

# THE BIG SHOW OF PARIS

ELIZA ARCHARD CONNER CHATS ABOUT THE GREAT EXPOSITION.

She Finds Uncle Sam Represented Credibly on the Banks of the Seine—The Celestial Globe the Most Unique and Striking Feature of the Fair.

[Special Correspondence.]

PARIS, March 31.—The architecture of this world's fair of 1900 runs to domes. There are domes here, there and everywhere, from the magnificent main entrance of the grounds to the great imitation celestial sphere which will illustrate in one view the wonderful works of both man and his Creator. Domes fat and squat, like a turnip; domes high and slim, quarter domes and domes sliced off at one side are here as thick as leaves in Vallombrosa. They rear themselves, now lofty, now depressed, at frequent intervals among the national pavilions, where these line the left bank of the Seine below the Pont des Invalides. Italy's national building looks like a spacious and very handsome Jewish synagogue. Norway's is almost the only one built of wood—wisely so, to show to exposition visitors her own famous pine of the va-



EXTERIOR OF THE CELESTIAL GLOBE.

riety which, locked in snow and ice, the poet Helne tells us pine through the centuries for its own soul mate and affinity, the palm of the far tropics. We are sorry, but we shall have to let the pine pine. What else can we do?

I walked along the row of unfinished national buildings looking for that of the United States. I asked a workman, but he could tell me no more than a stone. Where is it? Ah, there, to be sure, directly before the eyes of the workman who could not tell me. If my powers of observation had been trained properly, I would have recognized it instantly by the great white plaster national bird upon each of the four corners. Other countries have crowns, coats of arms and things upon their pavilions. Ours has the American eagle drawn up to his full height in the act of spreading himself and screaming. Just so he spreads himself and screams in the show. Americans will have no reason to be ashamed of their country in France this year of 1900.

The United States pavilion is surmounted by a dome, recalling somewhat that of the capitol at Washington, but rather more slim and pointed. The dome is decorated with palm branches, significant of good will to all nations and of peace; fitly so, too, for through the arts of peace nations will learn to be good friends, because they are mutually interdependent till they find out through their pockets from commerce and industry that peace pays far better than war. The outside wall adornments of our pavilion are horticultural, so to speak.

I have noted the comparative space occupied by our country in this exposition. It illustrates our national spirit to a dot. No great things in the fine arts—we are too new for that—but simply tremendous in the field of machinery and electricity, particularly electricity. Along the line of industrial invention there is our destiny. And if perfection in the fine arts can be reached only at such a cost as some of the older nations have paid, then may the fine arts in our republic lag long behind!

Somewhere I asked the question, "Who is there that looks happy?" I have found the answer to my query. The American negro man looks happy in his youth. For nearly a year before coming to Paris my eyes had not rested upon an American face. When I called at the office of the United States commissioner the other day, the door was opened for me by one of my own colored fellow countrymen, all smiles and hospitality, wholly different from the stiff and grumpy servitors of—well, I won't say. Comparisons are "odorous," we were told long ago.

My colored fellow countryman answered my questions kindly and with an exquisite politeness and told me he would take me up stairs to a colored gentleman who would tell me everything I wanted to know, which he did forthwith, and through the second colored gentleman introduced to a

the presence itself, that of the United States commissioner, Mr. Ferdinand W. Peck.

It was a happy thought, not to say artistic, of the commission to secure these colored guards and messengers. They add to the picturesqueness of the scene. It really looked impressive and as it should be when a fine looking young mulatto man came in bearing dispatches and wearing upon the collar of his braided coat the gilt letters "U. S."

But I don't know when I have been gladder to see anybody than I was when I looked upon the smiling face of that colored guard.

Americans may be sure that the dignity and worth of our republic are fittingly represented in the commissioners' offices. Everything is neat and handsome, while nothing is gaudy or tawdry. The commissioners themselves give all who have business there an American welcome, and I have learned that an American welcome really is warmer and more hospitable than that of most other peoples. The United States here, as elsewhere, away from home, has the name of being very rich, though I never observed that we individually consider ourselves especially so. There is a faint note of almost bitterness in the tone of representatives of some of the other nations when they remark that the United States commissioners have had "unlimited resources" at command. I do not know as to that, but I know our country and her products are fittingly shown and set off at Paris in 1900. More than that cannot be said.

The unique big thing of the Paris fair of 1889 was the Eiffel tower. That of Chicago in 1893 was the Ferris wheel. The Paris exposition of 1900 has both these and a new one of its own in the shape of the gigantic celestial globe, designed by the French architect Galeron.

In brief, this great sphere is a representation of the solar system in little, so arranged and provided with dining room, etc., that you can gaze on the wonders and splendors of the heavens and take your proper refreshments at the same time. This combination of science and comfort is worthy of the brain of a Frenchman.

The monster sphere is 151 feet high and has a terrace attached, to which visitors may ascend 40 feet above that. The frame around the outside of the hollow ball represents the zodiac, and you can walk up, down and around it and at the highest point get a magnificent view of the exposition grounds. The devices to draw the notices of visitors to this novelty are enough to almost attract the attention of a blind man. The whole outside is covered with astronomical and mythological diagrams, and at night these will be illuminated to a blaze of splendor.

The interior is perhaps the great thing, however. By examining our second illustration you will see in the center of the great globe another and a smaller one. This is the earth on which we live, move and have our being, such as it is. One hundred people are able to sit in the insides of the earth at the same time and be wafted from west to east in imitation of whirling through the spheres. Not only that, but they will hear the music of the spheres as represented by a great organ playing itself by machinery. If this is not proper music of the spheres, one would like to know what is, that is all.

By a marvel of mechanical ingenuity the whole solar system is represented



INTERIOR OF THE CELESTIAL GLOBE

in actual motion. Various colored heavenly bodies, balls illuminated by electricity, glide through space. Comets dart past, and now and then an eclipse varies the programme. The moon changes its phases and spends every quarter getting full, exactly as in real life. Moreover, the planets revolve around the sun in precisely the relative time they actually take. The whole great globe rests upon four massive stone arches, and beneath it is a concert floor large enough to hold 2,000 persons. There is a grand organ here, too; also an orchestra of 80 musicians. The eminent composer Saint-Saens has charge of them.

What next after this great sphere? Can future inventors design any new features that will be unique after the tower, the wheel and the globe?

I have been on the ground since early in March. At that time all Paris was turned inside out for a grand spring housecleaning. Dingy old walls were being scraped and whitened, cracks were filled with coats of white paint, and every where, hand-

somest city in the world spick, span, shining. At the time of my arrival the inside of the exposition grounds, which later were to bloom out beds of flowers and rare plants, looked like a plowed field with heaps of stone over it. Workmen were busy digging and carting, but not so busy as an American is accustomed to see. There are not anywhere else on this earth the vim and hustle of work to which we are used in the United States. When I go home, I shall take an hour off and go and watch a gang of Italian laborers digging a trench under the supervision of a robust contractor of Irish descent.

One is sorry to record it, too, but French laborers seem cheeky and not so kindly disposed toward strangers as those of other countries. It was not altogether pleasant for me when I passed through the grounds getting material for my letters. Perhaps these French workmen thought I was English. Perhaps they had never before seen an untrifled Yankee woman on her travels, getting live information for her readers. Untrifled I was, at any rate, and am and shall be. I walked among them like a wooden image, taking mental note of all I saw, themselves included, and no harm done except that I regretted to be disillusioned in regard to the proverbial French politeness. ELIZA ARCHARD CONNER.

W. H. Shipman, Beardsville, Minn., under oath, says he suffered from dyspepsia for 25 years. Doctors and dieting gave but little relief. Finally he used Kodol Dyspepsia Cure and now eats what he likes and as much as he wants, and he feels like a new man. It digests what you eat. B. R. Wilson & Son.

### Sweet Consolation.

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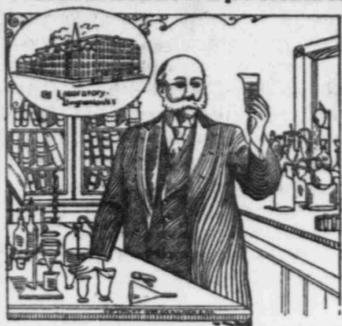
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