

other words, residents). The Ethnographical Museum in the same building is good, but need only detain those who have special knowledge in the subject.

To know **what to avoid** is almost as important as to know what to visit. Under this category, I may say that no intelligent person need trouble himself about Père-Lachaise and the other cemeteries; the Catacombs; the various Halles or Markets; the interiors of the Conservatoire des Arts et Métiers (except so far as above indicated), the Bourse, the Banque de France, the Bibliothèque Nationale (unless, of course, he is a student and wishes to read there), the Archives, the Imprimerie Nationale, the various Courts and Public Offices, the Gobelins Manufactory, the Sèvres porcelain works, the Institut, the Mint, the Invalides, the Chamber of Deputies, the buildings in the Champ-de-Mars (except while the Salon there is open), the Observatory, and so forth. In Paris proper, I think I have enumerated above almost everything that calls for special notice from any save specialists.

Three **Excursions from Paris** are absolutely indispensable for any one who wishes to gain a clear idea of the France of the Renaissance and the succeeding epoch.

The first, and by far the most important of these, is that to **Fontainebleau**, a visit to which is necessary in order to enable you properly to fill in the mental picture of the change wrought by François I^{er} and his successors in French art and architecture. It is an inevitable complement to your visits to the Louvre. This excursion, however, should only be made after the visitor has thoroughly seen and digested the Renaissance collections in the Louvre, and the École des Beaux-Arts, as well as the Tombs of the Kings at St. Denis. Baedeker is an amply sufficient guide for this the most interesting and instructive excursion that can be made from Paris. One day suffices for a visit to the Château and a glimpse of the Forest; though a week can be pleasantly spent in this charming region. After your return, you will do well to visit the Renaissance Sculpture at the Louvre again. Many of the works will gain fresh meaning for you after inspection of the