

YORKVILLE ENQUIRER.

LEWIS M. GRIFFIN, Proprietor.

An Independent Family Newspaper: For the Promotion of the Political, Social, Agricultural and Commercial Interests of the South. TERMS---\$3.00 A YEAR, IN ADVANCE.

VOL. 22.

YORKVILLE, S. C., THURSDAY, MAY 25, 1876.

NO. 21.

In Original Story.

THE IRON CHEST.

BY AN OLD CONTRIBUTOR.

CHAPTER XVIII.

Slowly, and in deep meditation, I retraced my steps. I shrank from meeting Olive; yet I knew that this meeting was inevitable, and that the longer the delay which preceded it, the more painful to me it would be.

It was nightfall when I came in sight of the castle. The moon shone indistinctly through the clouds, and the black shadows of the mountain obscured my path, typical of the darkness and perils which encompassed the course I was destined in life to pursue.

As I neared the portal, I saw what seemed to me the figure of a man gliding away through the trees. I stopped and looked again. It had disappeared. I called, but received no answer; and concluding that my fancy had deceived me, and that what I had perceived was but a delusion of the changing light, I proceeded on my way. I entered the hall of the castle. All was dark and silent. I ascended the winding flight of stone steps that led to the upper story. Here a glimmer of light from the sitting-room at the end of the passage greeted me. I went forward—opened the door—oh! Heavens, what a tableau met my horrified vision! My wife and my brother, with clasped hands, stood together near the fireplace. Her head bowed, as if in mute distress, tears stealing down her face, while he, with every appearance of tenderness and solicitude, seemed to be uttering words of consolation and support. The sight wrought me up to a kind of frenzy. My jealous and excited feelings, but partly and imperfectly subdued, sprang into play with tenfold force, rekindled by this apparent confirmation of all my suspicions and fears. Ever rash in action, and prompted now by a fierce impulse which I had no power to resist, I drew my revolver, which I carried habitually about me, leveled it at my brother, and fired—As the smoke cleared away, I saw her—Olive, my wife—oh! how can I write the words!—stretched in a pool of blood upon the floor. My bullet had missed its aim.

"Madman!" I heard Rudolph's voice exclaim; "what have you done?" I answered not. Stricken dumb with a awful despair, I cast myself down by the white and senseless form. Olive still breathed. A faint flutter of her heart beneath my hand assured me that life was not extinct. A surgeon was brought, after an intolerable delay—having to be fetched from the village, and was absent when the messenger arrived there. "How did the accident happen?" was his natural inquiry. Rudolph replied that in carelessly handling my pistol it had gone off; and the agony and detraction of mind which I evinced, seemed to corroborate the assertion and disarm him of any suspicion of foul play which might have entered his mind. There was no time now for reproach, for explanation. Every one's attention was concentrated on the lovely, hapless sufferer—the innocent victim of my blind and cruel rage. Too late, I now began to suspect myself of having taken groundless revenge. My brother betrayed no consciousness of guilt. He even pitied my anguish, and forbore to upbraid me for what I had done. But oh! the torture I endured. No martyr on the rack was ever torn by keener pangs than I. I waited in horrible suspense for the fiat of the surgeon. It came at length, after all the restoratives had been tried in vain. My doom was sealed. I was a murderer! Olive, indeed, still lingered, but her recovery was impossible. A few hours at most, her attendant said, would end her sufferings, which, on her return to consciousness, appeared to be intense. The surgeon, finding that his skill could avail nothing, left us, being forced to return to a case of importance which he had on hand. On a couch in the chamber to which she had been removed, lay my dying wife—dying by my hand—pale as a breathing corpse, her struggling breath becoming fainter and fainter as the life-blood ebbed from her heart. I stood within the shadow of her curtain near her feet, my eyes riveted by an awful fascination upon her face, lovely even in her anguish, yet not daring to approach her. I felt myself unworthy to touch her hand, for it was not mine polluted with her blood? Suddenly she espied me, and in a scarcely audible tone, murmured my name.

"Phillip—come to me."

I obeyed, trembling in every limb, and knelt at her side. She made an effort to hold out her hand, but was too feeble to accomplish it. I could not refuse her mute entreaty, and took her cold and nerveless fingers in mine.

"Phillip, we are parting. It must not be in anger," she muttered, brokenly. "Let us forgive—as we hope for forgiveness."

"Forgiveness!" I groaned. "Alas, there can be none for me!" She raised her dying eyes. "Seek it there! But one word I must say—you will trust me now. I have never wronged you, nor has Rudolph. I loved him once, unasked—but that is past—he never knew or returned it. He came, when you found him, in time to save me from insult. Selwyn had striven to induce me to abandon you and fly with him. He is base, base—I knew it always! I answered him as he deserved—and in his anger I know not what he would have said or done—when Rudolph came. He had just arrived—came from home longing to see us both."

myself beside her on the couch, praying for one more word, one parting kiss—in vain!

Let a curtain fall over that scene. Let it fall over the torment I endured—the torment of the damned. For weeks, for months, I was a prey to the mercies of fiends. They made sport of me, gibbering and pointing, with cruel, mocking laughter, as I writhed and shrieked in their clutches, striving vainly to escape. They tell me I was mad, and I believe it. My brother suffered no stranger to listen to my ravings, but nursed me patiently and faithfully through my disorder. He learned from my frantic self-accusations the motives which had prompted me to attempt his life, and the betrayal awoke the profoundest pity for me in his heart. Sorrowing for my murdered wife as for a beloved sister, he nevertheless could find some extenuation for my crime, committed, as he believed it to be, under the influence of insanity in one of its most frightful phases.

So he thought, generously and mercifully, ready to palliate this heinous sin, as he had ever been to find excuses for the lesser offences of my earlier days. But I, alas! while gratefully blessing him in my heart for his goodness, can yield myself to no delusive self-exhortation. I was not mad when I fired that fatal shot, though I became so afterward. I knew what I was doing. Deliberately, and prompted by bitter and evil passions, I drew my weapon upon him. And it was the retribution of God that a consequence so awful followed the act. Let the world say what it will in extenuation of it—and it has been discussed, I know, as such things must be, far and wide, though the truth has never been revealed. I solemnly do aver that I know and confess myself to be one of the most atrocious criminals on the face of the earth, worthy of death, nay, of torture—even of torture worse, if possible, than I have endured, and still do endure. I was recovering slowly from the frightful state into which I had first been thrown by my wife's death, and was lying one night alone upon my bed, in a state between waking and sleeping, when a vision appeared to me. I saw Olive, my murdered wife, open the door and enter my chamber. She was robed in white, and had one hand pressed upon her throat, over the wound I had made there. Noiselessly she advanced and stood beside my pillow. There was no anger in her gaze, but her eyes fixed themselves upon my face with a weird solemnity, an awful immovability that curdled my blood. Long she stood thus looking upon me, while I lay incapable of motion or utterance, impelled by a restless fascination to return her unwavering gaze. At last she spoke, in a low and far-away tone, that seemed as if borne toward me from some remote spot, yet it fell upon my ears as clear and distinct as the chiming of the neighboring church-tower.

"Phillip! I come to ask for pity at your hands. You will not now refuse my prayer. I cannot rest, and my soul is weary of wandering. To and fro I go, and seek repose in vain. One thing alone can bring me peace—it is revealed to me, and it lies with you to bring it to pass. Take my mortal remains from the vault where they have been deposited, and give them a resting place near you, that wherever you go they may go also. The reason for this I cannot explain. I only know that by this means alone can the quiet repose I crave be granted me." Thus speaking, she vanished.

Mysterious and awful decree! I was powerless to resist it; but in yielding to it I felt that I was adding a fresh sting to the agony that already rankled my heart. To have the evidences of my crime thus forever kept in sight—to be condemned to bear them about with me—was a punishment unparalleled in its severity, and it was for this cause, doubtless, that it was entailed upon me. I submitted to my fate. The casket containing the corpse of Olive was taken from the vault, and by a proper mode of preparation, I had the bones collected and arranged, depositing them in a secure chest, of a size suitable to be conveyed from one place to another without inconvenience. Wherever I have gone, this terrible reminder of my sin has followed me. Day and night it has been my companion. It stands beside me as I write. And as it is decreed, by the most ancient of laws, that the guilt of the criminal shall be visited upon those who come after him, I, since I leave no direct descendant, shall still this chest and its contents, on my death, to my nearest of kin, my nephew, Charles Lyndon, the sole surviving son of my brother Rudolph, who married, late in life, an estimable lady, who rendered his closing years happy, and consoled him for the grief I had made him endure. May this relic, descending from generation to generation in our unhappy family, be a warning to each one into whose possession it shall fall, to impress upon them the danger of indulging in those fatal passions which have ruined and destroyed my peace in this world and the next.

And now I shall close this dying confession, and place it in the chest which contains the bones of her who died by my hand. My time for departure from this world draweth nigh. Woe is me. Whither must I go! Alas! ready the voice of doom seems sounding in my ears. Vile and polluted that I am, I fear I plunge into nothingness; and escape the dread judgment that awaits me! In vain! No grief, no repentance, can avail me now! Before me I see that awful bar at which I must stand. Overwhelmed, stricken down by the hand of righteous retribution, I hear pronounced the sentence, louder than a trumpet call—*Anima Maramatha!* Woe, woe, to the lost soul, cast into the blackness of darkness, and the anguish that knows no end!

"That is all," said Mrs. Lyndon, as she closed the manuscript and laid it on the table. Mr. Lyndon brooded gloomily for a few minutes. "It's a hard case," he said at last, "that the sin and misery of my great-grand-uncle, so many years dead, should be visited upon me. And to think that I came near casting myself into perdition for the sake of a parcel of bones!"

CONCLUSION.

The rector found the contents of the chest weigh so heavily on his mind, that he resolved to take respite from his parochial duties for a while, and make a short visit to England, that he might obtain an interview with the lawyers who had been transmitted the legacy to his brother, and learn from them something more of the curious family history to which it appertained. He assigned failing health and

the need of a change of air and scene, as the reason for his decision; and, indeed, his nerves were so shaken as to affect his whole system, and render the change necessary. Before he left home, however, the chest was privately buried in the orchard; his children being informed of as much of its history as it was expedient for them to know, in order that their natural curiosity and wonderment might be set at rest.

Taking the manuscript with him, he journeyed to Suffolk, and sought out the gentleman he desired to see. Mr. Sludge, the junior partner of the firm was absent; but Mr. Grimshaw was in his office, and received the visitor with politeness. He was a quaint, kindly old man, with a shrewd but pleasant face, and a pair of keen gray eyes that twinkled with something like amusement as the clergyman made known to him the nature of his errand.

"That box, sir, has given a world of trouble in its time," he remarked. "People have nearly lost their wits over it; it's altogether such a remarkable affair."

"I am sure I nearly lost mine," said Mr. Lyndon. "Pray, can you inform me why I—or rather my brother—should have been selected as the recipient of such an uncomfortable and entirely useless legacy?"

"Entirely useless, as you say—and very disappointing, it has always been found by the legates," rejoined the lawyer. "I should never have sent it over to America, my dear sir, had I been allowed to take my own way; but one of our clients, you know, have to be humored. We have been the family solicitors for generations past—that is to say, our firm has—and we find it expedient, of course, to keep on good terms. But an eccentric race they have always been. This last baronet was a queer man, very morbid, and tainted with the hereditary superstition. He dared not depart from the established custom of the house, and put an end to the matter, by disposing at once in some summary way of the wretched old box, as it would have been sensible to do. He was, as you are probably aware, only a cousin of Col. Robert Lyndon, who inherited it from Mr. Charles Lyndon, the first legatee."

"I don't keep the run of the family connection very clearly," said the clergyman. "Can you explain to me why it was a proviso of Sir Henry's will that the box should not be opened for ten years?"

"I cannot, indeed. It was a proviso of the original will, and made a precedent for all succeeding ones. Merely a piece of eccentricity, I suppose, on a par with all the rest. But it does seem a striking illustration of the extent to which human weakness can be carried, to mark how first one and then another of a family, in sound mind, have yielded themselves to so singular a vagary, all in consequence of the mere invention of a diseased mind!"

"You don't mean to say," cried Mr. Lyndon, starting, "that the whole thing was a hoax?"

The lawyer shrugged his shoulders. "Why not, not precisely a hoax, my dear sir; but it was a delusion—a mere melancholy delusion on Mr. Phillip Lyndon's part. He was long a monomaniac on the subject. He never committed murder, either by accident or design; but he was firmly convinced that he had done so, and the conviction caused him to live and die in misery. He was a violent man, and once, I believe, did fire at his brother-in-law, but without injuring him; but he certainly did not kill his wife. His marriage was an unhappy one, and the disappointment it caused him unsettled his mind."

"And whose bones are those in the chest?"

"Well, they are supposed to be those of his wife. Nobody could swear to it. A nice companion that chestful of bones must have made him, night and day! Sir Henry kept 'em in an out-house. He might as well, I think, have put 'em under a tree. I am truly sorry you've been put to so much inconvenience in regard to the matter. But now, I hope, the peregrinations of the chest are at an end, and with them all the trouble it has cost. You, I take it for granted, are too sensible a man to saddle it as an inheritance upon anybody else when you die."

"God forbid that I should!" ejaculated the clergyman, with fervor. "I have been too greatly disturbed myself by its presence to entail such discomfort upon any one I care for. It is covered with four feet of earth now, and underground it may stay until the day of judgment, as far as I am concerned. But I think it is a pity that the poor lady's remains could not have been permitted to rest at peace among those of her own household."

In further conversation with the lawyer, he was told that the old family estate in Devonshire, had long ago passed into the hands of strangers, the Suffolk property alone being retained. Its present owner, the widow of the late baronet, lived there now with her only child, a daughter, who was shortly to wed an Irish peer. On the death of Lady Lyndon, the family name, in the English branch, would become extinct, and its only remaining representatives be those on the other side of the Atlantic. Mr. Lyndon also learned now, for the first time, that there was a prospect of his Suffolk property eventually coming into his hands. But the knowledge of the fact, so far from gratifying him, actually gave him a pang, so bitter a lesson had experience taught him, of the evil fruits of allowing the anticipation to dwell upon wealth to be gained by stepping into "dead men's shoes."

After a pleasant visit, which was prolonged beyond his expectation, and during which much hospitality and kindness were shown him, Mr. Lyndon returned home, greatly improved in health and spirits, to devote himself with renewed ardor to his long-interrupted duties. Unbroken peace and harmony have since then reigned in his household. Let us hope that they may never more be disturbed by any untoward occurrence, and that if the English property ever comes into his or his sons' possession, it may prove to them a more welcome and profitable inheritance than the ill-omened "Iron Chest."

[THE END.]

A POOR SUBJECT.—He came in, bringing an atmosphere of his own along with him—an atmosphere that found its affinity in the fumes of the bar—and the barkeeper presented him a bill. He took the document, scanned the writing carefully, and said, "Looks like copy. Mine the writing very much. But," straightening himself up and looking serious, "don't it strike you that it's a damned poor subject to write about?"

Miscellaneous Reading.

SIGHTS IN THE GREAT SHOW.

A BIRD'S-EYE VIEW OF THE WONDERS OF ALL NATIONS.

All the accounts agree that the Centennial Exposition is a grand success. The stupendous main building, with its floor space of twenty-one and one-half acres, is, of course, for the time, the leading attraction. A person, to traverse both sides of the grand nave and of each transept, in order thereby to see all the exhibits, must accomplish a distance of about eleven miles. The exhibits embrace the departments of mining and metallurgy, manufactures, and education and science, these being subdivided into as many branches as there are different industries related to each department. The exhibiting space is occupied by thirty-five different countries. It is filled with showcases of every description of architecture. Many of these are of great value, and all of them are arranged with a regularity possessed by few, if any, cities. The following are rapid sketches of the various national displays:

UNITED STATES.
Area, 189,231.1 square feet, or nearly one-third of all the floor space in the building. It has, in addition to this, 12,410 square feet in the mineral annex to the main building. Among the last to begin the instalment and arrangement of their goods, the exhibitors in this section soon outstripped their punctual but slowly operating foreign friends, and have verified the prediction that, although tumbling in at the eleventh hour, they would be seasonably and becomingly dressed for their place at Uncle Sam's birthday party. The contrast between the showcases here and those of most of the other sections is about the same as that between the plain and substantial food which serves the arm of the blacksmith or the farmer, and the delicacies sought for by the epicure. There are quite a number of cases, however, not excelled in strength, quality of material or elaborate execution, by any except those of Italy and Egypt. It is difficult to say which is the more decorative, the showcase, as there is not an important branch of industry in the country which is without a full representation. Books, drugs and chemicals, iron and tinware, cotton and woolen goods, columns and statuary of granite, clothing of all kinds, from hat to boot, inclusive, ornamental goods for civil and military societies, and gas and steam fittings, are, however, among the most prominent. Every American visitor will discover two gratifying facts connected with his country's display, namely, its national character, embracing the land from Maine to California, and the skillful might be called poetical—arrangement of goods and decoration of cases.

GREAT BRITAIN AND IRELAND.
Area, 51,776.3 square feet. This section is one of the four occupying the post-honorific building, the others being those of the United States, Germany and France. These four are located on the corners formed by the intersection of the nave and main transept, the United States, however, having additional space at the northeastern corner of the building. Were it not for the staid, chaste appearance of the dark-stained, gilt-edged showcases, the visitor would imagine that he was in China or in a fabled Arabian palace. Majolica and chinaware, from the vase large enough to boil a young elephant in down to tiny toys charmingly colored, delicately finished with appendages of flowers and imaginary objects, and having upon them paintings, such as scenes in the campaigns of the great Alfred or of Wellington, are exhibited in great quantities. In fact, it is in ceramics that Great Britain will make her mark here as she did at Vienna. Rich and gorgeous carpets, costly sets of silverware, pyramids of china plates, and a variety of other goods, are displayed in the most attractive manner. At the cost of \$30 each, beautiful gold-embossed copper urns, hearths and small pavilions, constructed of fine earthen tiles covered with paintings of England's great men and of zoological specimens, granite sarcophagi and seamless sheets of oilcloth, each large enough to cover two or three fair-sized rooms, are among the principal attractions. So little preparation remains unfinished as to be hardly worth noticing.

FRANCE AND HER COLONIES.
Area, 43,314.5 square feet. The exhibits will not be fully arranged before the end of two or three days. In accordance with the rule followed throughout the building, the French coo-farms is displayed on most of the showcases. Beautiful life-size plaster models of such scenes as that of the adoration of the infant Saviour by the shepherds in the cave at Bethlehem, and plaster-work of all kinds admirably executed, are pleasingly conspicuous. The country leads with a display of silks, satins and women's dress of these and other rich materials that will magnetize the most careless observer. There is some furniture of the finest marble, and elegantly carved wood of great value. One piece—a heart-shaped variegated marble—is said to be worth up to \$50,000. Fine gilded leather and leather goods, first-class wines of many brands are of course displayed in greater quantities, and to better advantage than elsewhere. Trinkets and fancy stationery, jewelry and fine groceries come next in order of attraction.

GERMANY.
Area, 27,705.5 square feet. The display is in a condition quite as far advanced as any in the building. The showcases are as massive as the Germans in a bayonet charge. Like the sections of the United States, Great Britain, France, India and Japan, the German area is not enclosed by a pavilion or any other structure. The effect of the display is, however, heightened rather than diminished thereby, for it would not be well to shut in such striking architectural specimens as are these showcases. The arrangement of a lot of elephants' tusks, so as to resemble a growth of cactuses, is a fair instance of the ingenuity and taste manifested throughout the section. The little flocks will be tempted to dance from covetousness when they wander among the miniature palaces, groning with their weight of tempting toys. Among these "Berlin jewelry" is plentiful and conspicuous. The tiers laden with gaudily-labelled, long-necked bottles of "Pilsener Beer" and "Kaiser Brewery" are not only eye-catching, but also suggestive of the leading display is that of ornamental metallic work, statues, statuettes and busts of gods, goddesses, heroes, fairies and great men of the Teuton race. Jewelry and relics of centuries long gone by are prominent features.

AUSTRIA AND HUNGARY.
Area, 24,070.3 square feet. Austria but partially encloses her space, and that with a triple arch filled in with Tyrolean stained glass, upon which are the coats-of-arms of the provinces and likenesses of Andreas Hofer, the patriot who led his Tyrolean countrymen against the first Napoleon, and Rudolph IV, the Emperor of Austria.

The display, which will be completed within a week, is noted chiefly for Bohemian fancy glassware, a gallery of paintings of the present and former Royal families of Austria, and of scenes relating to the life of Christ, jewelry and musical instruments, wooden pipes and cases, rich specimens of the furniture in the palaces of royalty and nobility, fine linen in every manufactured form, drugs and medicines, and wax candles arranged in great pyramids.

CANADA.
Area, 24,070.8 square feet. In this section prominence is given to an educational display, mineralogical specimens, petroleum, hides and furs. A peerless work in the shape of a heart of white Italian marble; a geological display, perhaps the most complete in the building, and polished alabaster and mantels of great beauty and so cheap that in guessing their price one would be apt to name a sum four or five times their value. Stuffed hides of Canadian ponies will attract the boys.

BRITISH COLONIES.
Area, 24,070.8 square feet. In addition to Canada there are six other British colonies represented. All these have enclosed their respective sections with plain but neat structures. Jamaica makes specialties of rum and polished woods; New Zealand of photographs of famous natives, ornithological drawings, hides, furs and feathers; New South Wales of painting, representing the principal public building, and much of the romantic scenery of the country, ingots of gold and silver, and an immense gilded, rectangular solid, representing the bulk of all the gold mined in the colony since 1368, which quantity weighed 8,205,282,598 ounces, its value being \$152,681,230; South Australia, of minerals and landscapes in colored drawings, her display, however, being yet incomplete; Victoria, of furs, dressed skins and geological charts, her display also being incomplete; Queensland, of the most extensive collection of colored drawings in the building, representing, together with charts, models and specimens, the latest geological survey of the country, mineral and botanical specimens, and a household, fishing and warlike articles used by the aborigines; and India, of rice, cotton, sugar cane, bamboo ware, silks, jewels manufactured by the natives, and an extensive collection of the hides of wild beasts, stuffed and otherwise.

SWEDEN.
Area, 17,755.3 square feet. A grand wooden archway leading into this section is perhaps the most elaborately-finished piece of common carpenter work on the Centennial grounds, with the sole exception of the Swedish school-house. The exhibit comprises a display of ceramics, second in extent, workmanship and value to that of Great Britain only; also, monuments of polished granite, and a hearth of the finest white clay work, relieved with gilding, being one of the most striking objects in the section. The basis of the exhibit is, however, in Basenite iron, bars and plates of which are artistically arranged in the form of pyramids, round towers and other striking objects. The Swedish geological survey is also represented after the plan of Queensland.

JAPAN.
Area, 17,080.8 square feet. This section is not enclosed by a pavilion, but is filled with large structures of white pine, rounded, grooved and stained in imitation of bamboo. Hanging from the roof of the Main Building, above the section, are festoons of white and blue cloth, having stamped upon it red and black fan-shaped patterns. The exhibit comprises vases, urns, etc., with a ground-work of highly-polished steel, relieved by raised figures of gold and steel, delicately executed; fine specimens of pottery, decorated with delicate-raised work of the most grotesque description; also other earthen specimens glittering with almost as many colors as the Chinese are remarkable for. There are curious articles of all kinds, most of which, though decidedly antipodal in shape, can by no means be ridiculed for workmanship.

THE NETHERLANDS.
Area, 15,540 square feet. The display is among the most creditable in the building, and is enclosed by a graceful pavilion of the Moresque style. The pavilion of its next neighbor, Brazil, is of the same style, but the former is modest and beautiful, the latter is bold and flashy. The leading exhibit is that of models and charts of the public works of the country. Other striking and peculiar Dutch features are architectural columns made of soap, rich heavy carpets, vases with best Brussels; bedding of all kinds; great pyramids of many-colored worsted; dark marble mantels; scientific apparatus, and a series of scenes from Goethe and Schiller, painted on dark-colored glass and filled with inlayings of mother-of-pearl. There are also models of the various styles of dwellings in Holland, from the yeoman's thatched cottage, with its highly-pitched roof, up to the palace of a prince.

BELGIUM.
Area, 15,358.8 square feet. The Belgian display will not be completed before June. Although no pavilion surrounds this section, yet it is almost entirely enclosed by a series of great fane containing magnificent mirrors, which reflect the whole exhibit and cause the visitor to imagine that it extends a mile or more in every direction. A grand column, presenting scenes from the region of the celebrated Paris, and laden with bottles of wine, is a modern-day of the most delicate carving, including a pulpit, which is, perhaps, the most masterly specimen of carved wood within the Centennial grounds; chandeliers, copes, mitres and other church ornaments exquisitely wrought with gold, silver and precious stones; military paraphernalia; the richest of carpets and laces, hung in festoons or exhibited in rolls, and musical instruments of all kinds are among the attractions of this department.

SPAIN.
Area, 13,253 square feet. Spain's pavilion is of the Renaissance style, the nearest structure in the building, and, by the painting which it presents of the great navigators whose daring enterprise found and founded a new world, and of their admirable patronesses, Isabella, "the Catholic," it impresses Centennial visitors with the real importance of Spain's claim upon the remembrance of America. The leading display is of gold, silver and bronze articles used for sacred purposes in the Catholic Church, paintings of the Apostles and other saints, dress goods and clothing of silk, woolen and linen, rural scenery, rich carpets, playing cards and cut glassware, and fancy glass and earthenware, much of the latter being of Moorish pattern, lavishly decorated. The exhibitors are few, but the show-cases are gigantic, the latter circumstance facilitating the most romantic arrangement of valuable goods. A wax figure of Pius IX standing in front of his throne, which is of the same material, is a conspicuous and interesting feature. Last, but not least, is Castle soap, formed into all imaginable shapes, on the whole, representing so many specimens of rocks, mountains, valleys and botanical specimens.

RUSSIA.
The area of this section is 11,022.3 square feet, too much to remain unoccupied at the opening ceremonies. It contains nothing but a few dozen unopened cases. It will be remembered that the steamer Goethe, which recently set out with most of the exhibits of Russia, became injured in the propeller, and was obliged to put back to Plymouth, England, for repairs. She has not yet returned, and to this circumstance is owing a portion of the backwardness in this section.

ITALY.
Area, 8,167.5 square feet. All is ready. The chief attraction is the furniture—the show-cases and articles for display alone. The

structure enclosing the section is unpretentious but neat; cabinets of carved walnut or rosewood, inlaid with ebony, ivory, mother-of-pearl and even valuable stones; a model of the Cathedral at Milan; a cascade of its sparkling in the rays of the rising sun, the effect being caused by an inlaying of mother-of-pearl; statues and statuettes of marble, some of them the works of masters, others copied; bronze statuary and other works of art, and a striking display of Italian jewelry are among the principal other features. In cabinet ware Italy and Egypt excel all others in the building. A number of copies of chairs and other furniture used in St. Peter's, at Rome, are particularly interesting.

NORWAY.
Area, 6,897 square feet. The pavilion is as much in keeping with the romantic country and hardy people which it represents, as an egg-shell is with its contents. The exhibit comprises articles of cut glass, silverware, ornaments for females and musical instruments, a great variety of fancy articles, such as watch-chains, charms and side-knives, (articles worn by all Norwegians,) all made by the farmers at night by the fire-side; cod liver oil and perfumery; hand-woven worsted cloths, for which medals have been drawn at all the previous great exhibitions; cotton yarns and stockings knitted by five-year old girls; elder down, bear hides and furs of all kinds; fishermen's materials; weapons used by the ancient Norsemen; carved furniture, four hundred years old; ancient drinking horns and jewelry, and a great display of carriages, sleighs, and iron in bars and sheets.

BRAZIL.
Area, 6,897 square feet. In a \$90,000 pavilion of the most gaudy extreme of the Moresque style, and almost realizing the creations of fabulous Arabian lore, Brazil exhibits fairy-like show-cases filled with artificial flowers made of feathers from the brilliantly-plumed birds inhabiting the country, a tiring ornamental collection, pottery, beautifully mottled marble and palatial furniture, precious stones in a rough state, one of the most valuable metals, soap and candles that look like the mottled marble of Mexico, hats, caps, shoes and clothing, from the styles adopted by the nobility down to those of the most humble; skins and furs in great variety, and stuffed zoological specimens representing the most important animal life in the wooded valleys of the great rivers.

MEXICO.
Area, 6,504.8 square feet. The pavilion is built of wood and plaster, and is of the florid Gothic style, being a representation of the leading architecture of the City of Mexico at the time of the conquest of the country by Cortez. The display, which will not be completed before next week, is of silk, cotton and wool, raw and manufactured; collections from the world-renowned mines of Mexico, of including a mass of silver weighing 4,000 pounds; coffee-seeds, fine wood and fibers of the agave or maguey, which is the most important plant in the country; educational and scientific works in model, map, book and specimen forms; mottled marble of great richness and beauty; large quantities of the finest cigars and cigarettes, alcoholic liquors, vanilla and substances ejected in the most recent volcanic eruptions, and representations of metallurgy by a collection showing all the transformations undergone by ores from their natural state until the extraction of the pure metal is effected.

CHINA.
Area, 5,642 square feet. The pavilion, which was constructed in Canton in sections, and was the most gaudy affair between Hudson's Bay and Cape Horn to date. Evidently its Mongolian decorators first used up all the colors of a peacock's tail and of the rainbow, and then, as though sorry that they had not ten or eleven more different styles of rainbow to imitate, had recourse to their fertile invention for the other shades. The three entrances, and, within, the joss-house and towers, are all of the pagoda style familiar to every one who has seen a tea-caddy package. The cases are arranged in a double row, containing: pottery, porcelain, bronzes, carved wood-work, chandeliers, inlaid work, silks, etc., and many cases and contents being in keeping with the curious pavilion. The display is ready.

TURKEY.
Area, 5,022 square feet. This section, like the Russian, is unoccupied except by a few unopened cases. It is supposed that the state of the Sick Man's bowels has been so threatening as to prevent his giving attention to anything except his health. About the fourth of July his display, comprising coffee, opium and pipes, will doubtless be complete.

EGYPT.
Area, 5,022 square feet. In a pavilion which is a perfect model of an Egyptian temple of the ninth or tenth century, Egypt presents, in perfect order, a display of plaster statues, Arabic ornamental plaster work; a collection of household utensils, and implements and weapons of war used by the natives of interior Sudan; cabinetware of modern make, exquisitely carved in the ancient Arabic style and inlaid with ivory, ebony and mother-of-pearl, bronzes, almost microscopically engraved with religious sentences in Arabic, fancy articles of ivory and ebony, made by hand by wandering Arabs, and equaling in finish the best machine-made, and a great variety of curious old manuscripts in hieroglyphics, Coptic, Arabic and Hebrew.

PORTUGAL.
Area, 3,569.5 square feet. The exhibits, which are but half arranged, comprise a representation of the flora of the country, a full display of the wines for which Portugal is noted, and a great variety of manufactures, including articles made of Lisbon marble.

DENMARK.
Area, 2,510 square feet. A plain, neat, fortress-like structure, bearing the Danish coat-of-arms, encloses this section. The display is mainly of terra-cotta ware, with a dark ground, relieved by raised figures of a light color, or with a light ground relieved by dark figures. There is also a fine display of cordials, gloves, furs and skins.

CHILI.
Area, 2,823.8 square feet, a rectangular enclosure being formed by means of a series of glass showcases, with a beautiful parade at one end of the rectangle. All the exhibits were displayed at the recent fair in Santiago, having been selected therefrom for superior merits. Minerals from the processes of the

Andes, old pottery and other relics of the Aucasman and neighboring Indian tribes, stuffed llama and cougar hides, and general manufactures constitute the notable portion of the exhibit.

THE ARGENTINE REPUBLIC.
Area, 2,823.8 square feet. Here is another blank, or nearly so, for the opening day, as most of the exhibits that have arrived still remain unarranged.

TUNISIA AND SANDWICH ISLANDS.
Tunisia area 2,015 square feet; exhibits not completely arranged. Sandwich Islands area, 1,574.5 square feet; condition like that of the Tunisian.

PERU.
Area, 1,462.5 square feet, enclosed by a pavilion of unpretentious, but neat design. The principal exhibits are card tables, checker-boards, etc., made of rare wood, beautifully inlaid; flag-staff silverware; charming artificial flowers made by the students of the college of St. Teresa de Lima; cigars, guano, an indispensable article in a Peruvian display; oil paintings by native artists, and a great variety of tasteful articles made by school children.

ORANGE FREE STATE.

Area, 1,057.5 square feet. The carpeted pavilion, enclosed by a framework of dark wood, relieved by gilding and draped with orange and white (the State colors), from which hang festoons of red, white and blue, supports a rich and thoroughly completed display. Diamonds in rough state, minerals, specimens of curious wood, ostrich feathers, hand-made harness, aqua to machine, ivory, hides of wild beasts, and grains, compose the bulk of the display. It is a great grow-growing country, and that commodity is the main feature of the exhibit, there being large quantities of mohair, just as it was sheared from the Angora goat, and also less fine material in the unwashed and the white state.

HINTS TO CENTENNIAL VISITORS.

It will not be advisable to secure lodgings in advance through agencies, unless you are familiar with the city, and have made up your mind as to the quarter you wish to live in, or have friends to choose for you. Otherwise you may find yourself billeted off in a hot and unsavory by-street at a long distance from the exhibition and from all other points of attraction. If you intend to stay only a few days, the hotels near the exhibition will be, on the whole, the most desirable; but if you mean to remain longer than a week, go first to one of these establishments or to one of the hotels in the city proper, and then look up lodgings to suit you in a private house. Do not come to the quarter you are going to see an enlarged State fair, that can be "done" in a single day. Nothing less than a week of steady application will suffice for a rapid survey of the great show. In the main building alone there are eleven miles of aisles and passageways between the lines of show cases. If you are absolutely limited to three or four days, you would better divide your time as follows: Devote the first day to taking a general look at the interiors of the six principal buildings—in six or seven hours of hard tramping he can get through them all—then make up your mind as to the department you most wish to see, and devote the rest of your time to seeing thoroughly, so as to take home some clear and lasting impressions. If you mean to amuse yourself with the recreations of the fair will be wholly chaotic. In case you are fond of art, two days spent in the art hall will be to some extent an education in the styles of the modern schools, whereas a hour or two of hurrying from gallery to gallery will leave in the memory only a jumble of color and forms. If your special bent is for machinery, or farm products and processes, or mineralogy, or chemistry, or ceramics, or whatever it may be, after a general glance of the exhibition, stick to the department that interests and benefits you most. "How long will it take to see everything thoroughly?" the reader may ask. At least a month, and the time will be well spent, too. At its conclusion you will be familiar with your model arts and industries of the entire globe. The cost of a month's stay in Philadelphia, with daily visits to the exhibition, will be as follows, supposing the visitor to practice such economy as is not inconsistent with