



DOME DES INVALIDES—TOMB OF NAPOLEON, PARIS.

There is no Rue du Caire, with its infinite abominations. There is also to be much less display of ethnological groups. We have a Swiss village, with imitation mountains, but the harmless, necessary Swiss are a poor substitute for the host of heathens from "furrin' parts" which figured so conspicuously in the Exhibition of 1889.

Many of the side shows of the Fair lie along the north bank of the Seine, where also stand the exhibits of the Hôtel de Ville, the Hall of the Congresses—of which there are more than two hundred in all. Here is the absurd upside-down house, recently exhibited in Edinburgh, which is literally built upside down, roof on the earth, and in which you walk on the ceiling and see the furniture hanging down overhead. Here also are the great horticultural glass-houses and theatres and concert halls innumerable.

But the great side show of all the Exhibition is Old Paris. It is a little city of the olden time, reproducing within its narrow precincts some of the most famous buildings in the French capital. Over a thousand massive piles were driven down into the bed of the river, and upon them was laid the platform on which le Vieux Paris was built. The artist Robida, to whom the reconstruction of a vanished world was entrusted, has discharged his duty with brilliant success. You enter it close to the Alma Bridge at a reproduction of the Porte St. Michel. There you find yourself in Paris of the Middle Ages. All this quarter is occupied by persons in the costumes of the Middle Ages. We then reach the central building, where the group of buildings represent the Grand Châtelet, St. Chapelle, and a curious old bridge which, like London Bridge of old, is clustered over with houses. This section of Vieux Paris is devoted to Paris in the seventeenth century. Paris of the Renaissance is represented by the Palace which looks out towards the Trocadéro. Everywhere there are shops, restaurants, bars, and opportunities for spending money. Story above

story, it is the same thing. The narrow streets, the winding stairs, will be a sight to be seen when visitors from all the nations of the world are wedged together in a perspiring mob, besieged by Parisians of the Middle Ages, of the Renaissance, and of the seventeenth and eighteenth centuries, urging them to "Buy, buy, buy."

The great buildings in the Champs Elysées, which have replaced the Palais d'Industrie, and in which the Salon will find its future home, are permanent structures in stone. The little palace is devoted to Retrospective French Art: the larger palace of the Salon is dedicated to Les Beaux Arts.

Almost all the other buildings in the Exhibition are made of lath and plaster, or, more properly, of deal and stoffe. It is a marvel to note how admirably every building material can be imitated by the deft hands of the plasterer and painter.