

which is a part of the Palais de Justice, is a small but beautiful piece of Gothic architecture. It was finished in 1248. It had, as some other things had, a narrow and lucky escape from the Commune in 1871. It is open every day except Mondays and holidays, from 11 till 4 o'clock. The rest of the building is also open to the public, and so are the many courts which it contains, except when a celebrated case draws too great a crowd. The French administration of justice has gained world wide interest of late, and the place where such wonderful results are obtained gains attractiveness from that fact.

The legislative branch of the Government may be no less attractive than the judicial. The Chambre des Députés is just across the Seine from the Place de la Concorde, whereof more hereafter, and the Place de la Concorde is just down the Rue Royale from the Madeleine. The Chambre des Députés was formerly the Palais Bourbon, its building having been begun in 1722 by the Dowager Duchess of Bourbon. Since then many, many millions of francs have been spent on it, and it has been the property of the nation for more than a hundred years. The building is open to the public when the Chamber of Deputies is not sitting, and when it is only the assembly hall is open, and that only by ticket, which must be obtained from a member of the Chamber or from the Secrétaire de la Questure.

You can call at the Hôtel de Ville, if you like, at the same time that you go to Notre Dame. It is on the right bank of the Seine, and Notre Dame is just across from it, on the island. It is a handsome building and it has seen a good deal of history, which is too long to recount here. But it may be mentioned that it was entirely destroyed by the Commune in 1871 (a date which has been mentioned before in this article), and that the present building was erected in the semblance of the old one. You can walk through the building and see the courts at any time, and you can get a real view of the interior by

the seats in boxes, which are sold singly. At many of the theatres women are not admitted to the orchestra. The cheaper places are scarcely to be recommended to strangers who are a trifle particular about their associates. The prices vary from 15 francs at some of the houses and 10 francs at others to 2 francs. If seats are bought in advance a small extra charge is made. If they are not bought in advance no numbered checks are given, and the buyer merely has the privilege of admission to whatever part of the house he pays for, where the usher is supposed to show him the best seat remaining. If he suspects, however, that he is not getting the best seat remaining, he has the

famous are the Folies-Bergères, the Ambassadeurs and the Eldorado.

There are several permanent circuses, where the performances are equestrian and acrobatic, and sometimes aquatic. The question has many times been asked why New-York cannot support one permanent circus, when Paris can support four or five. The answer is easy. If New-York would put up with as poor a circus as Paris will it could support two or three of them. But New-York wants a good circus or none, and not even Paris could support Barnum & Bailey's permanently.

STREETS AND PLACES AND PARKS.

After all is said and done, the most wonderful sight about Paris is Paris. It is astonishing how much you can see of any city just by stroll-

another, and some on one day and some on another. It happens, however, that everything is open on Tuesday, so that is a good day to go. For some of the exhibitions tickets are required, but these are not usually hard to get.

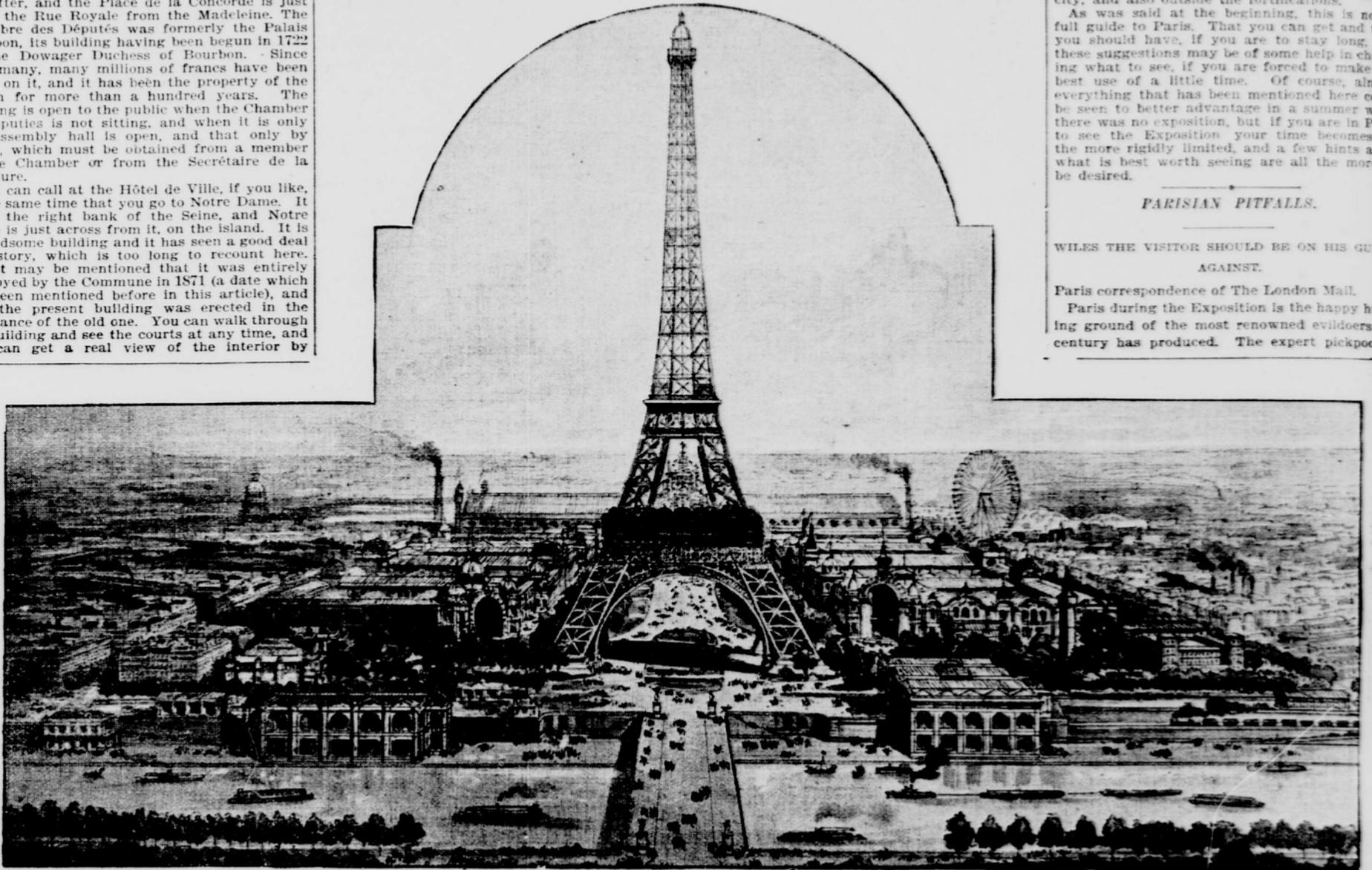
There is another zoological garden at the other end of the city, in the Bois de Boulogne. It is called the Jardin d'Acclimatation, and its original purpose was to introduce into France foreign animals and plants which it was thought might be useful in some way. The Bois de Boulogne itself has not hitherto been mentioned, but it was not from any lack of appreciation of its beauties. It is just outside the fortifications, on the west. If you want to take a stroll there you can go in a cab and dismiss it just inside the fortifications, so as to avoid the extra fee for taking it outside. The fashionable hours are from 3 to 5 o'clock. Another fine park, though less popular, is the Bois de Vincennes, back again at the extreme east of the city, and also outside the fortifications.

As was said at the beginning, this is not a full guide to Paris. That you can get and that you should have, if you are to stay long, but these suggestions may be of some help in choosing what to see, if you are forced to make the best use of a little time. Of course, almost everything that has been mentioned here could be seen to better advantage in a summer when there was no exposition, but if you are in Paris to see the Exposition your time becomes all the more rigidly limited, and a few hints as to what is best worth seeing are all the more to be desired.

PARISIAN PITFALLS.

WILES THE VISITOR SHOULD BE ON HIS GUARD AGAINST.

Paris correspondence of The London Mail. Paris during the Exposition is the happy hunting ground of the most renowned evildoers the century has produced. The expert pickpocket,



THE EIFFEL TOWER AND EXPOSITION BUILDINGS, SEEN FROM THE TROCADERO.

tickets, to be had at the secretary's office between 2 and 3 p. m.

How can you be advised about the galleries of Paris? You must decide for yourself. You do not want to go to Paris and come back and say that you have not seen the Louvre; yet, unless you have an abundance of time, you cannot see it in a way that will make it worth your while to say so. To walk once around every room, without stopping for anything and keeping up a pretty good pace, would take you four or five hours. Then how are you going to see anything if you are in Paris for only a short time and you want to devote the most of that to the Exposition? And yet to be in Paris and not to see certain things that are in the Louvre is a crime—nothing less. This is not a catalogue, but can you afford to miss the Venus de Milo when you are within a dozen miles of it, or Titian's "Entombment of Christ" or Murillo's "Immaculate Conception" or the wonderful Egyptian collection? See what you can of the Louvre and do not try to see too much of it, but some of it you must see.

The Musée de Luxembourg contains a collection of works of living or recent artists. It is open on Sundays from 10 to 4 o'clock and on other days, except Mondays and holidays, from 9 to 5. The Palais du Luxembourg, near by, was built in 1620 for Marie de Médicis, and has suffered about the usual amount of history for a Parisian palace. It is now the place of assembly of the Senate. Visitors are admitted to the Senate chamber, when the Senate is sitting, by tickets issued by Senators or by the Secrétaire de la Questure. When the Senate is not in session certain parts of the building are shown from 9 a. m. till dark, except on Sundays.

The Ecole des Beaux-Arts is conveniently situated close to the Seine, opposite the Louvre. It is open on Sundays from 12 to 4 o'clock, and on other days, except holidays, from 10 to 4 o'clock. The Conservatoire des Arts et Métiers is a huge place, containing a large and interesting industrial collection. It is open from 10 to 4 o'clock on Sundays, Tuesdays, Thursdays and holidays.

PLACES OF AMUSEMENT.

In the evening, of course, the most natural resource in any city is the theatre, and Paris has much to offer in that way. Some of the theatres are usually closed in the summer, but this year they will probably all be open, in expectation of crowds consequent upon the Exposition. The attempt to draw extra throngs of people to the theatre in a city where there is a world's fair is always made, and almost always fails. But if few people go to the theatre it is the more comfortable for those who do go. Paris theatres are not at best so comfortable as New-York theatres. The seating arrangements vary somewhat at different houses, but ordinarily the best seats are the fauteuils d'orchestre, and after those the fauteuils de balcon or

right to see the plan of the house and to choose his seat from those not already engaged.

The prices are higher at the Opéra (also called the Academy of Music), ranging from 17 francs to 2 francs. The opera nights are Monday, Wednesday and Friday. Persons who are accustomed to opera in New-York are not likely to be overwhelmed by the performances in Paris. They are generally inferior to those at the Metropolitan, and often, especially in the summer, they are of a quality which the managers here would never dare to offer to their subscribers. The stage settings and the ballet are notable, however. And so is the house. It would be quite worth while to go to the opera in Paris, even if there were no performance at all, to see the opera house. In respect to the ground which it covers it is the largest theatre in the world, but it is by no means so as to its seating capacity. It seats 2,156 persons. There are several opera houses in Europe which seat more, and there are several theatres, besides the Metropolitan Opera House, in New-York, which seat more. But the Paris opera house is a veritable palace, and none of the others compare with it in this respect. It is a grand work of art, and it is full of lesser works of art. The foyer and the grand staircase are the chief architectural features.

The Théâtre Français was burned a few weeks ago, but it is hoped that it will be rebuilt and ready to open on July 14, Bastille Day. In the mean time the performances of the Comédie Française are given at the Théâtre de l'Odéon. For the benefit of any who suffer from a confusion of terms, it may be remarked that, although the two names are frequently used indiscriminately, the Théâtre Français is properly the building and the Comédie Française is the company that plays in it. It is unnecessary to enlarge on the merits of this celebrated company. It has been in existence ever since the time of Molière, and its performances are in French eyes the models of what theatrical performances should be. This company, as well as the opera, receives aid from the Government.

Among the other important theatres are the Opéra Comique, devoted for the most part to excellent and substantial operas, though rather lighter than seen at the Academy of Music; the Odéon, where classical plays are found, even when its own company is there; the Théâtre Sarah Bernhardt, where Rostand's "L'Aiglon" is now running; the Gymnase, a comedy theatre; the Variétés and the Palais Royale, for farce; the Porte St. Martin, for melodrama; the Renaissance, for modern comedy, and the Vaudeville, another comedy theatre. There are many more, and a theatre and a play must be chosen by reference to the daily papers or to the conspicuous advertisements which are posted everywhere.

The music halls and concert halls of Paris are famous, of course, and are regarded as among the sights of the city. The entertainments, however, do not average much better, if any, than the average variety performances in the principal American cities. Among the most

ing about its streets, and this is the case with Paris in a more marked degree than with most cities, because in the summer so much of Paris is out of doors. One walk along the boulevards in the evening will give you a better knowledge of Paris than you would get by going through all its buildings and galleries. In them you would see the contents of buildings and galleries, but in the boulevards you will see Paris. A charming city it is, truly, and it is no wonder that some are born to love it and others achieve a love for it. You can go by all Paris sitting at its little tables outside the cafés and drinking its cool drinks, or you can sit at a little table and drink a cool drink and let all Paris go by you. In fact, you will, of course, do both these things alternately. Perhaps you can get a seat near some garden whence you will hear a faint sound of music, much better heard at a distance than too near. Then you can try to forget that you are an American and to be for a little while just as idle and indolent and contemplative and contented as a Frenchman—when he is contented. When he is roused to a little brief, fire eating, brimstone diffusing, blue smoke disseminating anger, of course you will prefer to be a simple foreigner, an American for choice, and that is what you will be, and it is a great comfort.

By day you will not sit in front of the cafés, but then you will see Paris in another way, in the parks and squares. You will see the Place de la Concorde when you enter the Exposition grounds by the main entrance, for it is there. It is one of the most beautiful squares in the world, and you can stand in it and look about and see several of the finest buildings in Paris. Adjoining it is the Jardin des Tuileries, and not far off is the Place Vendôme. In the middle of this is the Colonne Vendôme, covered with a spiral strip of representations in relief of scenes in Napoleon's campaign against the Austrians and Russians, all made of the metal of captured cannon. On the top is a statue of Napoleon. The Commune, which flourished in the year 1871, in pursuance of the pleasant plan that it had of wrecking things, pulled this column down, but the Commune was itself pulled down in due time and the column was set up again.

You can go to the Place de la Bastille, too, and look upon the Colonne de Juillet, in memory of those who fell in the revolution of July, 1830. You will not see the Bastille, and it is more impressive by its absence than it would be by its presence. It gains its very historic significance from the fact that it was destroyed utterly—wiped clean off the face of the earth.

The Jardin des Plantes is about a mile from the Place de la Bastille, but across the Seine. It includes botanical and zoological gardens and museums of natural history, botany, mineralogy, anatomy, etc. The garden is open every day and all day, but portions of it are to be seen only at stated times. The menagerie is open from 11 till 5 o'clock and till 6 on Sundays, but the arrangement of hours for other parts of the collection is too complicated to be fully rehearsed here, some of the buildings and portions of the grounds being open at one hour and some at

the confidence trick practitioner and other male-factors have gathered here in search of "clients," and there is little doubt that they will reap a fair harvest.

These gentlemen, however, are to be found in every country, and the ordinary foreigner who is endowed with some common sense must rather be on his guard against practices and practitioners that are essentially Parisian in their character.

Arriving at the station, the visitor will do well to look out for the bogus porter, who is prepared to vanish into the twilight with the luggage intrusted to his care.

He should also avoid the casual "interpreter," who will stop him on the boulevards and offer to show him the sights of Paris.

The street merchant is another gentleman whose wiles may lead to grievous disappointment. Members of the fraternity are prepared to sell property of every description, from Oriental birds to theatre passes. They will ask the unwary foreigner 10 francs for a member of the feathered tribe worth sixpence, and unblushingly demand and accept five francs for a ticket admitting the bearer to the worst seats in the house.

Only a day or two ago a raw provincial presented himself at the Châtelet Theatre with a tramway ticket bearing on its face the legend "Châtelet." On being refused admission the unfortunate man explained that he had purchased it outside for two francs from an affable person, who had confidentially explained to him it was worth double the money.

The trap the visitor is most likely to fall into, however, is that set for him by the garçons de café.

In receiving change it is of the utmost importance to watch that the waiter does not pass off for five-franc pieces Mexican, Chilian, Peruvian or Bolivian dollars that are worth less than half that sum. Two-franc, one-franc, and 50-centime pieces bearing the effigy of Louis Philippe, Spanish silver and Papal or Italian coins of less than five francs should also be refused.

Paris waiters are in the habit of forming a syndicate to buy up from money changers 500 or 600 francs' worth of cheap silver coins that can be passed off on the unwary. This form of robbery is, indeed, a recognized industry.

As for the regular Parisian rogue, his enterprise and impudence are incredible. Within the last few days two three card trick men were surrounded by a somewhat irate crowd which they had plundered to a substantial extent.

Just as the sharpers were showing evident signs of anxiety to decamp, two well dressed men appeared, announced that they were detectives, thrust the offenders into a cab, and drove off, amid the applause of the pigeons.

A few streets away the four confederates alighted, and proceeded hilariously to share the plunder.