else in Russia, grand dukes have here felt the blow of an outraged people, although here the czar may fear for his life, yet undiminished his personal government as assuming the reins of government as czar of all the Russians. Weak or strong, he has for three centuries bowed in humble submission to the traditions of the Romanoff dynasty, and on the occasion of his coronation graced the halls of the Kremlin palace with his royal personage.

Russian archaeologists are unable to trace the name of "Kremlin" to any certain source. It is alleged by many that it is the tartar word for "fortress," and its appearance and environment are true to the title. Upon one side it overlooks the Moscow river, from the shores of which rise a high wall. This is the most picturesque part of the grounds, as from this height one gets a splendid view of half the great city of Moscow with its winding, irregular streets, its white, almost oriental buildings, and immense cathedrals rising everywhere above their surroundings—their golden domes

glistening in the sunlight with matchless beauty. On every side this same wall appears and shuts the Kremlin off from the rest of the city except where entrances are made through the five gates. These gates are open to the public, who are permitted to pass the guards unmolested—in fact, the Kremlin grounds are a public thoroughfare in going from one part of the city to the other. Each gate to the Kremlin has its own peculiar tradition and history.

The Nicholas gate at the northeastern entrance bears the miraculous ikon in mosaic of St. Nicholas, "the dread of perjurers and comforter of suffering humanity," suspended over it. In ancient times oaths were administered to litigants in front of this venerated image. The troops of Sigismund the Third and of Napoleon passed through this gate. It was partly destroyed by the great French general, but neither the ikon nor even the lamp above it were injured. Alexander I had a tablet placed on the gate telling the Russians of its miraculous preservation.

The Trinity gate is at the western extremity, and through the entrance the main body of the French troops passed. It also leads to the stumps of the city and at one time was little used on account of the thieves who frequented that section.

The gate on the southwest has an interesting history and is known as the secret or prison gate.

By far the most important of these entrances is the main gate opening on the famous Red square, and is known as the Gate of the Redeemer. No man may pass its sacred portals without removing his hat. Fifty years ago the failure to uncover the head while passing was punished with complete prostrations. At present the guard will refuse entrance and even the czar would not dare disobey, for religious customs in the land of the bear take precedence over even the will of the czar. It is said that the only attempt to enter the gate with a covered head was made by Napoleon during his stay there, and he was—so the story goes—frustrated by Providence as a puff of wind blew off his head just as he was about to enter its sacred portals. The gateway was built in 1491 and in 1647 the czar Alexis had a picture of the Redeemer, which he had brought from Smolensk, placed over the gate, and from this much-venerated ikon the entrance takes its name. The frame of the ikon is solid gold, and Russian tradition says that the French tried to steal the frame but every ladder planted against the gateway snapped in the middle. The great stone execution block in the Red square is almost directly in front of the gate, and the criminals who paid the penalty of their sins on the block made their last prayers to the ikon from Smolensk.

The Kremlin is triangular in shape and has an area of two square miles

Here are clustered together the Cathedral of the Assumption, where the czars are crowned, together with the Cathedral of St. Michael's and the Annunciation and other chapels and churches, all celebrated for their marvelous mediaeval beauty and strange architecture. The official buildings are also here as well as the palace of the governor general of Moscow. It will be remembered that the Grand Duke Sergius, who held this position, resided there until a few years ago when he met his death at the hands of an assassin just as he was entering the Nicholas gate. A beautiful memorial in the shape of a huge cross has recently been erected to his memory and stands on the spot where he was killed.

The treasury of the Kremlin is in itself a historic evolution of the customs of the nobility as manifested in costume, arms and means of transportation, and one versed in Russian court tradition can spend days reveling in these rare relics of Russian antiquity. The depository is replete with all phases of life of the nobility, from the boots made by Peter the Great and a magnificent life-like reproduction of the perfect horse ridden by the Empress Catherine, to the bludgeon which Ivan the Terrible used in the murder of his son. Coronation clothes, magnificent jewels, plates of beaten gold in the rarest patterns, old State coaches and gifts to Russian

rulers are shown in this great storehouse of history.

The churches of the Kremlin contain jewels worth a king's ransom, for no imitation stones are used in the ikons there, several of which have been presented by wealthy Russians. Many of the floors are paved with Jasper and the columns are of malachite. In the sacristy of the Cathedral of the Assumption it was said to be a nail from the cross on which Christ was crucified, also a part of the robe in which the Saviour was clothed when He was set up to the derision of the people, and a piece of the rock of Calvary. One cannot fail to notice the beautiful architecture of the Assumption convent near the Gate of the Redeemer—a nunnery founded in 1589 by Eudoxia, wife of Dimitri the Don. The tombs of the wives of several of Russia's rulers are here, under the care of the nuns, the majority of whom are of noble Russian families. The French soldiers used a part of the building during Napoleon's stay in Moscow, and as was the custom of that great warrior everywhere, he ordered the destruction of some of the most expensive mural decorations. These have in a measure been restored.

In the open space is the great bell of Moscow—the largest one ever cast—being 26 feet in height and weighing 200 tons. It rests on the ground and since the reign of the Empress Anne in 1737 it has been merely a curiosity. There is also the largest cannon ever cast and a large collection of cannon left by Napoleon.

The great palace is, of course, the principal attraction, for here in the 200 rooms Russia maintains a vastness of mediaeval glory unsurpassed in the world. It goes without saying that this wonderful building is carefully guarded and an officer always accompanies the visitor through the building. The first palace erected by the Romanoff dynasty was destroyed by fire

in 1737 and nothing was left but the cellar walls, which are the foundation of the present palace. This was during the reign of the Empress Anne who rebuilt a splendid structure. Later the palace was remodeled and upon a gigantic scale by Catherine II. This went down before the ruthless hand of Napoleon and the present palace is a monument to Nicholas I, in whose reign it was built. The main rooms are named in honor of the principal orders of Russia, and the highest of these is the Alexander Nevski which was founded in 1725 by Catherine I. This order is represented by the famous Alexander Nevski hall and is the most magnificent of all the rooms, with its pink silk hangings and its gold decorations. Huge paintings of scenes in the life of Alexander Nevski hang in different parts of the room—wonderful life-like portraits of the men of that time. The parquet floor is formed of wood of 29 different varieties, and 4,500 candles are used to light the room, which is over 100 feet long and nearly as wide. During the Japanese-Russian war the Grand Duchess Elizabeth, now the widow of the Grand Duke Sergius, converted this hall into a sewing room for Red Cross work. Sewing machines were placed in rows and each day the wives of Russia's nobility met here and made underclothing and bandages for the men who were giving their lives for the honor of the bear in far-off Manchuria. Two years ago the grand duchess entered a convent where she has determined to spend the rest of her life—a pathetic fate for the beautiful sister of the czarina.

The Throne room is just beyond the Nevski hall, and the color scheme is blue—the color of the ribbon of St. Andrew. Three chairs are on a dais at the end of the room—the center one for the czar, the one at the left for the czarina, and the one at the right for the dowager.

The Order of St. Catherine—the

distinguished honor conferred on Russian women, is commemorated by another magnificent room. Here the colors are red and the walls are hung with satin damask of that shade. Wonderful glass chandelabra are used in lighting the room when the czarina holds her receptions here.

For riot of color the decoration of the state dining room in the old palace surpasses anything of its kind in the world. The carpet alone is a work of art in the blending of colors. It was made by the Russian nuns and contains all the colors of the Russian regiments blended together in perfect harmony. It is a vaulted apartment, the arches resting on a four-cornered column in the center of the room. Its walls are frescoed in imitation of ancient art, with scriptural subjects highly colored. On the day of the coronation, the czar and czarina dine at a special table erected on a throne, while the nobles, churchmen and diplomats are seated at another table where a sumptuous feast is served. The imperial plate is brought from the treasury and displayed on racks about the central column of the room. Up to the time of Peter the Great only men were allowed on the main floor during the coronation dinner. The women sat in a secluded gallery and viewed the festivities by peering through a wooden grating. Sophia the sister of Peter the Great, changed all this by appearing on the main floor during a coronation dinner and since that time the ladies of the court have enjoyed this privilege.

It seems strange that Russia should have to thank an Italian architect for the beauty and charm of the Kremlin, for the picturesque wall with its bastions and its five wonderful gateways was the work of a Milanese named Peter Solarius, and was erected just one year before Columbus discovered America.

One cannot stand amid all this wealth teeming with historic memorials, breathing the spirit of that race of slaves, from barbaric times to the present day, and teaching the terrible lesson of man's enslavement to a brutal and merciless tyranny, and knowing the undeveloped condition of the amazing resources of that immense empire, without reflecting upon the great possibilities for good and greatness that might have been realized under a governmental regime which gave free and untrammelled course to the energies and liberties of its people.

MOURNING that is Graceful as well as Correct

Although it would seem—to those who have difficulty in choosing among all the various fabrics and colors presented for the consideration of the shopper—that the woman "in black" has few sartorial problems, the selection of mourning wear that shall be becoming, satisfactory and at the same time correct from a conventional standpoint is no easy matter.

Mourning regulations are by no means as severe and unbreakable as they once were, and a great deal of



DINNER FROCK THAT IS CHARMING—YET PERFECT MOURNING.

hat and face for the first six months, and after that a veil bordered with crepe bands of narrow grosgrain ribbon.

If a crepe veil is worn the widow wears trimming of crepe on her gowns and small dress belonging for 18 months, and it should be remembered that when crepe is worn no other trimming, with the exception of net or chiffon cloth, is permissible. Lace, embroidery or even dull jet passe-



A SMART PARASOL IN MOURNING STYLE.

mentaries are not in good taste with crepe, and of course no woman with any knowledge of the conventionalities of dress would commit the error of wearing velvet, satin or any similar trimming with mourning frocks. Henrietta, dull finished cashmere, crepe de chine, dull crepe mesteer and chiffon cloth are all used for house and evening costumes for the deepest mourning. Tailored wear should be of dull serge or worsted. In summer black linen may be worn and there are various sheer black stuffs, like batiste, silk veilings and simple black lawn and mull, which may be made up smartly and gracefully with tucks and folds of the material, cordings and small covered buttons.

The widow wears white organdie collars and cuffs throughout the period of mourning, and there may also be a touch of white crepe at the front of her bonnet or under the brim of her hat. For a mother, daughter, son, sister or brother the period of mourning is also two full years and the mourning is similar to that of a widow, except that the crepe veil is worn over the face but three months and less crepe is used in trimmings and accessories.

White crepe and white net have been used for mourning during the past few seasons, and some of the collar and cuff sets of white crepe, designed for use with black frocks, are becoming more and more attractive. There are also dainty white net neckwear

sets, with hems and little stiff bows of the white crepe. These bits of daintiness lend a charm and prettiness which give interest and charm to the somber mourning robes.

The woman in mourning should pay particular attention to two things: the lines of her simple costumes and the manner of trimming at the neck. A severe, stiff black stock swathing the neck above the severe gown is most trying to the average woman, even when there is the relieving strip of white organdie collar. There are many graceful styles of tuckered net and crepe neckwear with graceful jabot and smart bows, of which the wearer of mourning should take advantage, and the younger woman may wear Dutch necked frocks with a little thin tuckered or thin chiffon set in around the neck opening to break the prime blackness. Not every woman knows that pearls are considered correct mourning, and often a string of pearls around the base of a tall, black collar will make all the difference between stiffness and becomingness.

Some of the new ideas in mourning wear are illustrated. The parasol with its crepe bands is particularly smart, and a parasol of this sort, accompanied by a large chiffon cloth scarf, hemmed with three inches of crepe all around, would lift the simplest and most severe mourning costume to distinction and charm. It is these little smart bows, that tell and, as long as one chooses to dress in black, one might as well make the black as attractive as possible, if only for the sake of one's neighbors.

The dinner frock illustrated shows what can be done with mourning materials to achieve a graceful and becoming costume. The richness of crepe trimming has been made the most of in this costume, and the neck arrangement is becoming and at the same time dignified and in keeping with mourning requirements. A Dutch or decolette neck of any sort should never be worn outside of the house by the woman in deep mourning. A scarf of some sort should always be twisted around the collarless neck and over the shoulders. A very graceful mourning scarf may be made of two yards of black crepe de chine, lined with black chiffon cloth and the ends shirred and weighted with long tassels.

MISSOULA HAS NEW PLEASURE GROUND

(Continued from Page One.)

of air within the car during each three and one-half minutes interval, around a person about to be struck by the car, thereby preventing the being thrown under the car.

The car as described operates ordinarily from one end only, necessitating the use of loops or eyes at the

ends of lines. It is, however, so equipped as to permit of its being run in the reverse direction in case of blockades or like emergencies. This single-end type of car permits the use of a non-reversible cross-seat which, with the so-called semi-conversible type of construction adopted, results in a considerably increased width of aisle and length of cross-seat cushion without increasing the over-all width of the car.

"Maximum traction center-bearing trucks are used, permitting the use of two-motor instead of four-motor equipments. This accounts for the greatly reduced weight and also reduces the height of the car floor, with the result that the lower step of the car is carried two inches nearer the ground.

"The efficiency of the motors and trucks used in this car has been proved by several months of test under Chicago winter conditions, coupled with unusually severe schedule requirements."

These new cars for Buffalo are designed for a service where one will run every three minutes. Anyone reading the description can readily see that they are an exact pattern of the Missoula equipment. That the good points of such a car have been recognized by companies operating a great system like that in Buffalo should be encouraging for the local company which designed some of its most valuable points, especially after there was considerable objection to the "un-American" cars when they were first put into service here.

While the reference to the street railway system has nothing directly to do with the beauties or enjoyable features of Riverside park, indubitably it means a great deal. Without the car line such a park, however well it might be equipped, would be of no use to Missoula citizens. The people must depend upon the car service for quick transportation to and from the pleasure ground. The better service that can be maintained the more accessible and inviting the park becomes. It has been definitely announced that Riverside Park will always be free to the public—there will be no admission charged, even after the permanent improvements are concluded. It will be run clean and wholesome with special reference to the feelings and consideration of women and children. There will never be any intoxicants sold on the grounds nor allowed to be brought within. As an added precaution against danger of accidents, all teams and automobiles have been prohibited from the park drives. These were open to all at first but the careless actions of speed maniacs' disregard of caution and warnings caused the gates to be closed. Hitting posts and automobile sheds, however, are provided just without the park gate at the north entrance.

The amount of concrete that will be used in the station locks of the Panama canal would lay a six-foot sidewalk from New York to San Francisco and back to Chicago.

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