

# HOW TO SEE THE EXPOSITION.

SOME OF THE POINTS IT WILL BE WELL FOR VISITORS TO PARIS THIS SUMMER TO KNOW.

This edition of The Tribune's Illustrated Supplement is not intended as a complete and detailed guide to the great show in Paris. The visitor will be inundated with them on the way over and after arrival there. It endeavors to set forth, with appropriate pictorial embellishment, some features of the Exposition in which every one will be interested, and to give the explorer of the great city of marvels a few friendly tips on how to use time and money in the most profitable and economical manner.

## THE SHOW ON THE SEINE.

IT WAS INCOMPLETE WHEN OPENED—  
NOW READY TO RECEIVE THE WORLD.

The Exposition was formally opened on April 14, and amid loud salvos, clanging bells, shrieking whistles and music from blaring bands and monster choruses the great show was declared open, and the President of the Republic of France told the civilized world through its representatives that Paris was ready to play the part of host. Then the various representatives from afar congratulated the President and the Director-General on the advanced condition of the great structures, sent telegrams to their friends at home conveying the news that the Exposition of 1900 had been opened, wrote long letters describing the imposing ceremonies, and when it was all over they wondered when the buildings would be finished and when one would be able to wander through the Exposition grounds without being compelled to walk around plaster beds, piles of lumber and structural iron, and when the monster buildings would assume the shape and aspect shown in the architects' plans. If the people who made up the crowd on the opening day knew the history of former Paris Expositions the unfinished condition of the buildings and the general unpreparedness did not surprise them. They knew that in 1855 the last installation was not finished until June 30; that in 1867 the grounds and buildings were not finished until the end of May, two months after the inauguration; that in 1878 the final touches were made on May 20, and that in 1889 the builders were at work constantly until a month after the opening day. The Exposition of 1900 will eclipse all prior efforts in that direction, and it is reasonably certain that the buildings will not be completed and the placing of the exhibits will not be accomplished until next month, and that the record for punctuality will not be broken. For these reasons those people who were not in Paris at the start, and who are still far removed from the exhibition city, need have no regrets. They have avoided the hustle and the bustle of the first and incomplete stages, they have been spared journeys of miles in length through empty and cheerless exhibition halls, and have escaped all the inconveniences and temper destroying experiences that fall to the lot of those people who occupy a house jointly with the carpenter, the plumber and the plasterer.

But work has been going on steadily since the opening day. Thousands of workmen have labored day and night to perfect the plans which were agreed upon months before; other thousands have been kept busy unpacking and installing the exhibits from all parts of the world, and steadily the monster workshops and lumber yards have been converted into a picture of transcendent beauty which will, when completed, become the rival for the place which was held by the White City on the shore of Lake Michigan.

Six hundred thousand men, it is said, have worked upon the Exposition, and they have produced a collection of buildings, avenues, bridges, gardens and drives which will eclipse all that Paris has ever undertaken, and will, according to the Paris authorities, put into the shade all past rivals and make them appear insignificant.

A visitor who wandered through the Exposition grounds a month ago wrote:

If your mind cannot realize the meaning of the word "million," your ear becomes accustomed to the sound of it. "Those buildings," says your conductor, pointing to one of the many groups of palaces that are rising, "are to cost 25,000,000 francs." "Those galleries," he says, half a mile further on, "will cost 10,000,000 francs. Those pavilions over there, they will cost 7,000,000 francs." The entire outlay on the Exposition—the outlay which will have to be repaid at the turnstiles—will be 100,000,000 francs, of which 70,000,000 francs are going for buildings alone, and those are only the official buildings of the Exposition proper, without counting the side shows, which are private enterprises. And the side shows appear to be endeavoring to make the Exposition buildings seem insignificant.

There is a picturesque "Old Paris" sideshow—a solidly built up town alongside the river, which looks as though a thousand Kiralfys, all with unlimited means, had combined to make it. The Eiffel Tower has been picked out in gold from top to bottom, at fabulous cost. There are the official pavilions of the foreign nations, each of them representative of whatever is most picturesque and costly in the national architecture.

The buildings within Paris will cover an area of 470 acres, supplemented by a large annex in the Bois de Vincennes of three hundred acres. Here will be found an exhibition of railway and tramway rolling stock, automobiles, cycles engines, windmills, United States and Canadian agricultural machinery, and military and naval displays. Here, also, the gymnastic and athletic

contests will take place, in which the United States will be well represented.

The Champ de Mars, the Trocadero, the Esplanade des Invalides and the quays on both sides of the Seine between the Champ de Mars and the Quai de la Concorde have been built over; the old Palais de l'Industrie, which was for many years one of the sights of that part of Paris, has been demolished to make way for a new avenue, which leads to the new Alexander III Bridge. This magnificent structure carries the Exposition across the river, and the fine sweep of the single span, the sculptured groups and the handsome carving, will make it conspicuous even in the midst of notable architectural features.

This avenue is decked in the centre with flower gardens, and affords an unbroken view of the Invalides from the Champs Elysées. On the right stands a huge block of masonry which contains the fine arts exhibition, and opposite this is a smaller building in which the retrospective art exhibition is housed.

These buildings, as well as the other main pavilions and the hundreds of smaller structures, are already swarming with visitors, although several of them are still incomplete and uninviting. The Rue de Nations, in which the official buildings of the various nations are situated, will be one of the most attractive parts of the Exposition, and has already taken first rank in popularity. The foreign pavilions line the quay on the left bank of the Seine between the Alma and the Invalides bridges. The United States building was opened with appropriate ceremony on May 12, and will naturally become the congregating place for American visitors. There was much anxiety on the part of the temperance element lest an American bar be opened in this building, but these fears have been set at rest. The lower floor in all the buildings will have spaces set aside where beverages characteristic of the various countries will be sold. There is no bar in the United States pavilion, but a visitor may be served at a table with anything in the way of food and drink that he could order at any first class hotel in his native place.

"Don't be afraid to order a flip, a julep or a cocktail at the places where these American luxuries are on tap," an American visitor to Paris writes, "but don't expect to get them as your home barkeeper makes them. There's a something about them that gives these American drinks a French flavor that is unaccountable. Go down the street a little distance and the Turk, if he can be induced to tell the truth, will tell you the same about his coffee, and the Russian about his hard water colored spirits. They are all unlike the real thing, and are American, Turkish, Russian or something else with a decided French accent. Even the beer from Germany, which the native calls 'bock,' has a peculiar flavor, for, despite flags, lines of demarcation, national buildings and signs, pictures and notices telling the visitor that the Exposition is universal, it is really French, and the spirit of the French pervades it in every department."

An early list of exhibits shows that the writer was correct as to that part of the show. France came first, with 30,000 exhibits; the United States second, with 6,564, and the other nations had the following figures to their credit: Belgium, 2,500; Germany, 2,000; Italy, 2,000; Russia, 1,500; Scandinavia, 1,400; Austria, 1,000; Great Britain, 600, and British colonies, 600.

"The great money box" was the name given to the gold domed main entrance building of the Exposition by a writer who was present at the opening ceremonies. "A thousand francs a minute will be dropped into the great bank," he said, "by people from all over the world. This will last for six months, and it may go beyond the one thousand mark. Say \$12,500 an hour for ten hours a day for six months hand running, or 180 days at the rate of \$125,000 a day, and you will have in the great gilded bank, with its electrical, mechanical and artistic departments, the snug sum of \$22,500,000, and that is based upon the low estimate of about one franc apiece for the depositors in the bank. But there will be dozens of other money boxes into which the visitors will drop their coins."

The visitor who makes the ocean trip in order to see what has been placed on show beyond the Grande Porte, with its fifty-eight pay windows, will not arrive at the Exposition grounds from the railway station, and even if he does he cannot enter with his belongings. He must go to a hotel or boarding house, and if arrangements have not already been made he will do well to consult the advertisements in this publication. And when the time for shopping comes, and it does come to every visitor to Paris, even to the old bachelor and the people who never glance at bargain sale advertisements, the advertisements in this supplement should be carefully read, and a visit to the places mentioned will certainly be profitable.

## A FEW SUGGESTIONS.

SIGHTS OF PARIS THAT OUGHT TO BE SEEN.

SOME HINTS FOR THE VISITOR WHOSE

TIME IS SHORT AS TO THINGS OUT-

SIDE THE EXPOSITION.

The few lines which here follow are intended to convey some suggestions for the visitor to Paris as to what the city has worth seeing exclusive of the Exposition, and how to see it. It is intended especially for the visitor whose stay is to be short. It is not a full and comprehensive guide. To attempt anything of that sort within the limits of a newspaper article would be idle. There are guides to Paris, and good ones, but to a person whose time enables him to choose but little from the great feast of wonders and beauties which the city spreads before him these guides are sometimes completely bewildering from their very completeness. To such a few suggestions in briefer form are likely to be useful and welcome. They might even be used to advantage in connection with a fuller guide forming a basis of selection of objects and places more fully described in a longer work.

If the visitor whose time is short wishes to be a good traveller and a good student, the great danger is that he will try to see too much. Some guide book will tell him how to see Paris in a week. If he follows its directions he will be in constant motion through all that time. His vision will, indeed, include a vast amount of space and a tremendous number of fascinating objects, but when he is done with them he will find that the most of them are confused and whirling through his brain in an indistinguishable tangle, and he can no more tell what he has seen than he can tell the contents of a book the leaves of which he has rapidly run over between his thumb and finger.

Do not try to "do" Paris. He who tries to "do" a great city invariably gets "done." Choose what you will see, and then see it in such a way that you will know and remember it. Bear in mind that Paris will stay where it is for a long time yet; that, although this is the last year of the century, it is not the last year of the world, and that you are going to Paris again before long. Then you can see a little of what you missed this time, and have plenty left for your third visit.

The guide books all tell you what to do when you arrive in Paris, but you scarcely need such instructions if you are intelligent, and you are, or you would not be reading The Tribune. The first thing to do is to get out of the train. The guides seem to think that you need explicit instructions about getting your luggage through the customs, but you don't. You will not be allowed to go far wrong. The guides appear to fear that you will get your bags past the officers without their knowing it, but you will not. That is the officers' lookout, and you can trust them to attend to their business. But you will need a cab. Ask the cabman for his number before you get in. He will give it to you, on a slip with the rates of fare. Put it in your pocket conspicuously, and then he knows that he is in your power, even as you are in his. The cab fare by day is from 1 franc 50 centimes (that means 1 franc 50 centimes) to 2 francs 50 centimes, according to the style of carriage that you get. If you hire the cab between 12:30 o'clock at night and 6 o'clock in the morning the fare is from 2 francs 25 centimes to 3 francs. In addition to the fare, whatever it is, you must give the driver 25 or 30 centimes for a *pourboire*. That is supposed to be optional, but if the cabman does not get it he makes a terrible fuss, and if you do not give it you will get into all sorts of trouble. The custom is so firmly fixed that it has the force of law. Why they do not set the cab fare 30 centimes higher and let it go at that is one of those things that no American can ever understand, but "they order these things so much better," etc. "*Pourboire*" literally means "for to drink," but there is no law against the cabman spending the money for the support of his family if he wants to, and some of them have been suspected of doing it. If you have any real trouble with a cabman, call a policeman. That is the thing to do on the Continent of Europe, no matter what happens. It has not yet occurred to Parisian cabmen and policemen, according to the latest reports, that they could join their interests and make large profits on both sides. The French are a simple people, with all their transparent efforts to get all the money that the foreigner brings with him. But if you do not understand French it is better to pay the cabman enough to induce him to go away, and be thankful that you are allowed to be in Paris in an Exposition year at all.

PLACES FOR SLEEPING AND EATING.

It is assumed that you have engaged some sort of lodging before you arrive. They say this is going to be hard to do. Perhaps it is, but the usual experience is that a city which is blessed with a world's fair or anything of that sort overprepares, and that places to stay can be found at almost any time. They say, also, that you can get lodgings with meals a good deal cheaper away from the middle of the city, and yet within an hour or less of the Exposition. Of course you can; but unless you are to be pretty near the Exposition you would do better to get lodging without meals, or with break-

fast only. When you are trying to see an exhibition and have to spend two hours in going to and from each meal, you will find that it cuts into your time in a marked degree. Besides, you want to see the Paris restaurants. If boarding house meals are what you are after, you can find just as bad ones in New-York as you can in Paris, and you won't have to cross all that water.

HOTELS AND RESTAURANTS.

It is impossible here to give any list of Paris hotels. You probably know some of them by reputation already, and if you do not you can easily find somebody who can tell you. But there is no harm in saying a little about restaurants. If you want to do as the Parisians do you will begin your day with the lightest of breakfasts, a cup of coffee or chocolate and a roll, and this you will naturally get where you lodge. Then between 11 and 1 o'clock you will have *déjeuner à la fourchette*, a meal resembling a dinner, and then a real dinner at from 6 to 8 o'clock.

The Paris restaurants may be generally divided into two classes—restaurants *à prix fixe* and restaurants *à la carte*. A meal at the former is pretty much like a table d'hôte, the price varying at different places from 1 franc to 5 francs. To go to one of these saves the trouble of ordering the meal, sometimes a puzzling process to one who does not want to make himself more conspicuously foreign than necessary. A few of these restaurants are the *Diner de Paris*, No. 12 Boulevard Montmartre; *Diner Français*, No. 27 Boulevard des Italiennes; *Restaurant du Commerce*, No. 25 Passage des Panoramas (low prices); *Grand Restaurant de la Porte St. Martin*, No. 55 Boulevard St. Martin (low prices); and *Café-Restaurant des Ministères*, No. 229 Boulevard St. Germain.

But if you want to test those triumphs of culinary art for which Paris is so justly famous you will be more likely to find them at their best in the restaurants *à la carte*. The great and famous restaurants of Paris are mostly of this class, though there are, of course, many restaurants *à la carte* where the prices are low. In many of these, too, the prices are low merely because the place is a little out of the way, while the cooking is pretty nearly as good as it is anywhere. In this class of restaurant you may have a little trouble in knowing what to order. A good thing to know, on this account and on others, is that nearly every one of these places has some specialty—some dish on which it particularly prides itself. So, instead of trying to find something on an obscure bill of fare, it is a good way to ask the waiter what is the specialty of the house and then order that. Thus you are saved from the difficulty of ordering, and thus, too, you get the best that there is in the house and gain your purpose of trying the best of French cookery.

Thus you will be helped as far as the ordering of a meal goes. But have a care how you eat things that you do not order. They will bring you side dishes, just as in an American restaurant—olives, radishes, butter, little fishes and so on—but the purpose is not the same as in an American restaurant. Do not touch them unless you have ordered them, for they are watching you. Do but taste an olive or an apple, and olives or apples will appear on your bill, and at prices, too, that will make you wish that you were safe back at Delmonico's. They are a simple people, these Frenchmen, and they will not hurt you much if you are on your guard.

These are just a few of the restaurants *à la carte*: *Maison Dorée*, a very famous restaurant, No. 20 Boulevard des Italiennes; *Marguery*, No. 36 Boulevard Bonne-Nouvelle; *Noël-Peters*, No. 24 Passage des Princes; *Foyot*, No. 33 Rue de Tournon; *Barbette*, No. 25 Rue de Dunkerque; and *Café de l'Arc en Ciel*, No. 2 Boulevard de l'Hôpital.

There are also in Paris a great number of cheap and fairly good restaurants, called *buil-lons*. The portions of food served are rather small, but the prices are extremely small, and a pretty elaborate dinner can be patched up for two francs or so. Everything used is charged for, including bread, butter, napkin, etc. It is scarcely necessary to say that in every restaurant in Paris, from greatest to least, tips are absolutely expected, and the omission of a tip will cause the usual heartfelt grief on the part of the waiter. Some Americans still hold to the belief that the whole tipping system is bad, and that no submission to it should ever be made. Do not take any such theory as that to Europe with you, to Paris or elsewhere. The system may be wrong, but you must remember that it is the system, and that you cannot change it. A reason for yielding to it may be found in the fact that in most Paris restaurants the waiters receive no pay whatever, depending entirely on tips for their living, while in some they actually pay the proprietors for the privilege of being waiters.

A LARGE VIEW OF THE CITY.

Now, here is something that should have been mentioned before, only the discussion was drawn aside to the subject of restaurants. As soon as you are settled in your lodgings and have a little daylight before you, go straight to the *Arc de Triomphe de l'Etoile*. It is in the *Place de l'Etoile*, at the head of the *Avenue des Champs Elysées*. Take a map of Paris with you. That will be easy to get, and it will be best to get it before you leave home. And get a good one. Do not get any foolish little half pictorial plan or bird's eye view; get a good, clear, honest map, with an index to it, and some means of finding things on it readily.

Take that map with you and go up to the top of the *Arc de Triomphe*. From that point you can look straight along twelve avenues, in