



SALLE DES FÊTES, IN THE GRAND PALAIS.

the Hôtel des Invalides. This is, indeed, a veritable triumph of engineering and architectural ingenuity. The utilization of the gilded dome of the Invalides as the culmination and crown of the magnificent avenue of palaces has been admirably conceived and successfully carried out. The Seine was spanned by the Bridge Alexander the Third, which is in many respects the most notable thing in the Exhibition. Crossing the river, a street of stately buildings rises on either side of the Esplanade des Invalides. The vista is closed by the dome of the Invalides. The southern half of this magnificent street is rather narrow for the height of the buildings by which it is flanked, and the closing in of the whole vista by the Invalides leaves rather the impression of a courtyard leading up to a cathedral in an ancient city, than of the symmetrical and unconfined grandeur of the Court of Honour at Chicago. Comparisons, however, are odious, and it is absurd to mar enjoyment of the unique beauty of the vista from the Elysées to the Invalides by recalling in what particulars it falls short of some of the beauties of its predecessors.

If to these three features of the Exhibition a fourth must be added, it would be found in the admirable use which has been made of the Seine. The scene on the river, when the electric gondolas and pleasure launches are busy, is one of the

gayest and most animated features of the great show. The quaint and picturesque reproduction of Old Paris, which stands on the northern bank, contributes materially to enhance the general effect.

The distinctive feature of the Exhibition to the philosophical observer is, from the political point of view, the fact that it was intended to emphasize and advertise the Russo-French alliance; and, from the human point of view, the extent to which science—and especially electrical science—is being utilized for the purpose of amusing and instructing mankind.

Parallel to the Bridge of Alexander the Third, which celebrates the conclusion of an alliance between France and Russia, is the Bridge of the Alma, which was built to commemorate the Crimean campaign, waged by the third Napoleon against the Tsar of Russia. But the Bridge of Alexander the Third is a far more ambitious affair than any of the bridges heretofore thrown across the Seine. The north end of the bridge, facing towards the Elysées, is dedicated to Peace, in honour of the Tsar who was the Peace-keeper of Europe. The other end is dedicated to Glory, and appropriately faces the Invalides, where repose the ashes of the First Napoleon. It is flanked at either end by two pylons, or lofty monumental pedestals, surmounted by brightly-gilded groups, allegorical of four different kinds of Fame. All the