

Louis XI. inclusive; The Renaissance from Charles VIII. to Henry IV. (1610); The Reigns of Louis XIII. and XIV. (1610 to 1715); The Reign of Louis XV.; The Reign of Louis XVI. and the Revolution (1774 to 1800). In the parts of this gallery devoted to the early portion of the mediæval period, splendid manuscripts and illuminations constituted a striking feature. The identity of style observable in the illuminations of certain very ancient Persian or Arabian manuscripts here shown, and those which decorate the productions of the Greek and Latin monasteries, was very curious to notice.

In the Swiss portion of this gallery were to be seen innumerable relics of the famous primitive lake-villages, built on piles, which have recently been discovered, and which Arthur Helps has endeavored so pleasantly in his *Realms* to rehabilitate and people with a wise and understanding set of inhabitants. These remains were referred to ages of stone, bronze and iron. Pictures reproducing these ancient Swiss villages were also displayed.

The next circuit of the building to be made was through the Gallery of Fine Arts. Each circuit, of course, became larger as one advanced outward. This gallery was filled with paintings, drawings, sculptures in groups, single figures, busts and medallions; drawings and models in architecture, engravings and lithographs. Vela's *Napoleon Mourant* was ever surrounded by a throng, watching the figure as though it were a flesh-and-blood reality. The *Columbus revealing America* of the same artist, a colossal group, was especially interesting to persons from the Canadian side of the Atlantic. *An Episode of the Deluge*, by Luccardi, obtained the highest prize in sculpture, with the Cross of the Legion of Honour added to it—a fine group, representing a father and mother and infant child, the waters just reaching them.—Whilst engaged in making memoranda on the spot of several special coins in a fine ancient collection in the Italian section, I noticed close at hand the quiet *hist!* of the police, indicating that one was being watched. The special coins pencilled down on this occasion, as not having been seen before, were, I find, a Livia as Justitia, a Livia as Pietas, a Manlia Scantilla, a Lucilla, a Paula, an Orbianna, and a Galeria Valeria; with a Pupianus, a Balbinus, and a Romulus Augustulus.

Again we passed round through the building. Now it was through a gallery bearing over its entrances the inscription—The Materials of the Liberal Arts. These were found to be paper for printing purposes and all purposes; letter-press and printed books; book-binder's work;