

## GETTING ABOUT IN PARIS.

## THE ELABORATE TRANSIT SYSTEM IN THE CITY, THE EXPOSITION GROUNDS AND FROM THE SUBURBS.

Paris, May 12.

Visitors to the Paris Exposition will find themselves well provided for as regards means of locomotion both in Paris and in the Exposition itself. The Gare Saint-Lazare, the terminus of the Western Railway, in combination with the Chemin de Fer de Ceinture, or belt railway, will convey passengers to a new station especially constructed for the Exposition at the northwest corner of the Champ de Mars and close to the Seine. For those who prefer to begin their visit at the Esplanade des Invalides a second station has been erected, connected with the first by a covered line extending along the river front of the Champ de Mars and the Eiffel Tower. Although the line is under the direction of the Western Railway Company, which possesses the Newhaven-Dieppe route from England, it can also be made use of by passengers over any other company's lines. The Gare du Nord, terminus of the Northern Railway, which owns the Dover-Calais and Folkestone-Boulogne routes from England, has a direct service over the Ceinture Railway to the Champ de Mars. Other companies' lines are similarly in touch with the World's Fair.

Transit in the city and its suburbs by means of trams has also received increased accommodation, both in quality and in quantity. A short time ago a streetcar on one of the city lines was in such a dreadful state of dilapidation, dirt, and—dirt, that the passengers formally complained to the Public Prosecutor, with the result that one fine morning the Chief of Police and his men paid the company a visit and seized the movable home for microbes. A careful examination of the car and its upholstery went to show, according to the official scientists, that the cushions and car were not only the homes of objectionable insects, but also regular domiciles for the germs and bacilli of every known infectious disease.

The effect of the consequent scandal has been to cause a general cleaning and overhauling of all trams and omnibuses, and the introduction of numerous new cars so there need now be no fear of contamination by microbes. In addition to the new lines of tramway in the city which are already in service, there are no fewer than twenty-two new lines connecting Paris with its suburbs in course of construction. These will complete the means of suburban communication, and no place in the outskirts of the city will be without its direct service.

## MAKING SUBURBS AVAILABLE.

The railway companies are putting on a quicker train service at more frequent intervals; therefore those visitors who wisely take rooms out of Paris instead of paying exorbitant prices in the city will find every convenience for quick transit to and fro.

For those who live in the outskirts and near the river Seine, at Meudon, St. Cloud, Bellevue, Sèvres, Boulogne, Auteuil, Suresnes mention should be made of the rapid service of small steamboats which ply every ten minutes or quarter hour between Suresnes and the Pont Royal. The landing stages nearest to the Exposition are Pont de la Concorde, for the grand entrance by the Porte Monumentale; Pont des Invalides, for the esplanade of the same name; Pont de l'Alma, for the pavilions of the United States and other nations, as well as for "Old Paris"; Pont d'Iéna, for the Champ de Mars, Eiffel Tower and Trocadéro Palace.

The river trip by boat from the Pont Royal, in the heart of Paris, to Point du Jour (Auteuil), where the Ceinture Railway has a station, will be much frequented, for a most remarkable panoramic view is to be had on both sides of the river of the Exposition buildings and their annexes.

On one side, after passing the Louvre Palace and the Tuilleries Gardens, are to be seen the Place de la Concorde, with the chief entrance or Porte Monumentale; the new bridge, Pont Alexandre III, beyond which appear the Petit Palais and the Grand Palais; between this and the next, the Pont de l'Alma, are the conservatories of the horticultural and arboricultural sections, as well as the many theatres or side shows which go to make up what will be known in future as the Rue de Paris; "Old Paris" is built along the quay between the Pont de l'Alma and the footbridge which follows—a temporary one for the season; just beyond, on the same side of the river, is a group of pleasure craft, and, immediately after the grounds and palace of the Trocadéro, given to French and foreign colonies.

Returning from Point du Jour the panorama on the right is even more diversified and interesting. Here are passed successively the immense buildings of the Champ de Mars, together with the Palace of Optics, Woman's Palace, the Eiffel Tower, the Palace of Costumes and the "Round the World" panorama, the Pont d'Iéna forming the connection between the Champ de Mars and the Trocadéro; the constructions dedicated to the army and naval exhibitions of all countries, reached from the opposite shore by the temporary footbridge already mentioned; pavilions, containing heating and ventilating apparatus and hygiene in all its branches; after the Pont d'Alma, right along the Quai d'Orsay, which is already nicknamed the Rue des Nations, are the pavilions of all the foreign Powers, some of them most beautiful and substantial structures.

That of the United States, situated between those of Austria and Turkey, merits special mention, for it is not a pavilion, but a veritable palace, higher than any other on the Quai d'Orsay, and of fine architectural proportions. It consists of a massive quadrangle, from the midst of which rises a high dome of æsthetic outline and almost as grandiose as the Panthéon. On its summit the national eagle spreads out its wings and holds in its claws a ribbon upon which may be read: "United States of America." The façade, on the river side, is composed of a portico or triumphal arch, ornamented with Corinthian columns, and crowned by a sculptural group representing the Goddess of Liberty in the chariot of Progress, drawn by four horses led by a man on each side. Under the archway and in a line with the columns is an equestrian statue of George Washington.

The whole palace, even in its smallest details, has been constructed by Americans with Ameri-

déro, will be replaced by the Madagascar "flanzanes."

Amateurs of the wheel, whether automobilists or bicyclists, will find two immense coach houses (or stables—which is it?), here called "garage"—one on the left bank, near the quay, at the entrance of the Esplanade des Invalides, and the other on the right bank by the side of the gardens bordering the Petit Palais, near the Champs Elysées.

Too much attention cannot be called to the excellent system of "correspondence" tickets, by means of which a cross journey anywhere within the fortifications can be made by taking two trams, or two buses, or one of each, for the price of one journey—six cents! Care, however, must be taken to ask for the "correspondence" when paying the fare, and to give it up to the inspector when getting into the second conveyance.

No reference has been made here to the new

## THE NATIONAL PAVILIONS.

## FEATURES OF THE PALACES IN THE RUE DES NATIONS.

On both sides of the Rue des Nations rise special pavilions, each one of them belonging to a different nation. These pavilions, or palaces, which are generally constructed in a style characteristic of the nations to which they belong, are one of the chief attractions of the Exposition.

Besides, there are under each one of them, and arranged on a large gallery raised on the bank of the Seine, restaurants, cafés, bars, and even theatres of all countries in the world. This part is certainly not the least lively nor the least gay quarter of the Exposition.

Each one of these palaces contains reception rooms, reserved for the sovereigns or great dignitaries who happen to come to Paris, but several are also halls containing works of art or products peculiar to each country.

A short description of these pavilions may here be given:

**PORTUGAL.**—Pavilion of very simple and unpretentious appearance.

**ITALY.**—Palace with rich ornamentation and four small cupolas, a central dome, magnificent portals and beautiful stained glass rose windows.

**TURKEY.**—Palace of the purest Oriental style, with three stories and various terraces, and a bright colored facade. The interior of this palace is specially remarkable for the products of the Imperial Carpet Manufactory. Here, too, a magnificent collection of old fashioned national costumes.

On the bank there is a Syrian café and a restaurant, with orchestra and a Turkish theatre.

**PERU.**—Pavilion of square form, with a cupola and two different square shaped towers, belonging to the Spanish Renaissance style. This building will be taken down at the close of the exhibition and rebuilt at Lima. The interior contains products of that country and a tasting kiosk for liquors and coffee.

**PERSIA.**—Reproduction of the Medrese Maderchak Palace, magnificently decorated, the glass windows ornamented with Persian poetry. Upon a terrace stand pavilions supported by columns decorated with bevelled mirrors which reflect the electric light at night with the most brilliant effect. Main station of the Circular Railway.

**LUXEMBURG.**—Elegant pavilion of the Flemish Renaissance style.

**UNITED STATES.**—A beautiful building of severe style, with dome and portico.

**AUSTRIA.**—Palace of the reign of Maria Theresa, showing elegant style and good taste. Restaurant and café.

**HUNGARY.**—Gothic and Renaissance pavilion, with four façades and a high tower. On the façades are depicted: (1) Views of the Castle of Vadja, in Transylvania; (2) the Tower of Kozmocz; (3) a portion of the Klobuszki Hotel; (4) a remarkable doorway of the old Chapel of Gyulafehérvár, etc.

**BOSNIA AND HERZEGOVINA.**—Oriental building, with covered gallery, large closed balconies and fine woodwork. The interior contains fine frescos and a diorama of Serajevo. Restaurant and café.

**GREAT BRITAIN.**—Her royal pavilion is a reproduction of Kingston House at Bradford-on-Avon, a magnificent specimen of the style of the seventeenth century. The interior is richly decorated and contains old paintings, tapestries, china, a loan collection of the finest examples of the eighteenth century English painters, furniture, and rare editions, also a large and very exact plan of London.

**FINLAND.**—Original pavilion with thin spires, painted in bright colors, two rotundas and a monumental portico.

**BULGARIA.**—Pavilion of two stories, with large windows, a nice portico with small spires at the sides, connected by a sort of gallery. The style shows a tendency to Oriental fashion.

**RUMANIA.**—A simple pavilion of a pretty style, with wooden staircases, covered gallery, a square and short tower and a picturesque roof. The Rumanian restaurant is near the Mexican pavilion.

**BELGIUM.**—A reproduction of the Hotel de Ville of Audenarde, one of the most beautiful jewels of the Flemish art.

**NORWAY.**—A wooden pavilion of three stories, with balcony and galleries, pointed roofs and thin spires, a picturesque ensemble. Restaurant.

**GERMANY.**—A palace, one of the most beautiful buildings, remarkable for its high minarets, rich gables, high roof, the picturesque ornaments of its facade and its red tiles.

In the interior all that relates to books and printing, a sketch showing the best means for assisting the poor, and a collection of paintings produced by French artists of the seventeenth and eighteenth centuries. Restaurant.

**SPAIN.**—Palace of square shape, with a tower at one of the corners and a pavilion at the three others, of Renaissance style.

Rich decorations in the interior, and a retrospective exhibition. Restaurant.

**MONACO.**—A pavilion, the picturesque style of which reminds of the style followed in respect of the old palace of the princes of Monaco.

**SWEDEN.**—A wooden pavilion of an odd and forced style.

**GREECE.**—A pavilion built of terra cotta bricks, with roof of red tiles, and cupolas. Restaurant.

**SERVIA.**—A palace with rich ornamentation and cupolas of religious Oriental style. Interior splendidly decorated.

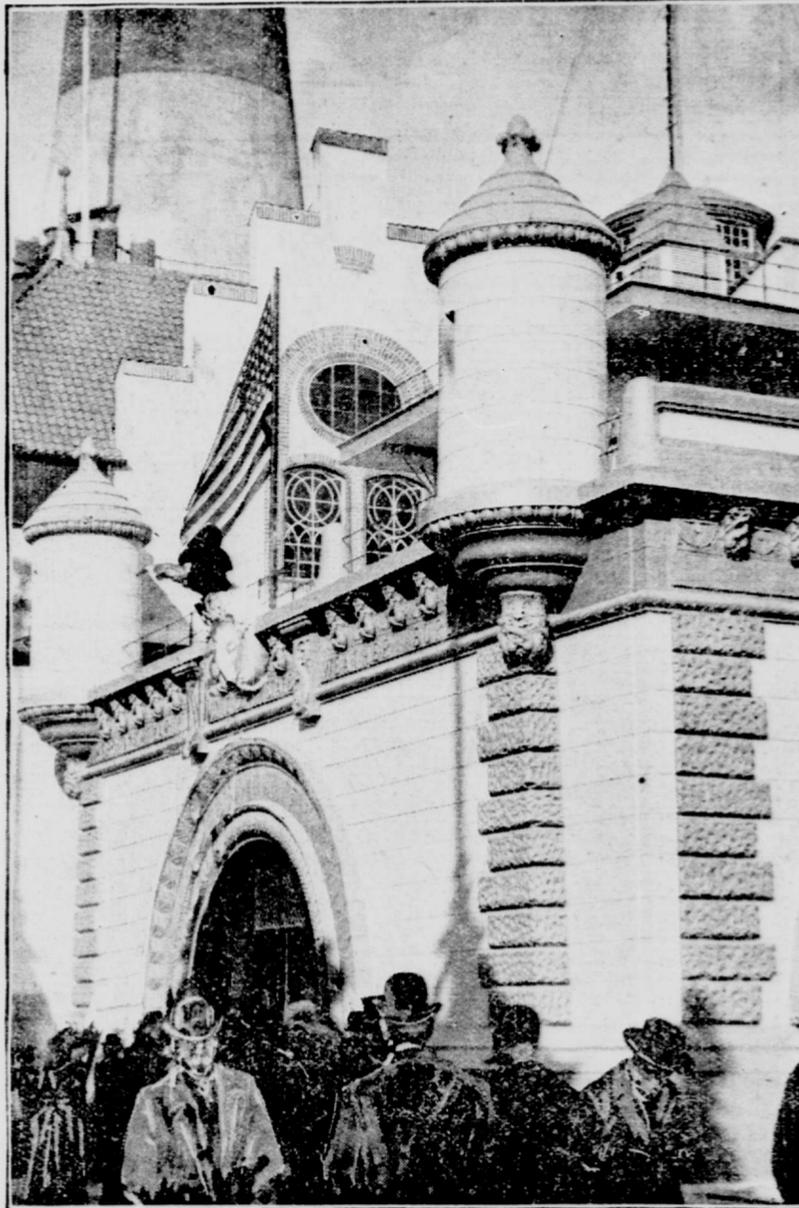
On crossing the entrance of the bridge De l'Alma on the footway, below which there is also a subterranean passage, the visitor observes the pavilion of Mexico, a vast building representing an old Mexican temple.

The pavilions of Tyrol, Costa Rica, St. Martin de Guatemala, which have found no place in this section, are distributed in the gardens of the Champ de Mars.

Near the palace of Mexico, and erected on an immense site, is found the Army and Navy Palace, which is reserved for all that relates to land and sea war. Besides the improved guns and other engines of destruction, a very fine collection of military uniforms and costumes of all countries is well worth seeing.

## ARMAND DE POTTER.

The best and oldest tourist office in America. While not exclusive nor needlessly expensive, his parties are exceptionally desirable, having a national reputation for superiority. Select parties, led by educated, trained conductors, leave New York monthly for Europe. During the Paris Exposition and special short tours of Europe in connection with these are being organized. Independent arrangements for Paris and the Exposition are made. Those wishing strictly first class tours at reasonable cost should communicate with Armand de Potter, New-York City.



THE UNITED STATES WEATHER BUREAU STATION.

can materials—a most wonderful feat, unique in its way, when it be remembered that everything has had to be shipped thousands of miles and re-shipped to Paris.

The entire height of the building from the quay is 165 feet. The dome is 60 feet wide, and the allegorical group of sculpture over the portico is placed at a height of 70 feet. Some idea may be obtained from these measurements of the stately proportions of this imposing monument. At night the symmetrical outlines of the palace and its architectural details will be fairy-like in the light of the electric lamps which trace its chief structural features. All National functions and official receptions will take place in this palace, which is a striking ornament even among the many wonders of Parisian architecture.

Leaving the United States palace and passing the scarcely less remarkable Italian Pavilion, at the corner of the Pont des Invalides, the panorama of the Exposition buildings on the Esplanade des Invalides unfolds itself, having for connection with the right bank the new bridge, Alexandre III, with its prolongation by the new Avenue Nicholas II to the Champs Elysées.

A truly wonderful promenade, during which will be seen representatives of all peoples, the whole set in a dazzling frame of architectural construction—white and gold and pale green and many colored, but all with the unmistakable, original, individual seal and style of their national mind and genius.

## LOCOMOTION INSIDE THE GROUNDS.

As to means of locomotion inside the Exposition, everything necessary has been provided on the left bank of the Seine. Ready communication between the Esplanade des Invalides, the pavilions of foreign Powers and the Champ de Mars is supplied by the electric railway and the movable platform. There will also be the "fauteuil roulant," a kind of bath chair on pneumatic bicycle wheels, pushed by an attendant, which, in the colonial section at the Troca-

underground railway, the Metropolitan, for the simple reason that there is no likelihood of its being ready for at least three months. From the exhibition point of view, its chief utility would have been to take sightseers direct from the Place de la Concorde station to the Exposition annex at Vincennes, where the American Machinery Hall is situated. Its opening is fixed for the end of June. It will thus coincide with the date at which the Exposition itself will be completed—that is, all the constructions finished and everything in its place. One of the greatest drawbacks appears to be the want of electrical power, which will not be given generally until June 1.

Whatever may be the real cause of the delay (and it is not far to seek), the result is deplorable for every one interested in the undertaking, whether as an exhibitor or merely as an intending visitor. The one loses because he does not get the amount of publicity and advertisement for his goods which he had a right to expect. He has paid a high rate for space and concessions to turn to a possible profit during six months, whereas, owing to some inexplicable negligence or want of foresight, he has only three months in which to balance his expenditure and returns. The other, the visitor, having heard of the backward state of preparation, takes a preliminary trip through Switzerland, Germany, Italy, to the Rhine or the Tyrol before venturing a visit to an incomplete exhibition. Both combine, with one result—loss to exhibitors and to all those in every station of life and occupation who cater in any way for the Exposition and its public.

Although it is only a side show—a very handsome one—outside the Exposition grounds on the right bank of the Seine, "Old Paris" opens its doors on the 7th inst. to give Parisians and foreigners a foretaste of Exposition joys. As a faithful reproduction of some old parts of the city in the time of Henry II it will probably prove to be a decided attraction. C. I. B.