

IN THE COURTS OF WAR.

THE NATIONS OF THE WORLD SHOW THEIR APPLIANCES FOR KILLING AND DESTROYING.

Paris, May 12. One of the most important buildings in the Exposition has now been reached—the Army and Navy Palace. Unlike so many of the ephemeral constructions which have been dubbed with the pretentious title of palace, the buildings which shelter the army and navy exhibits fully merit the name. This imposing construction on the Quai d'Orsay, with a river front of 1,116 feet, has quite the appearance of a palace of the Middle Ages or of a fortified place like Carcas-

In this connection is seen the huge cannon, fifty-one feet long, with a calibre of 122-3 inches, for turret ships, coast defence, etc. Here are also imported electrical apparatus for war service, the most interesting probably being the powerful electrical projectors, which were used so successfully during the late Spanish-American War.

A captive balloon represents military aerostatics. In addition to modern military art the gallery contains a retrospective museum of military art from the time of Louis XIV.

THE FOREIGN DISPLAYS.

The wing of the palace on the opposite side of the porch is devoted to similar exhibits from foreign Powers. In the Prussian section a most original feature is the models of the Spanish fortresses, with faithful representations of the most typical uniforms in the Prussian army, from the time of the Great Elector to the pres-

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IN THE SCULPTURE SECTION.

The statue of Victor Hugo, by E. Barras, and a MacMonnies group for Prospect Park, Brooklyn.

onne. Divided into two parts by a central hall, or monumental doorway in the form of a donjon, decorated with equestrian statues of Du Guesclin and Bayard, one part is devoted to arms and ammunition of the French army and navy; the other side serves a similar exhibition for foreign Powers. It is in this building that the Pasteur exhibits are found—a strange association of the plagues and prayers upon the peace of peoples—microbes, mitraille and melinite, bacilli and bayonets! If only they could be held thus in perpetual captivity!

Without being exactly similar, the two parts or wings are sufficiently alike to impart a beautifully symmetrical effect to the river front. The style is that of the best military period of construction, the Middle Ages, due allowance being made for the modern requirements of light and air. The chief feature of the palace is its central doorway and porch, which forms a species of triumphal arch and gives access to a new footbridge leading to the opposite side of the river. From the middle of this bridge a splendid view is to be obtained. On one side the quays and the exotic pavilions of the colonies grouped round the Trocadero, imparting almost a savage, uncultivated note to general harmony of civilized progress as seen all around; on the other, the most curious medley of domes and spires and towers, minarets and gables that can possibly be imagined, while in front are the pure lines of the palace, with its noble porch and delicate white ornamentation, calm and still and innocent looking as though it contained nothing more deadly than crackers and candies. The porch of the pavilion is so built as to permit a free passage from the back of the building to the footbridge and the other bank of the Seine without passing through the actual pavilions on either side.

With the exception of some few objects which the Navy and War Ministers think it inadvisable to show to public and foreign curiosity, all the material of war is exhibited in the eastern side on the ground floor and in galleries, so that a good idea may be obtained of the progress made in engines of devastation during the last eleven years. In the 1889 Exposition there was no special army and navy group, although a fair display was made of artillery power, the resistance of armor plating, and the improvement of warship boilers, with a view to the protection of the last named. This year's show exhibits progress in all these branches that far surpasses all preceding inventions. The use of smokeless powder, of melinite, of cordite and other powerful explosives formerly unknown has caused the creation of extremely powerful engines, both of attack and defence.

ent day. They are arranged in four groups (1688 to 1740, 1740 to 1806, 1806 to 1843, and 1843 to 1900), consisting of life size papier maché figures, with wax heads, dressed up in authentic uniforms and arms. In the middle of these groups of stuffed soldiers is a model of the "lange Kerl," Frederick William I's favorite warrior, an Englishman, 6 feet 10½ inches in height.

Russia, Austria, Great Britain, the United States, Italy, Spain, Hungary, Norway, Turkey and Belgium also have their warlike sections, but none of them are sufficiently advanced to receive adequate attention here yet. The cost of this building was \$400,000.

The Army and Navy Palace is, on the whole, a most interesting building, and one that will deservedly attract crowds of thoughtful sight-seers, although they know well that the extra special pet destroyer is not exhibited, but is kept up the sleeve of its owner to be played upon its equally suspicious adversary whenever the (in-) auspicious moment shall have arrived.

THE CREUSOT PAVILION.

By the side of this palace the Creusot (Messrs. Schneider & Co.) has a special rotunda shaped pavilion to itself. As well known as the Armstrong or the Krupp manufactories, the Creusot, with works of a similar nature, takes its name from the place where its manufactory is situ-

ated. Le Creusot, in the centre of France, on the Paris-Lyons-Mediterranean Railway, possesses great metallurgical works, employing some eighteen thousand workmen and twenty-one thousand horse power. The works consist of a colliery, coke ovens, blast furnaces, steel works, rolling mills, steel forging shops, armor plate and cannon shops, a one hundred ton steam hammer—in fact, every possible thing which belongs to the armaments of ships or armies.

In their "Creusot" pavilion on the river bank, near the Champ de Mars, Messrs. Schneider exhibit the most interesting productions of their manufactories—collieries, steel works, forges, workshops for artillery and electricity. Three Kleber motors of 17,100 total horse power; an express speed locomotive, Thulle's system, built with a view to pull two hundred ton trains along at a speed of seventy-five miles an hour; and an electrical locomotive capable of pulling three hundred ton trains at a speed of thirty-one to thirty-seven miles an hour, will be particularly noticed. Nor are the engines of war less noteworthy, comprising an artillery train of two cannons, another rapid fire, a double rapid fire cannon upon a double carriage, two large sized mortars, three smaller rapid fire cannon, two large cannons and one large bore cannon upon a field carriage, with a hydro-pneumatic break, besides numerous specimens of projectiles and ammunition. As this important manufactory is the chief supplier of the Government arms and armor of every description, a visit to the Creusot is a fitting termination to the warlike exhibition of the Army and Navy Palace.

C. I. B.

PAIN'S FIREWORKS.

The Pain Manufacturing Company, who will furnish the fireworks to be displayed at the Paris Exposition, and who have been displaying in conjunction with spectacular productions at Manhattan Beach for twenty-two years past, have a number of novelties which will be shown for the first time at Paris and at Manhattan Beach this summer. Their displays are world-renowned, and their exhibit at the Exposition will be worth inspection. Those who cannot go to Paris are cordially invited to inspect their Show Room, at No. 12 Park Place, where all requirements in their line can be seen, or they can witness duplicate displays at Manhattan Beach during the summer.

THE COW'S EDUCATED APPETITE.

SINCE SHE HAD A "BILED DINNER" WITH PIE SHE HASN'T RELISHED HAY.

From The Lewiston Journal.

H. G. Elder, of Temple, says that since last Tuesday his cow hasn't relished "medder" hay and ensilage of the musty spring crop quite as much as usual. You see, she had an opportunity to change her diet.

In these warming days of spring the cow wanders around the premises where the sun has melted the snowdrifts, and chews her cud on the sunny side of the house, and meditates on the ways of things in general. And these being the warming days, Mrs. Elder has been leaving the windows open. After she got the boiled dinner and the week's supply of pie cooked the other forenoon she set the whole outfit in the pantry, and was busy in the kitchen looking after her batch of biscuit. While the dinner was cooling off in the pantry appetizing odors were wafted out to the nostrils of Mooly standing near the window. Mooly walked up to see what under the sun it could be that was smelling so fine. Winter has left a big drift under the pantry window, and so Mooly found her feet nearly on a level with the sill. Without exactly thinking what she was doing she walked into the pantry. The "biled dinner" overcame her scruples. She ate it all up—cabbage, turnips, beets, potatoes and all the rest. She had never seen any pies before, but that made no difference when she got around to them. She had a way of her own of attending to the pie question.

When Mrs. Elder opened the door, there stood the cow with blackberry juice smeared to her eyes—and she was eating the last pie. It has been the scandal of the week in bovine circles in Temple.

A HOPEFUL VIEW.

From The New-York Weekly.

He (despondently)—Our marriage will have to be postponed. I have lost my situation, and haven't any income at all.

She (hopefully)—That doesn't matter now, my dear. We won't need any. I've learned how to trim my own hats.

TOUCHING CONSIDERATION.

From The Chicago News.

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