THE YELLOW KING
ROLEPLAYING GAME

ABSINTHE IN CARCOSA

QUICKSHOCK GUMSHOE

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Pelgrane Press

ABSINTHE IN CARCOSA

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Foreword to the Facsimile Edition

At the turn of the last century an unknown person created, and gifted to other unknown acquaintances, a remarkable achievement in document collage. Labeled by its creator *Absinthe in Carcosa*, it combines pages from widely available books of the time, plus idiosyncratic ephemera and compellingly peculiar marginal notes. Together these elements present an elaborate piece of mordant whimsy to its intended recipients, and now to us.

Internal evidence shows that both the scrapbooker and his intended audience were American art students attending the École des Beaux-Arts in Paris. As part of an elaborate jape, perhaps a preexisting extended in-joke shared between the creator and the friends he assembled the book for, it posits a conspiracy of supernatural proportions unfolding across the city. A passage excerpted from one of its main sources refers to hazing rituals senior students visit upon new arrivals at the École. This document, with its running commentary of winking demonic doorways, murderous foreign agents and fiery ghosts, comprises a literary and artistic prank of the highest order—a precursor, if you will, to the détourned texts of Dadaism and the surreal collages of Duchamp and Ernst. In its motifs it draws on contemporary literary movements, chiefly the French Gothic tradition of Eugène Sue, Paul Feval and even Communard revolutionary turned science horror pioneer Louise Michel. One also detects the influence of Symbolist and Decadent literature, from Joris-Karl Huysmans and Auguste Villiers de l'Isle-Adam, to the Comte de Lautréamont.

In both its fractured, compelling marginal notes and the eerie arrangement of its components, it evokes the fervid imaginings of a world about to die, to plunge into the nihilism and terror of the Great War.

Absinthe in Carcosa was purchased for $3 in 1963 by the trailblazing American ephemera collector Henry Littlefield, at a junk shop outside Dobbs Ferry, New York. He engaged multiple experts, working in a then-fallow field, to authenticate it. They unanimously pronounced it a genuine product of an American hand in fin de siècle Paris.

The texts used by the author in creating the scrapbook have been identified as:

- *Paris From the Earliest Period to the Present Day, Volume II*, 1899, by William Walton, George Barrie and Sons, Philadelphia.
- *Bohemian Paris of To-Day*, 1900 by W. C. Morrow, illustrated by Eduard Cucuel, J. B. Lippincott and Company, Philadelphia
- *Bradshaw's Illustrated Guide To Paris and Environs*, 1880

The scrapbook maker cut up at two copies of each to assemble the work.

During the 2004 dispersal at auction of the Littlefield collection the book was sold for £26,000 to an anonymous collector. We thank this individual for generously allowing us to reproduce the book in this edition. This process, not without peril, ultimately resulted in restoration work preserving this strange treasure for future generations.

– Kerubo Okeno-Kennedy
Editor-in-Chief, Editions Melotte, London, 2018

If You Found This Book, It Was Made For You

I remember events that haven't happened yet.

For that reason I made this book.

I will leave it (from your point of view have already left it) in a place where you will find it, and pick it up and are ~~reading~~ reading these words now.

Do not dismiss them as the scrawls of a madman.

(Though looking at them now I see a number of notations I do not recall making, some of which make sense to me and others which do not.)

When you first meet me I will deny all of this. The reasons for my caution will, I fervently hope, become fully apparent as you go to the places described therein and undertake the actions which will undo that which has been done, countering the machinations of the jaune-mantled monarch and his pair of devil daughters.

In these glued pages I present a view of immortal Paris focused on the information you will need as you perform tasks necessary to your survival here.

This book travels like a day from light to dark, morning to night. From the hopes and optimism of your arrival and the finding of lodgings, to the practicalities of transport and money, to your lives as artists and friends of artists. Clubs and cabarets where mysteries may be revealed or further obscured. Then to the sources of information you will require as you begin to investigate the conspiracy of C_____: museums and libraries, universities and institutions of science and research. Places to find lost, obscured or misdirected objects.

Then, in case of trouble, facts concerning the police, and, should trouble multiply rather than dissipate, the court system I hope you will navigate only as observers. Discussion of court leads naturally to prison. Then to the purgatories of the unfortunate, hospitals and institutions of care, where you will find those who looked too closely at the mask and were disassembled by it. Finally to funerals and cemeteries, here as orderly and jumbled as any part of Paris.

And at the end a few odd places that did not fit otherwise, including city landmarks and the towns and villages on Paris' outskirts. For once one glues a clipping into place, one can only unglue it so many times.

When you have enacted the events it hints at (if you and thus we enjoy good fortune) lucky) perhaps you will have traveled in reverse, from the dark of Hali back to the light of a good honest American lake, such as Champlain or Erie.

I beg your forgiveness in advance for the knife, and the snake, and the arsenic.

View of Paris

BIRDS EYE VIEW OF PARIS.

Overview

Paris, the metropolis of France, is one of the largest and richest cities of Europe. It is situated in a valley on both banks of the Seine. The river crosses it from east to west, dividing it into two nearly equal parts; it then divides itself into two branches, which again unite after forming three considerable islands. The communication between the banks of the river and the islands is effected by a great number of bridges, many of which are remarkable for the beauty of their construction, and join the quays, which are intended rather for ornament than for business. The environs do not exhibit the same variety as those of London; instead of the gardens, parks, and country seats which surround our great metropolis Paris, on several sides, presents large tracts of uninclosed corn fields. The stream of life in the great streets, the crowd of wagons, carriages, and horsemen, is not so great as in the neighbourhood of our metropolis, though some of the busier streets approach the activity of our own. There is a great difference in this respect, according to the season of the year. In winter and spring (during the height of the season) the great thoroughfares, such as the Boulevards, from the Madeleine to the Rue Vivienne, are almost as crowded with vehicles as Regent Street in May. Most of the streets, however, are wide, airy, watered by numerous fountains, and full of magnificent hotels and shops. A history of Paris is, to a considerable degree, a history of France, so much has this city, during the last centuries, concentrated in itself all the vital action of France. The preponderance of Paris over all France, not only in a political sense, but in literature, arts, customs, &c., is

immense, and has been most strikingly manifested during the revolutions of the last century. Paris—the common phrase runs—is France.

Paris is, without doubt, one of the most charming and luxurious capitals in the world. There is a perfect adaptability in its position, and construction, to all the ends and purposes of pleasure. The climate is, however, far from perfect, offering frequently a very cold, wet season in winter, and scorching glare in summer, which strips the trees early of their leaves. All that is possible is done to relieve this by an admirable system of irrigation, at great cost; yet the dust in summer, and mud in winter are, notwithstanding, a frequent nuisance. There is, however, a certain charm in the very aspect of Paris, in her boulevards, her gardens, her public promenades, which produces a fascination upon the senses, whilst there are few spots that have not some interest with which to attract the eye. May is the best time to enjoy Paris.

Standing on the Pont du Carrousel, a picture rich with beauty presents itself. Towards the east, and immediately before you, stands out, in bold relief, the Ile de la Cité, with its mass of irregular, tall, white houses; the solemn towers of Notre Dame; the gorgeous pinnacle of the Sainte Chapelle; the solid domes of the Palais de Justice; and the spired turrets of the Conciergerie. The river, descending by two channels, and here uniting, adds a peculiar grace to the scene. Immediately on our left extends the long line of lofty streets, abutting on the Quais, the houses of which gleam in the warm light of the sun and blue azure of the heavens. Sometimes a huge pile of building; sometimes a high Gothic tower; sometimes a colossal statue; sometimes a tiny spire rears itself in the midst. On the other side stands the Institute of France, with its domed centre, and circular wings; and between these two lines of buildings flows the swift current of the Seine, animated by the motion of boats, and the presence of floating-houses, decorated with flags. If we turn to the west, a no less charming picture presents itself. On the right, the elegant facade of the Louvre, and the thickly-leaved avenue of the Tuileries. On the left, the Quai de Voltaire and the Palais d'Orsay, behind which, the river loses itself by a graceful bend, interrupt the view; whilst beyond, the green heights of Chaillot and Passy, dotted with glaring houses close a scene of unwonted character.

There are few streets in London—in fact there are none—which will bear comparison with the Boulevards of Paris; the oldest parts of which, from Rue St. Antoine to Rue St. Martin and Rue St. Honoré, mark the bounds of the first Paris Wall (page 2). They form wide and magnificent promenades, in the middle of which is an unpaved road; on each side of the road is a row of trees, and between each row of trees and the row of houses are wide asphalte walks for pedestrians. The waving line which these streets assume, adds greatly to the beauty of the Boulevards; the eye cannot reach the end of the prospect, and the uncommon width is productive of no vacuity or dulness. Among the attractions are the covered *Passages*, full of gay shops (like the Burlington Arcade), as Passage Vivienne and Colbert, near the Bourse; de l'Opéra and Choiseul, near the Opera; des Panoramas and Jouffroy, in Boulevard Montmartre; Delorme, in Rue Rivoli; du Saumon, in Rue Montmartre; du Pont Neuf, on Quai Conti; and others. The *Bazaars* are those of Montmartre, Jouffroy, &c. The massy stone structures of Paris appear to greater advantage here than in the narrower streets. On the southern side of Paris the Boulevards extend a still greater length, and are planted with trees, but they are not considered equal to those on the other side of the city.

Arrondissements List

Paris, for civil purposes, is divided into 20 Arrondissements and 80 Quartiers or Quarters, as follow:—

Arrondissements and Quarters.

1st. LOUVRE.

1. St. Germain l'Auxerrois.—2. Halles.—3. Palais Royal.—4. Place Vendôme.

2nd. BOURSE.

5. Gaillon.—6. Vivienne.—7. Mail.—8. Bonne Nouvelle.

3rd. TEMPLE.

9. Arts et Métiers.—10. Enfants Rouges.—11. Archives.—12. Ste. Avoie.

4th. HOTEL-DE-VILLE.

13. St. Merri.—14. St. Gervais.—15. Arsenal.—16. Notre Dame.

5th. PANTHEON.

17. St. Victor.—18. Jardin des Plantes.—19. Val de Grâce.—20. Sorbonne.

6th. LUXEMBOURG.

21. Monnaie.—22. Odéon.—23. Notre Dame des Champs.—24. St. Germain des Prés.

7th. PALAIS BOURBON.

25. St. Thomas d'Aquin.—26. Invalides.—27. Ecole Militaire.—28. Gros-Caillou.

8th. ELYSEE.

29. Champs Elysées.—30. Faubourg du Roule.—31. Madeleine.—32. Europe.

9th. OPERA.

33. St. Georges.—34. Chausée d'Antin.—35. Faubourg Montmartre.—36. Rochechouart.

10th. ENCLOS ST. LAURENT.

37. St. Vincent de Paul.—38. Porte St. Denis.—39. Porte St. Martin.—40. Hôpital St. Louis.

11th. POPINCOURT.

41. Folie-Méricourt.—42. St. Ambroise.—43. Roquette.—44. Ste. Marguerite.

12th. REUILLY.

45. Bel Air.—46. Picpus.—47. Bercy.—48. Quinze-Vingts.

13th. GOBELINS.

49. Salpétrière.—50. Gare.—51. Maison Blanche.—52. Croulebarbe.

14th. OBSERVATOIRE.

53. Montparnasse.—54. Santé.—55. Petit-Montrouge.—56. Plaisance.

15th. VAUGIRARD.

57. St. Lambert.—58. Necker.—59. Grenelle.—60. Javel.

16th. PASSY.

61. Auteuil.—62. La Muette.—63. Porte Dauphine.—64. Des Bassins.

17th. BATIGNOLLES MONCEAUX.

65. Ternes.—66. Plaine Monceaux.—67. Batignolles.—68. Epinettes.

18th. BUTTE MONTMARTRE.

69. Grandes Carrières.—70. Clignancourt.—71. Goutte d'Or.—72. La Chapelle.

19th. BUTTES CHAUMONT.

73. La Villette.—74. Pont de Flandre.—75. Amérique.—76. Combat.

20th. MENILMONTANT.

77. Belleville.—78. St. Fargeau.—79. Pére-Lachaise.—80. Charonne.

There is a mayor to each Arrondissement; the chief mayor being the Préfect of the Seine (resident at the Tuileries, *pro tem*, till the Hotel de Ville is rebuilt). The Préfect of the Police is at the City Barrack, Palais de Justice. The police are called "Sergents de Ville."

Paris divides itself into wards called Arrondissements, spiralling out from a central circle the way your consciousness will spiral into fragments of time shattered across the dimensions to foster improbable new histories of the future as playgrounds for the Carcosan royal family to despoil and depredate. Your other selves will continue the struggle there but my nose is bleeding onto the page again so I must stop.

You will care less about the arrondissement numbers than the neighborhoods:

Latin Quarter: student district. You live here.

Saint-Germain-des-Prés: where you go to school: Ecole de Beaux Arts, bookshops

Montmartre: painters, poets, clubs

Marais: medieval old city (haunted)

Batignolles: where the Impressionists are

Belleville: working class & radicals

Passy: bourgeoisie

Faubourg Saint Germain: the rich

Île de la Cité: island in the Seine — Notre Dame, Palais de Justice, police headquarters

Pigalle: Montmartre's seedy cousin

Arrondissements Map

Les Étapes d'un Touriste. — Paris. A. HENNUYER, ÉDITEUR. Dressé par E. Morieu.

AN ART STUDENT'S ARRIVAL

Ah how I remember the halcyon days before I realized that to be an American Bohemian in Paris was to ask to be drawn into the struggle with C _____.

BOHEMIAN PARIS

OUR STUDIO

WE were in wonderful Paris at last—Bishop and I—after a memorable passage full of interest from New York to Havre. Years of hard work were ahead of us, for Bishop would be an artist and I a sculptor. For two weeks we had been lodging temporarily in the top of a comfortable little hotel, called the Grand something (most of the Parisian hotels are Grand), the window of which commanded a superb view of the great city, the vaudeville playhouse of the world. Pour la première fois the dazzle and glitter had burst upon us, confusing and incomprehensible at first, but now assuming form and coherence. If we could have had each a dozen eyes instead of two, or less greed to see and more patience to learn!

OUR ARRIVAL IN PARIS

My eyes well up, as I consider the innocence of this account. This was my life and it was yours once too. Before I stared to see the gargoyles writhe, before I came to question the reality of my every sensation.

Day by day we had put off the inevitable evil of finding a studio. Every night found us in the cheapest seats of some theatre, and often we lolled on the terraces of the Café de la Paix, watching the pretty girls as they passed, their silken skirts saucily pulled up, revealing dainty laces and ankles. From the slippery floor of the Louvre galleries we had studied the masterpieces of David, Rubens, Rembrandt, and the rest; had visited the Panthéon, the Musée Cluny; had climbed the Eiffel Tower, and traversed the Bois de Boulogne and the Champs-Élysées. Then came the search for a studio and the settling to work.

Cleave to those feelings of the days prior to Knowledge. It is only by recalling our simple Humanity, yes, even our American naivete and foolishness, that we can find our lucid selves, and resist the efforts of the King to scribble new blasphemies on the torn vellum of our minds.

Studio Life

Naturally there will come a time when something in your studio lives, that should not.

As there was no running water in the rooms (such a luxury being unknown here), we had to supply our needs from a clumsy old iron pump in the court, and employ six flights of stairs in the process.

Then the studio had to be furnished, and there came endless battles with the furniture dealers in the neighborhood, who kept their stock replenished from the goods of bankrupt artists and suspended ménages. These marchands de meubles are a wily race, but Bishop pursued a plan in dealing with them that worked admirably.

Bishop bought chairs, tables, a large easel, beds, a studio stove, book-shelves, linen, drapings, water pitchers and buckets, dishes, cooking utensils, and many other things, the cost of the whole being less than one hundred and fifty francs,—and thus we were established. The studio became quite a snug and hospitable retreat, in spite of the alarming arrangement that Bishop adopted, "to help the composition of the room." His favorite cast, the Unknown Woman, occupied the place of honor over his couch, where he could see it the first thing in the morning, when the dawn, stealing through the skylight, brought out those strange and subtle features which he swore inspired him from day to day. My room was filled with brilliant posters by Chéret and Mucha and Steinlen—they were too bold and showy for the low tone of Bishop's studio. It all made a pretty picture,—the dizzy posters, the solemn trunks, the books, the bed with its gaudy print coverings, and the little crooked-pane window hung with bright green vines that ran thither from a box in the window of an adjoining apartment. And it was all completed by the bright faces of three pretty seamstresses, who sat sewing every day at their window across the passage.

The Life of Your Street

The court, or, more properly, le passage, on which our window looked was a narrow little thoroughfare leading from the Rue St.-André-des-Arts to the Boulevard St.-Germain. It bore little traffic, but was a busy way withal. It had iron-workers' shops, where hot iron was beaten into artistic lamps, grills, and bed-frames; a tinsmith's shop; a blanchisserie, where our shirts were made white and smooth by the pretty blanchisseuses singing all day over their work; a wine-cellar, whose barrels were eternally blocking one end of the passage; an embossed picture-card factory, where twoscore women, with little hammers and steel dies, beat pictures into cards; a furniture shop, where everything old and artistic was sold, the Hôtel du Passage, and a book-binder's shop.

Each of the eight buildings facing the passage was ruled by a formidable concierge, who had her dark little living apartments near the entrances. These are the despots of the court, and their function is to make life miserable for their lodgers. When they are not doing that they are eternally scrubbing and polishing.

Cheminée exécutée par M. Le Cœur.

The lumbering garbage-cart arrives to bear away the ash-bins, the lead-horse shaking his head to ring the bell on his neck in announcement of the approach. Street-venders and hawkers of various comestibles, each with his or her quaint musical cry, come in numbers. "J'ai des beaux choux-fleurs! O, comme ils sont beaux!" The fruit- and potato-women come after, and then the chair-menders. These market-women are early risers. They are at the great Halles Centrales at four o'clock to bargain for their wares; and besides good lungs they have a marvellous shrewdness, born of long dealings with French housewives.

Always near eight may be heard, "Du mouron pour les petits oiseaux!" and all the birds in the court, familiar with the cry, pipe up for their chickweed.

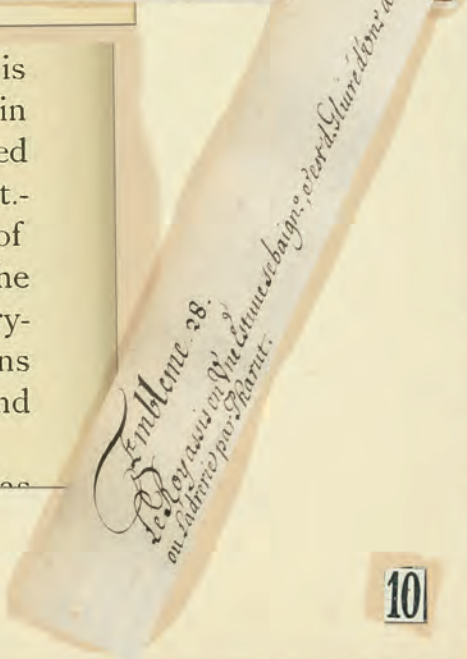
The Life of Your Street (cont'd)

Disposing of something deeply unpleasant? Let us praise the obliging goat! Ready to devour nearly anything!

"Voilà le bon fromage à la crême pour trois sous!" cries a keen-faced little woman, her three-wheeled cart loaded with cream cheeses; and she gives a soup-plate full of them, with cream poured generously over, and as she pockets the money says, "Voilà! ce que c'est bon avec des confitures!" Cream cheeses and prayer! On Sunday mornings during the spring and summer the goat's-milk vender, blowing a reed-pipe, invades the passage with his living milk-cans,—a flock of eight hairy goats that know the route as well as he, and they are always willing to be milked when a customer offers a bowl. The tripe-man with his wares and bell is the last of the food-sellers of the day. The window-glass repairer, "Vitrier!" passes at nine, and then the beggars and strolling musicians and singers put in an appearance. In the afternoon the old-clo' man comes hobbling under his load of cast-off clothes, crying, "Marchand d'habits!" of which you can catch only "'Chand d'habits!" and the barrel-buyer, "Marchand de tonneaux!" The most musical of them all is the porcelain-mender, who cries, "Voici le raccommodeur de porcelaines, faïence, cristal, poseur de robinets!" and then plays a fragment of a hunting-song.

The beggars and musicians also have regular routes and fixed hours. Cold and stormy days are welcomed by them, for then pity lends activity to sous.

We all know when anybody in the passage is going to take a bath. There are no bath-tubs in these old houses, but that difficulty is surmounted by a bathing establishment on the Boulevard St.-Michel. It sends around a cart bearing a tank of hot water and a zinc tub. The man who pulls the cart carries the tub to the room, and fills it by carrying up the water in buckets. Then he remains below until the bath is finished, to regain his tub and collect a franc.



Transportation

Conveyances.—One of the best features of Paris is the order, regularity, and civility with which the public conveyance system is arranged. The drivers of all hired carriages are under the strict surveillance of the police; and the penalties of the law are very severe against any who infringe the comfort of a Parisian, either by ill conduct or extortion. In every respect the system in England might be improved by adopting a few of the regulations that affect the French management. To a Londoner the prices will appear very economical. The **Cab** is not taken by the mile, but by the course or by the hour. The *Course* is any distance between the Barrières of Paris, or to the Bois de Boulogne, but it should be observed that any stoppage, however slight, by order of the "fare," completes a course, and a new one is commenced. It will be therefore best for a person having many sights to see, to take a cab by the hour; the difference is very trifling. There are two sorts of Cabs, those which stand under sheds, and those which stand in the open street. The former will be met with in nearly every street, not more than two or three together in the same place; they are called *voitures sous remise*—remise signifying a coach-house; and they are numbered in *red figures*. Many remise cabs are to be met on the stands. The latter remain in long file in some open place or street, and are called *voitures de place* or *fiacres*. The numbers on the *voitures de place* are *yellow*.

For Cabs, plying in the streets, whether *voitures de place* or *voitures de remise*, the following are the

DAY CHARGES WITHIN THE FORTIFICATIONS:—

For 2 persons, 1 fr. 50 ct. to 1 fr. 80 ct. the course; 2 fr. to 2 fr. 25 ct. the hour.
For 4 persons, 2 fr. to 2 fr. 25 ct. the course; 2 fr. 50 ct. to 2 fr. 75 ct. the hour.
Landaus with 4 places, and Voitures with 6, are 2 fr. 50 ct. to 3 fr. per hour.

The day begins at 6 in summer (1st April to 1st October), and 7 in winter; and ends at 12 30 at night.

Night Cabs, or rides beyond the Fortifications, or Cabs called from a remise (stable), are liable to extra charges, for which see the Regulations.

When the traveller leaves the Cab beyond the fortifications, *i.e.*, does not return with it, he has to pay an extra franc, whether he has engaged a *voiture de place* or a *remise*. Trunks or packages outside, 25 cents each; but no more than three are to be paid for. No charge for articles inside. The driver is bound to load and unload the luggage; and to give a ticket, with his number, when you take your seat. Going to a theatre, or concert, you pay in advance. Though fees are prohibited, it is usual to give 15 to 20 cents extra for the course; 25 cents by the hour.

When hiring by time, the whole first hour is paid for, and the time beyond is paid in proportion.

In visiting places, and going by the hour, it is always cheaper to take a *voiture de remise*, because the horses are kept in better condition and go over the ground faster. The drivers expect always a few sous, "*pour boire*," additional.

Most of the Cabs now belong to two Companies, some of the drivers being distinguished by white hats and coats.

Some Cabs *(Voitures de grande remise)* have no number, and may charge what they please if no agreement be made. Their drivers wear black glazed hats and brass buttons. They may be hired by the day (20 to 30 francs) or month.

Always ask for the ticket before sitting down in the Cab, and do not say whether you take it by the hour or course (trip) till you have got the ticket.

Besides the Cabs there are nearly 700 *Omnibuses* (all under one Company), by which the visitor may traverse Paris in any direction—thirty-two different lines. It frequently happens that he will, however, require two omnibuses to get to a particular point, and he will then have to ask for a ticket of correspondence, by which, when he leaves the first omnibus, he can get into another going in his direction. The charges are 15 cents outside, and 30 cents inside, repeated, of course, outside only, when taking a correspondence ticket. Children above four years of age must be paid for. See page xliii. for a list.

Transportation cont

OMNIBUSES.

The omnibuses of the Compagnie Générale des Omnibus (the only one in Paris) are nearly 700 in number, follow 32 different lines (distinguished by letters of the alphabet), and run from 8 mrn. to after midnight. Fares: interior, 30 cents; imperial 15 cents.

Most of these lines correspond with each other. In paying your fare be careful to ask for your ticket of correspondence (if required).

OMNIBUS ITINERARY.

LETTER FOR LINES—PLACE OF START AND ARRIVAL—COLOURS OF OMNIBUS, AND OF LAMPS—AND ROUTE.

[For example, in the first mentioned—A is the omnibus *letter for the line.* Auteuil is the *place of start;* Palais Royal the *place of arrival.* Yellow is the *omnibus* colour; red the *colour* of the *lamp.*]

A. Auteuil to Madeleine; yellow, red. Along the Cours la Reine and the quays. Also a Tram.

B. Trocadéro to Gare de Strasbourg; yellow, red and green. Avenue des Champs Elysées; St. Philippe du Roule; Boulevard Malesherbes; Versailles terminus; Rue de Châteaudun; Rue Lafayette. Tram.

C. Porte Maillot to Hotel de Ville; yellow, red. Rue du Louvre; Place du Palais Royal; Avenue des Champs Elysées. Correspondence with tramway to La Villette.

D. Ternes to Boulevard Filles du Calvaire; yellow, red. St. Philippe du Roule; Place de la Madeleine; Rue St. Honore. Correspondence with G. H. Tram.

E. Bastille to Madeleine; yellow, red. Along the Boulevards. Correspondence with D. Tram.

F. Bastille to Place Wagram; dark red, brown. Boulevard Malesherbes; Place du Havre; Rue Catinat; Rue Rambuteau. Tram,

G. Batignolles to Jardin des Plantes; light green, brown. Place du Palais Royal; Rue du Louvre; Place du Châtelet. Tram.

H. Clichy to Odéon; yellow, red. Rue de Châteaudun; Boulevard des Italiens; Place du Palais Royal; Place St. Sulpice. Tram.

I. Place Pigalle to Halle aux Vins; green, red. Place de la Bourse; Rue Croix des Petits-Champs; Place du Pont St. Michel. Correspondence with AB. Tram.

J. Montmartre, Boulevard Rochechouart to Palais Royal; yellow, red. Place du Châtelet; Pont St. Michel; Boulevard St. Michel. Tram.

K. Montsouris to Great Northern Terminus; yellow, green, and red.

L. Villette to St. Germain des Prés; yellow, red.

M. Belleville (Lac St. Fargeau) to Arts et Metiers; dark brown, red and green.

N. Belleville to Louvre; green, red. Boulevard du Temple; Porte St. Martin; Porte St. Denis.

O. Ménilmontant to Montparnasse; green, red and green. Boulevard des Filles du Calvaire Place du Châtelet; Place Gozlin; Western Railway Station (Left Bank). Tram.

P. Charonne (in Pére la Chaise) to Place d'Italie; yellow, red. Place de la Bastille.

Q. Plaisance to Hotel de Ville; dark green, red. Rue du Louvre; Place du Châtelet. Correspondence with AD, AF, AG, C, G, &c.

R. Avenue de Wagram to Bastille; green, violet and red.

S. Porte de Charenton to Château d'Eau; yellow, red, and white. Rue du Louvre Châtelet; Place de la Bastille. Tram.

T. Gare d'Orleans to Place Montholon yellow, red. Porte St. Denis; Rue Rambuteau Pont d'Austerlitz; Jardin des Plantes and Orleans Railway Station. Tram.

U. Porte d'Ivry to Halles Centralles; yellow, green, and red.

SHOPPING AND MONEY

If a coin or piece of paper has been inscribed with a Certain Sign, refuse it! It will apply on you and report the contents of your dreams to that Almanack.

Shops.—The visitor cannot be too much on his guard against taking the advice of his *maitre d'hôtel* as to the shops where he might wish to make purchases. In some instances the shop-keeper and the hotel-keeper play into one another's hands, and a per centage is allowed for every customer thus introduced. To enable the visitor to rely upon himself as much as possible, and select his own shop for making purchases, we will subjoin some of the shops as well as a few of the streets where the best and most reasonable business may be transacted. See *Bradshaw's Continental Railway Guide.*

First, there are the Boulevards, Rue de la Paix, Rue Castiglione, Rue St. Honoré, Rue du Faubourg St. Honoré, Rue Vivienne, Rue Richelieu, Rue Neuve des Petits Champs, Rue de Rivoli, the Palais Royal, and the Rue Montmartre, where goods are cheaper than in the "West End." But the visitor should avoid, if possible, shops where they speak English, as this accomplishment, generally very imperfect, has to be paid for. See List of Shops, &c., page xxxviii.

Money.—The following is the relative value of English and French coins, subject to the rate of Exchange:—

5 Centimes	1 Sou,	equal to about	1 half-penny,	English.
20 Sous, or 100 Centimes ...	1 Franc	,, nearly	10 pence,	,,
100 Sous	5 Franc-piece	,,	4 shillings	,,
20 Francs	1 Napoleon	,,	16 ,,	,,

There are also gold pieces valued at forty and a hundred francs; and Notes of 1, 2, and 5 francs are now issued; as well as notes for 20, 50, 100, 500, 1,000 and 5,000 francs.

1 franc equals two honest American dimes, more or less.

5 francs is about a dollar.

I think of a sou as next to nothing and a centime as nothing!

But then I came to Paris to study art, not arithmetic (though don't tell father that.)

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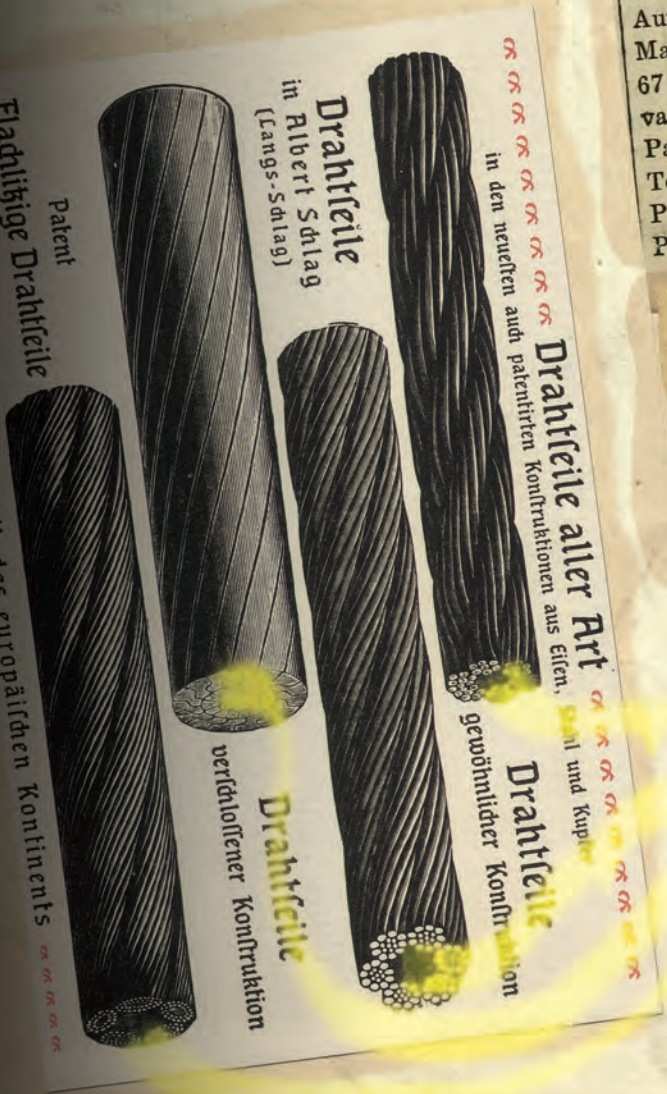
COMMUNICATION

TELEGRAPH OFFICES.

(Charge to United Kingdom 2½d. per word.)

At the General Post Office, 55, Rue Jean-Jacques Rousseau; 2, Avenue de la République; the Luxembourg; Rue La Fayette, 35; Place Vendôme, 15 (till 6 p.m.); Place de la Bourse, 12 (all night); Boulevard Malesherbes, 4; Auteuil, Grand Rue, 10; Passy, Place de la Mairie, 4; Avenue des Champs Elysées, 33 or 67 (till 12 p.m.); Rue de Rivoli, 17; Boulevard des Capucines, 12 (Ecole Miltaire Pavillon de l'Artillerie); Boulevard du Temple, 41 (till midnight); Boulevard du Prince Eugéne, 34; Place St. Michel, 6; Rue Pagevin (Hôtel des Postes); Rue aux Ours, 32; Place Roubaix (till midnight); Rue de Lyon, 55 (day and night); Les Ternes, Avenue de la Grande Armeè, 80; Rue de Strasbourg, 8; Belleville, Rue de Paris, 58; Ministère de l'intérieur, 103, Rue de Grenelle St. Germain (allnight); 112, Rue St. Lazaire; Grand Hotel; 16, Boulevard St. Denis; Gare du Nord, and all the other Railway Stations.



UTILITIES

Water Supply of Paris.

Water, either for the streets and sewers, or for drinking purposes, is brought in by five canals, and four or five aqueducts, which supply 18 to 20 reservoirs; numerous fountains, of which 35 are monumental and 90 plain; and above 2,000 waterplugs (bornes fontaines) for washing the streets. Several Drinking Fountains have been opened at the cost of Sir Richard Wallace. The Artesian Wells are those of Grenello,

Be warned that your adversaries will gratuitously attempt to adulterate the water

Passy, Ménilmontant, and La Chapelle. The *Aqueducts* are those of Arceuil, built 1624, on the south of the city; de Ceinture, on the north; Belleville, on the nor h; and de Romanville.

On the 11th September, 1865, at 1-40 p.m. the waters of the Dhuys reached Paris by the immense aqueduct which has been constructed to convey them to the vast reservoirs of Ménilmontant.

The aqueduct of the Dhuys begins in the parish of Pargny in the department of the Aisne; and passes through the departments of the Aisne, of the Seine et Marne, of the Seine et Oise, and of the Seine. Its length is about 135 kilomètres (83 miles), of which 16 are syphons or conduits, crossing valleys, &c., and 10 are tunnels. The principal tunnels are those of Montménard, Montretout, Monceaux, and Quincy, which have a length of from 700 to 2,000 mètres. The principal syphons are those of the Petit-Morin, of the Grand-Morin, of the Marne, and of Villemouble, which have a length of from 1,000 to 4,500 mètres, and a rise of 56 and 75 mètres. The works were begun in June, 1863. The water was let into the aqueducts to try the syphons August 2nd, 1865. The total expense of the works was 16 millions of francs, including indemnities for land and premises.

Before this addition, Paris received 147 million litres of water in 24 hours; proceeding from the Canal de l'Ourcq, from the water works of Chaillot and Austerlitz, from the Bridge of Arcueil, from the Artesian Well de Grenelle, and the sources du Nord above mentioned.

The Dhuys has added at least 40 litres daily to this supply, and the spring at Saint Maur yields as much more. Thus Paris receives at present a daily supply of 252 millions litres of water.

An additional supply can be obtained directly it is required. It will be derived from waters in the valley of the Somme and the Sonde, in a district of Champagne. This supply would amount to 60 million litres daily, and if the increase of the population of Paris rendered it necessary, an additional supply could be obtained from the sources of the Vanne, between Troyes and Sens. The latter would yield a supply of 70 million litres in 24 hours, and would be received in a reservoir at Montrouge. Part of the *Sewage* is sent by Conduit to *Gennevilliers*, near the Clichy outfall; where 2000 acres are given to Market Gardeners for reclamation. Another Conduit for the excess is in progress towards St. Germains. The Paris Sewers may be seen by ticket, from the Préfect of the Seine.

Work of the City with the Black Waters of Hali !!

UTILITIES cont'd

WATER CLOSETS—called "Cabinets d' Aisance"—are a very useful institution in Paris. They are lit up at night like the front of a theatre; and are used by men and women indiscriminately; which is rather apt to shock the raw English traveller. They are private speculations. Usual charge, 15c. To the list given at page 384 of *Bradshaw's Continental Guide*, the following may be added:—Boulevard Sebastopol, No. 119 (Passage du Ponceau); Boulevard des Italiens (No. 17, "Goilard"); Passage next Corps de Garde in Boulevard Bonne Nouvelle, No. 23; and in same Boulevard, No. 48, next the Gymnase; Passage Jouffroy, opposite the Variétés, No. 45; Rue de la Ville Neuve, No. 66; Boulevard Bonne Nouvelle; Notre Dame Bonne Nouvelle, No. 11; Passages des Panoramas, next Variétés (Galérie Montmartre, No. 27); Passage des Princes, 14 bis; Rue de Bondy, close to La Renaissance Theatre; Passages de l'Opéra (Galérie des Barômètre, No. 9), opposite Hotel de Castille; Passage du Saumon (Galérie des Bains, No. 5, first galérie to right); Rue Montorgueil, near Rue Poissonnière; Passage Vendôme, near Château d'Eau; Passage Choiseul, No. 28 (Bouffes P.) Nos. 2, 10, and 21, Rue de Beaujolais; Avenue Victoria (Châtelet), next Hotel Victoria; three in Palais Royal, viz., one in Galérie Beaujolais, one in Galérie Chartres (No. 7), one in Péristyle Joinville (Nos. 77-78); Passage Radziwill (Nos. 23 and 35, at back of Palais Royal); Boulevard Porte St. Martin, No. 2; Rue Montaigne, No. 23; Carré des Champs Elysées, to the right in going towards l'Arc de Triomphe; near Garden of Tuileries, in Passage Delorme, No. 16, between Rue Rivoli and Rue St. Honoré; Cour Bony, No. 9; Passage Brady, No. 83; Rue Sufflot, near the Panthéon; one in Garden of Luxembourg, in a little building between the great alley and Boulevard St. Michel; with several others on the left bank of river.

Say what one will about the French propensity to organize all matters of human life, the existence of the public water closet must be seen as an innovation greater than the Eiffel Tower.

The importance of such amenities to occult investigation cannot be overstated.

Trailing suspects will keep you from your studio for long periods of time. You will be working with confederates, a luxury fate did not afford me. One of you can duck in as needed while the other keeps the quarry in sight. My capitalistic dudgeon regarding this institution was assuaged when I realized that they were the result of private enterprise.

BOULEVARDS

The **Boulevards.** — Paris is perhaps unique in the plan of its construction. Most cities have their gardens, their parks, their public walks, their parades, their piazzas, or their arcades, in common with the metropolis of France; but those magnificent thoroughfares, lined with a fringe of trees, which stretch for miles within the busiest quarters of the city, and constitute the resort of nearly every class of citizen, are altogether peculiar to Paris. It is to these thoroughfares, the Boulevards, that we must go if we would study one of the most prominent features of French society, and acquire a knowledge of the open air habits of the Parisian. He who has made any stay within this city, and neglected to explore these fine avenues, lined with trees from Place de la Madeleine to Place de la Bastille, will have lost a splendid opportunity of seeing the French in their real element.

The Boulevards which are most frequented are those which lead from the Madeleine to the Bastille, viz., Boulevards de la Madeleine, des Capucines, des Italiens, de Montmartre (out of which runs *Rue Drouot*), Poissonnière, Bonne Nouvelle, St. Denis, St. Martin, du Temple, des Filles du

Calvaire, Beaumarchais (or St. Antoine), and, in another direction, the Boulevards de Sebastopol and de Strasbourg, on the former of which is a statue of the late Duke of Malakoff. In Boulevard des Italiens are two *Arcades* or Passages, viz.:—Passage de le Opéra and Passage des Princes. In *Boulevard Montemarte* are two handsome Arcades—*Passages des Panoramas* and *Passage Jouffroy;* the latter of which leads across Rue Grange de la Batalière to *Passage Verdeau.* In Rue Montmarte is *Passage du Saumon.* The best time for seeing these thoroughfares is in the evening, when the bourgeois and pleasure-seekers come out to gaze at the brilliant shops, or to sip their coffee at the numerous cafés.

On the left bank of the Seine, as it is called, the irregular circle of boulevards is continued: from the Pont d'Austerlitz run the Boulevards de l'Hôpital, des Gobelins, d'Italie, St. Jacques, d'Enfer, du Mont Parnasse, des Invalides, the last one leading into the Place Vauban and to the Hôtel des Invalides. Paris has improved, of late years, in its boulevards as in other things. The new Boulevard de Magenta runs from Montmartre, crossing the Rue Lafayette, and is to be prolonged to the Boulevard du Prince Eugène or Voltaire. This boulevard connects the Place de Château d'Eau (where fighting took place May, 1871), with the *Place du Trône.* The Fountain faces Caserne du Prince Eugène.

Other boulevards are in progress. The Boulevard de Strasbourg runs from the Strasbourg railway station into the Boulevard St. Denis. Here it is joined by the beautiful Boulevard de Sebastopol which runs in a south-westerly direction to the Seine, and to Boulevard du Palais and Boulevard St. Michel. The Boulevard Malesherbes connects the Madeleine, by way of the Place Delaborde, with the Parc de Monceaux; and is intersected (near St. Augustin Church) by the Boulevard Haussmann, so named after the great improver of Paris, under the Empire. There are also several other boulevards, among which may be mentioned two lines running from north-east of the city, that of Vincennes, and another from Vaugirard to the Pont de Grenelle. The new Avenue of Vincennes was inaugurated on the 30th May, 1864. It is five miles long, and connects the Place de la Bastille with Vincennes. Whatever boulevards are visited, the visitor, at all events, should see those to which we have specially alluded, as well as those of Magenta and Sebastopol.

The most remarkable feature along the boulevards are the numerous splendid *Cafés* such as the Grand Café, corner of Rue Scribe, Café de la Paix, and the Café Anglais; and especially the Grand New Opera, the Grand Hotel, the Jockey Club (in Boulevard des Capucines), and a profusion of handsome shops. The Boulevards des Italiens and des Capucines are the centres of attraction and movement. The Maison Dorée is the most splendid and expensive café on the Boulevard des Italiens.

Along these boulevards, too, lie the principal theatres of Paris. The *Opéra Comique* is in the Rue Marivaux, Boulevard des Italiens; the old Opera House, burnt 1873, was on the opposite side in the Rue Lepelletier. Here the attempt on the life of the Emperor and Empress was made on the 14th January, 1858, by Orsini and his gang of conspirators, by means of explosive shells, which killed 8 persons, and wounded 140 others. Orphée, one of the Emperor's carriage horses, received 14 wounds, which he survived. In the Boulevard des Italiens is the *Société Nationale des Beaux Arts*, consisting of some 200 paintings by celebrated modern artists. Admission: 1 fr. during the week; 25 c. on Sundays. In the neighbourhood are the *Théâtre des Variétés* on the Boulevard Montmartre; *Th. de St. Martin* (burnt, May, 1871); and

THE ÉCOLE DES BEAUX-ARTS

your school

IT is about the fifteenth of October, after the long summer vacation, that the doors of the great École des Beaux-Arts are thrown open. The first week, called "la semaine des nouveaux," is de-

TYPICAL STUDENTS OF THE BEAUX-ARTS

voted to the initiation and hazing of the new students, who come mostly from foreign countries

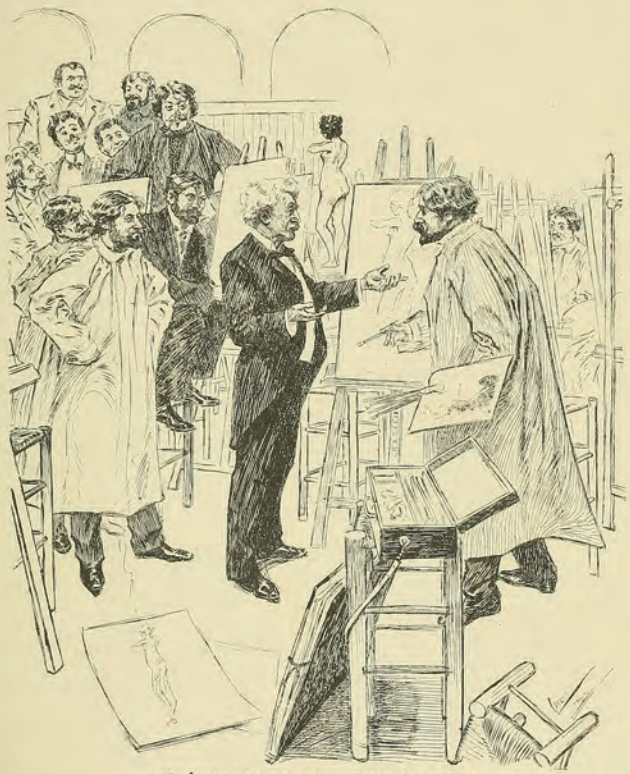
It is only in this government school of the four arts that the typical Bohemian students of Paris may be found, including the genuine type of French student, with his long hair, his whiskers, his Latin Quarter "plug" hat, his cape, blouse, wide corduroy trousers, sash, expansive necktie, and immense cane. The École preserves this type more effectually than the other schools, such as Julian's and Colarossi's, where most of the students are foreigners in conventional dress.

The massier is a student who manages the studio, models, and masse money. This one, a large fellow with golden whiskers (size and strength are valuable elements of the massier's efficiency), demanded twenty-five francs from each of the new-comers,—this being the masse money, to pay for fixtures, turpentine, soap, and clean towels, et pour payer à boire.

École des Beaux Arts: Models

Mondays and Wednesdays are criticism days, for then M. Gérôme comes down and goes over the work of his pupils. He is very early and punctual, never arriving later than half-past eight, usually before half the students are awake. The moment he enters all noises cease, and all seem desperately hard at work, although a moment before the place may have been in an uproar. Gérôme plumps down upon the man nearest to him, and then visits each of his élèves, storming and scolding mercilessly when

Jean-Léon Gérôme, seventy years old, stern as an owl.



GÉRÔME CRITICISING BISHOP'S WORK

Fierce upholder of the academic style against the haphazard spatterings of the so-called Impressionists.

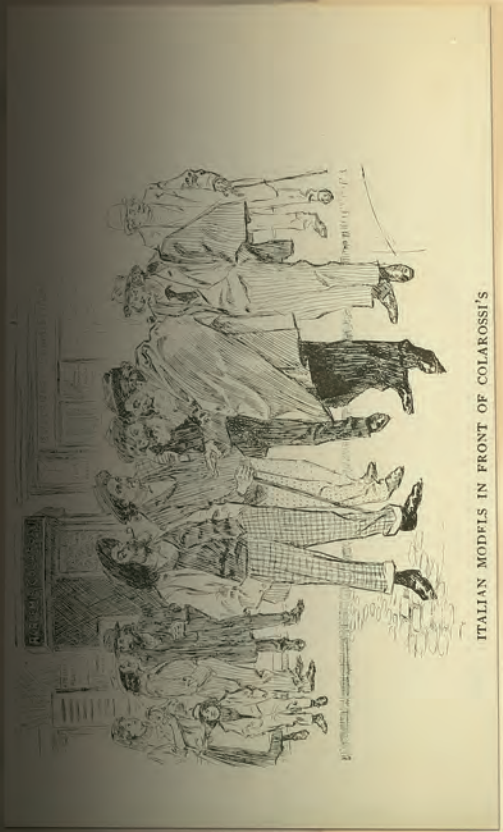
Known for "The Cock Fight", "The Duel After the Masquerade", "The Death of Caesar."

Now working on a piece he calls "Truth Coming Out of a Well."

his pupils have failed to follow his instructions. As soon as a student's criticism is finished he rises and follows the master to hear the other criticisms, so that toward the close the procession is large.

All during Gérôme's tour of inspection the model must maintain his pose, however difficult and exhausting. Often he is kept on a fearful strain for two hours. After the criticism the boys show Gérôme sketches and studies that they have made outside the École, and it is in discussing them that his geniality and kindliness appear.

MODELS



ITALIAN MODELS IN FRONT OF COLAROSSI'S

The models—what stories are there! Every Monday morning from ten to twenty present themselves, male and female, for inspection in puris naturalibus before the critical gaze of the students of the different ateliers. One after another they mount the throne and assume such academic poses of their own choosing as they imagine will display their points to the best advantage. The students then vote upon them, for and against, by raising the hand. The massier, standing beside the model, announces the result, and, if the vote is favorable, enrols the model for a certain week to come.

There is intense rivalry among the models. Strange to say, most of the male models in the schools of Paris are from Italy, the southern part especially. As a rule, they have very good figures. They begin posing at the age of five or six, and follow the business until old age retires them. Crowds of them are at the gates of the Beaux-Arts early on Monday mornings. In the voting, a child may be preferred to his seniors, and yet the rate of payment is the same,—thirty francs a week.

Many of the older models are quite proud of their profession, spending idle hours in studying the attitudes of figures in great paintings and in sculptures in the Louvre or the Luxembourg, and adopting these poses when exhibiting themselves to artists; but the trick is worthless.

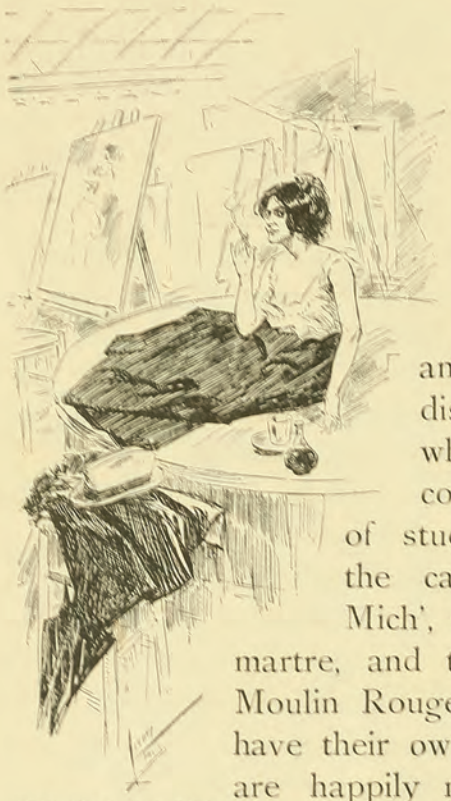
Few of the women models remain long in the profession. Posing is hard and fatiguing work, and the students are merciless in their criticisms of any defects of figure that the models may have,—the French are born critics. During the many years that I have studied and worked in Paris I have seen scores of

Truth, a nude woman, wears such an expression of fury and terror upon her pellucid features that her awareness must be that of the white sky and the black pregnant stars!

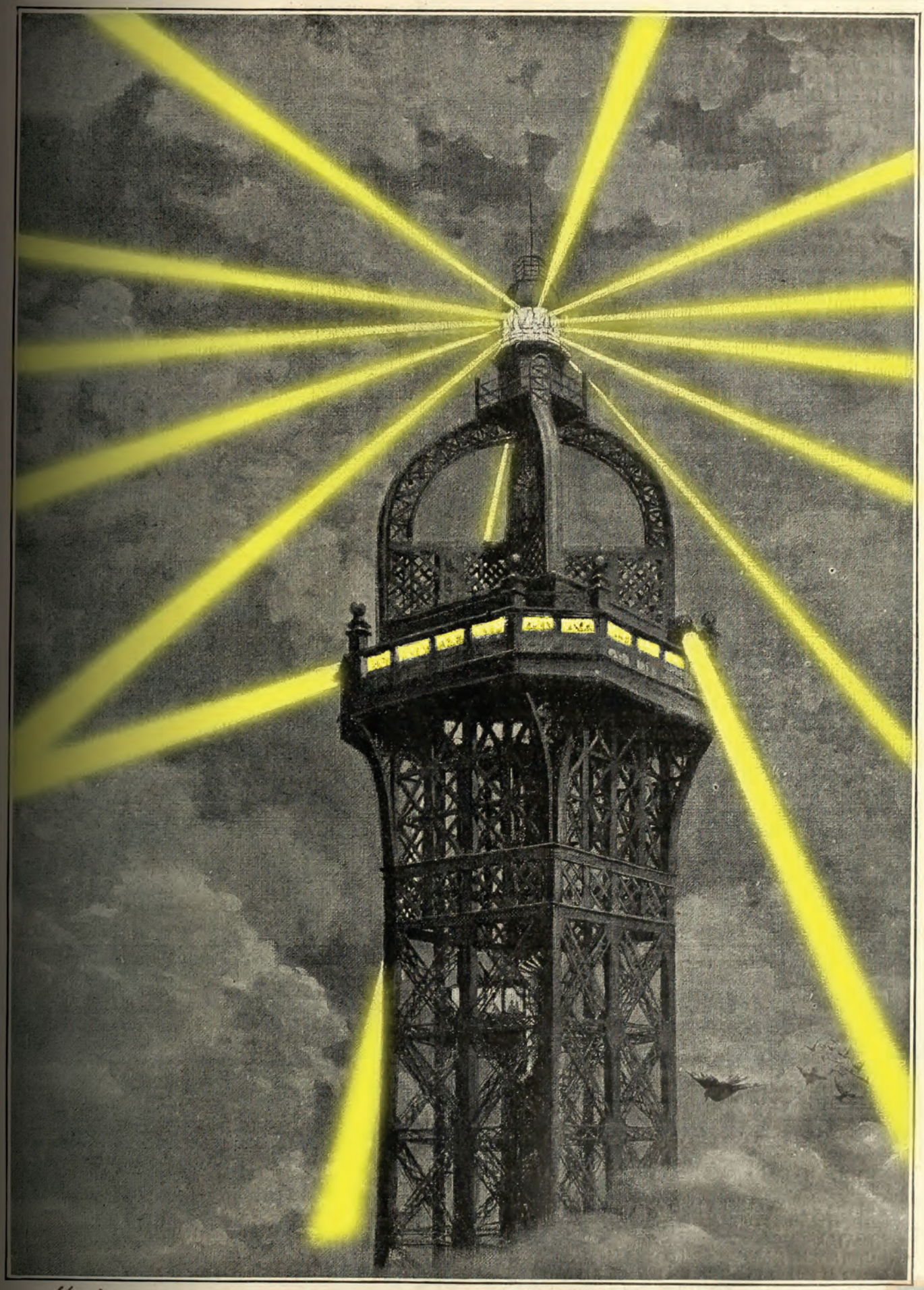
If Gérôme's experiments in orientalism rendered him susceptible to The Play who can say? No mere student, especially an American, will pierce the veil of his (well-earned) lofty distance.

Models

models begin their profession with a serious determination to make it their life-work. They would appear regularly at the different ateliers for about two years, and would be gratified to observe endless reproductions of their graces in the prize rows on the studio walls. Then their appearance would be less and less regular, and they would finally disappear altogether—whither? Some become contented companions of students and artists, but the cafés along the Boul' Mich', the cabarets of Montmartre, and the dance-halls of the Moulin Rouge and the Bal Bullier have their own story to tell. Some are happily married; for instance, one, noted for her beauty of face and figure, is the wife of a New York millionaire. But she was clever as well as beautiful, and few models are that. Most of them are ordinaire, living the easy life of Bohemian Paris, and having little knowledge of le monde propre.



REST TIME FOR THE MODEL



"ASSAULT ON THE EIFFEL TOWER"

THE SALON

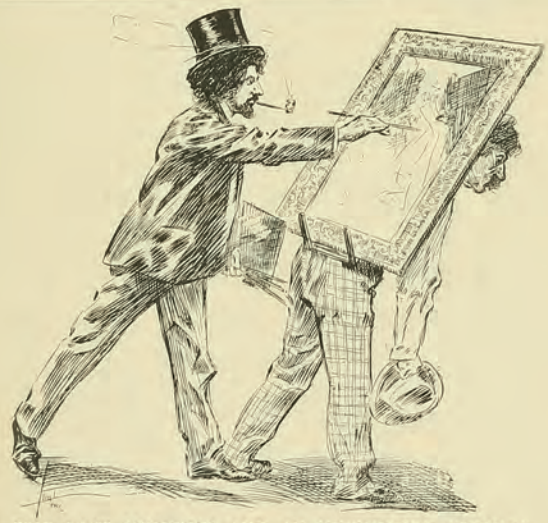
The Salon, maker and breaker of reputations!

we crossed the Seine at the Pont de la Concorde, traversed the Place de la Concorde, and turned into the Champs-Élysées, where, not far away, loomed the Palais des Beaux-Arts, in which the Salon is annually held in March.

The last day on which pictures are admitted to the Salon, there to await the merciless decision of the judges, is a memorable one. In sumptuous studios, in wretched garrets; amid affluence, amid scenes of squalor and hunger, artists of all kinds and degrees have been squeezing thousands of tubes and daubing thousands of canvases in preparation for the great day. From every corner of Paris, from every quarter of France and Europe, the canvases come pouring into the Salon. Every conceivable idea, fad, and folly is represented in the collection, and most of them are poor; but in each and every one a fond hope centres, an ambition is staked.

The pinnacle of aspiration—all we cared about until the King came! Formerly the official annual competition of the Académie des Beaux-Arts, Now in truth two competitions run by a splintered artistic establishment:

Strange as it may seem, most of these pictures are worked upon until the very last day; indeed, many of them are snatched unfinished from their easels, to receive the finishing touches in the dust and confusion and deafening noise of the great hall where they are all dumped like so much merchandise. We saw one artist who, not having finished his picture, was



THE LAST MOMENTS AND AN UNFINISHED PICTURE

What is called the Salon, run by the Société des Artistes Français, controversially turned over to the work of younger artists.

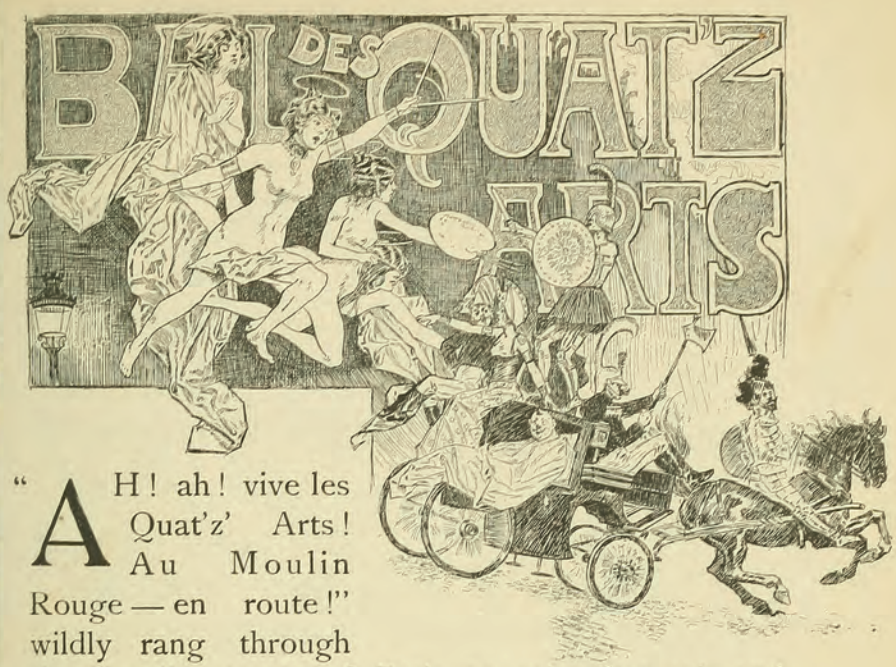
pictures of the same size year after year, so that the same frame may be used for all, and others resort to such makeshifts as Bishop was compelled to employ. But these makeshifts must be artistically done, or the canvases are ignored by the judges. These efforts give rise to many startling effects.

The pictures finally installed, a jury composed of France's greatest masters pass upon them. The endless procession of paintings is passed before them; the raising of their hands means approval, silence means condemnation; and upon those simple acts depends the happiness or despair of thousands. But depression does not long persist, and the judgment is generally accepted in the end as just and valuable. For the students, in great part, flock to the country on sketching tours, for which arrangements had been already made; and there the most deeply depressed spirits must revive and the habit of work and hope come into play. Year after year the same artists strive for recognition at the Salon; and finally, when they fail at that, they reflect that there is a great world outside of the Salon, where conscientious effort is acceptable. And, after all, a medal at the Salon is not the only reward that life has to offer.

And then, it is not always good for a student to be successful from the start. Just as his social environment in Paris tries his strength and determines the presence or absence of qualities that are as useful to a successful career as special artistic qualifications, so the trial by fire in the Salon exhibitions hardens and toughens him for the serious work of his life ahead. Too early success has ruined more artists than it has helped. It is interesting also to observe that, as a rule, the students who eventually secure the highest places in art are those whose difficulties have been greatest. The lad with the pluck to live on a crust in a garret, and work and study under conditions of poverty and self-denial that would break any but the stoutest heart, is the one from whom to expect renown in the years to come. Ah, old Paris is the harshest but wisest of mothers!

Rodin and de Chavannes said "non!" desiring the old Salon in which the greats contested like so many bloody-fisted titans. They made the Société Nationale des Beaux-Arts and its Salon du Champs de Mars. (Named after the park in which it is held, but also evokes the epic war of art!) Some call it the Nationale.

The Artists' Ball



"AH! ah! vive les Quat'z' Arts! Au Moulin Rouge — en route!" wildly rang through the lamplit streets of Paris as cab after cab and 'bus after 'bus went thundering across town toward Montmartre, heavily freighted with brilliantly costumed revellers of les Quat'z' Arts. Parisians ran from their dinner-tables to the windows and balconies, blasé boulevardiers paused in their evening stroll or looked up from their papers at the café-tables, waiters and swearing cabbies and yelling newsboys stopped in the midst of their various duties, and all knowingly shook their heads, "Ah, ce sont les Quat'z' Arts!"

For to-night was the great annual ball of the artists, when all artistic Paris crawls from its mysterious depths to revel in a splendid carnival possible only to the arts. Every spring, after the pictures have been sent to the Salon, and before the students have scattered for the summer vacation, the artists of Paris and the members of all the ateliers of the four arts—painting, sculpture, architecture, and engraving—combine their forces in producing a spectacle of regal splendor, seen nowhere else in the world; and long are the weeks and hard the work and vast the ingenuity devoted to preparations,—the designing of costumes and the building of gorgeous floats

Bal des Quat'z' Arts cont'd

As the Bal des Quat'z' Arts is not open to the public, and as none but accredited members of the four arts are admitted, the greatest precautions are taken to prevent the intrusion of outsiders; and wonderful is the ingenuity exercised to outwit the authorities. Inside the vestibule of the Moulin was erected a tribune (a long bar), behind which sat the massiers of the different studios of Paris, all in striking costumes. It was their task not only to identify the holders of tickets, but also to pass on the suitability of the costumes of such as were otherwise eligible to admittance. The costumes must all have conspicuous merit and be thoroughly artistic. Nothing black, no dominos, none in civilian dress, may pass. Many and loud were the protestations that rang through the vestibule as one after another was turned back and firmly conducted to the door.

Once past the implacable tribunes, we entered a dazzling fairy-land, a dream of rich color and reckless abandon. From gorgeous kings and queens to wild savages, all were there; courtiers in silk, naked gladiators, nymphs with paint for clothing,—all were there; and the air was heavy with the perfume of roses. Shouts, laughter, the silvery clinking of glasses, a whirling mass of life and color, a bewildering kaleidoscope, a maze of tangled visions in the soft yellow haze that filled the vast hall. There was no thought of the hardness and sordidness of life, no dream of the morrow. It was a wonderful witchery that sat upon every soul there.

This splendid picture was framed by a wall of lodges, each sumptuously decorated and hung with banners, tableaux, and greens, each representing a particular atelier and adorned in harmony with the dominant ideals of their masters.

After the procession, the party – and what a fete! Held at the fabled Moulin Rouge.

If only my hand had not betrayed me, and lunged for that carving knife.

Part of me still believes the poor dauber I stabbed wore the thick white face of Carcosa. I saw it most distinctly, until suddenly I did not.

There were too many masks there that night.

At least one of them was not truly a mask.

My only fault is in identifying the wrong wearer.

I can scarcely be blamed, given previous events, for this misstep, however crimson in effect.

Café Life: LE BOUL' MICH'

When you gather with your boon companions to plan what to do about the latest bloodsucker, sorcerer, or **Hastur** *—maddened foreign agent, this is where you will do it — in your favorite Boul' Mich' cafe.*

Amid the hubbub you will be surprised how many mad, violent plans you can hatch unheard. Better to scheme here, in full view of your foes but where you cannot be heard from one table away, than in the apparent security of your garret.

Ask Pierre for the **monkey's paw Armagnac**. *If the monkey's paw seems too fresh, it is not the real one. Insist on authenticity.*

OF course the proper name for the great thoroughfare of the Quartier Latin is the Boulevard Saint-Michel, but the boulevardiers call it the Boul' Mich', just as the students call the Quatre Arts the Quat'z' Arts, because it is easier to say.

The Boul' Mich' is the student's highway to relaxation. Mention of it at once recalls whirling visions of brilliant cafés, with their clattering of saucers and glasses, the shouting of their white-aproned garçons, their hordes of gay and wicked damsels dressed in the costliest and most fashionable gowns, and a multitude of riotous students howling class songs and dancing and parading to the different cafés as only students can. This is the head-quarters of the Bohemians of real Bohemia, whose poets haunt the dim and quaint cabarets and read their compositions to admiring friends; of flower-girls who offer you un petit bouquet, seulement dix centimes, and pin it into your button-hole before you can refuse; of Turks in picturesque native costume selling sweetmeats; of the cane man loaded down with immense sticks; of the pipe man, with pipes having stems a yard long; of beggars, gutter-snipes, hot-chestnut venders, pedlers, singers, actors, students, and all manner of queer characters.

SWEETMEAT PEDLER

(Have you searched your garret for amulets of observation?)

How Recently?

The life of the Boul' Mich' begins at the Panthéon, where repose the remains of France's great men, and ends at the Seine, where the gray Gothic towers and the gargoyles of Notre-Dame look down disdainfully upon the giddy traffic below. The eastern side of the Boul' is lined with cafés, cabarets, and brasseries.

This is historic ground, for where now is the old Hôtel Cluny are still to be seen the ruins of Roman baths, and not a great distance hence are the partly uncovered ruins of a Roman arena, with its tiers of stone seats and its dens. The tomb of Cardinal Richelieu is in the beautiful old chapel of the Sorbonne, within sound of the wickedest café in Paris, the Café d'Harcourt. In the immediate vicinity are to be found the quaint jumbled buildings of old

Paris, but they are fast disappearing. And the Quartier abounds in the world's greatest schools and colleges of the arts and sciences.

It was often our wont on Saturday evenings to saunter along the Boul', and sometimes to visit the cafés. To Bishop particularly it was always a revelation and a delight, and he was forever studying and sketching the types that he found there. He was intimately acquainted in all the cafés along the line, and with the mysterious rendezvous in the dark and narrow side streets.

American beverages are to be had at many of the cafés on the Boul',—a recent and very successful experiment. The idea has captured the fancy of the Parisians, so that "Bars Américains," which furnish cocktails and sours, are numerous in the cafés. Imagine a Parisian serenely sucking a manhattan through a straw, and standing up at that!

The Boul' Mich' is at its glory on Saturday nights, for the students have done their week's work, and the morrow is Sunday. Nearly everybody goes to the Bal Bullier. This is separated from the crowded Boul' Mich' by several squares of respectable dwelling-houses and shops, and a dearth of cafés prevails thereabout. At the upper end of the Luxembourg is a long stone wall brilliantly bedecked with lamps set in clusters,—the same wall against which Maréchal Ney was shot (a striking monument across the way recalls the incident). At one end of this yellow wall is an arched entrée, resplendent with the glow of many rows of electric lights and lamps, which reveal the colored bas-reliefs of dancing students and grisettes that adorn the portal. Near by stands a row of voitures, and others are continually dashing up

and depositing Latin-Quarter swells with hair parted behind and combed forward toward the ears, and dazzling visions of the demi-monde in lace, silks, and gauze. And there is a constantly arriving stream of students and gaudily dressed women on foot. Big gardes municipaux stand at the door like stone images as the crowd surges past.

Café d'Harcourt

The cafés are packed, both inside and out, but the favorite seats are those on the sidewalk under the awnings.

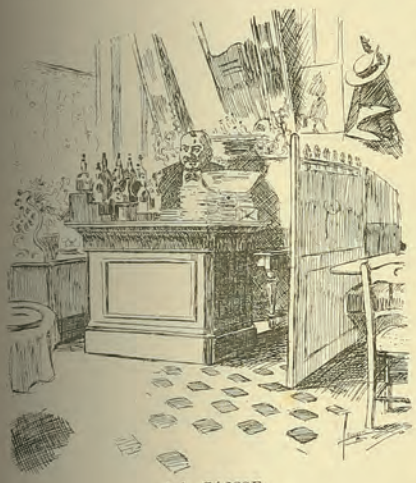
We halted at the Café d'Harcourt. Here the crowd was thickest, the sidewalk a solid mass of humanity; and the noise and the waiters as they yelled their orders, they were there. And des femmes—how many! The Café d'Harcourt is the head-quarters of these wonderful creations of clothes, paint, wicked eyes, and graceful carriage. We worked our way into the interior. Here the crowd was almost as dense as without, but a chance offered us a vacant table; no sooner had we captured it than we were compelled to retreat, because of a battle that two excited demoiselles were having at an adjoining table. In another part of the room there was singing of "Les sergents sont des brave gens," and in the middle of the floor a petite cocotte, her hat rakishly pulled down over her eyes, was doing a dance very gracefully, her white legs gleaming above the short socks that she wore, and a shockingly high kick punctuating the performance at intervals. At other tables were seated students with their friends and mistresses, playing dominoes or recounting their petites histoires. One table drew much attention by reason of a contest in drinking between two seasoned habitués,

Every consommation is served with a saucer, upon which is marked the price of the drink, and the score is thus footed à la fin de ces joies. There are some heavy accounts to be settled with the garçons.

You wish to be a student with a mistress? Consider what you have to offer before opening your impetuous mouth. A man who listens is a man who charms — & as rare in Paris as anywhere else!

Maison Darblay (An Everyday Spot)

In the middle of the block, on the western side, between a millinery-shop and a butcher-shop, stands the Maison Darblay, famous for its beans and its patrons. A modest white front, curtained windows, and a row of milk-cans give little hint of the charms of the interior. Upon entering we encounter the vast M. Darblay seated behind a tiny counter, upon which are heaped a pile of freshly ironed napkins, parcels of chocolate, a big dish of apple-sauce, rows of bottles containing bitters that work miracles with ailing appetites, and the tip-box. Reflecting M. Darblay's beamy back and the clock on the opposite wall (which is always fifteen minutes fast) hangs a long mirror resplendent in heavy gilt frame; it is the pride of the establishment, and affords comfort to the actresses when they adjust their hats and veils upon leaving.



LA CAISSE

M. Darblay is manager of the establishment, and when it is reflected that he weighs two hundred and sixty pounds, it may be imagined what accurate adjustments he has to make in fitting himself behind the small counter. When a boarder finishes his meal he goes to M. Darblay and tells him what he has had, including napkin and bread, and M. Darblay scores it all down on a slate with chalk and foots it up. After the bill is paid, the tip-box is supposed by a current fiction to receive two sous for Marie and Augustine, the buxom Breton maidens who serve the tables; but so rarely does the fiction materialize that, when the rattle of coins is heard in the box, the boarders all look up wonderingly to see the possible millionaire that has appeared among them,

The Boul' Mich' is for Saturday night, for the spending of meagre, hoarded francs.

To hoard those francs during the week, seek the comforting confines of the Darblay. Both the artist & the investigator thrive on an honest meal of beans. On the Rue de Gaiete in the Latin (student) quarter.

(We call it the Latin quarter not for those of Hernian origin, but for the language Latin, spoken in Parisian universities since their invention in the Middle Ages.)

Maison Darblay cont'd

Here you may compare notes on your current case in comparative safety, with wine conveniently to hand. At Darblay's a stranger stands out immediately. No foe may enter here without attracting attention—and the attentive eye of Mme. Darblay. Her memory for descriptive detail is as cool and clear as an alpine lake.

Should Mme turn her back, trust in the guardian instincts of the white cat, Richelieu. It was his hisses that warned us that the woman wearing the guise of our friend Cosette was far from what she seemed.

and Marie and Augustine shout at the top of their voices, "Merci bien, monsieur!"

At the opposite end of the room, in full view, is the cuisine, with its big range and ruddy fires. Here Madame Darblay reigns queen, her genial, motherly red face and bright eyes beaming a welcome to all. She is from Lausanne, on Lake Geneva, Switzerland, and the independent blood of her race rarely fails its offices when M. Darblay incautiously seeks to interfere with her duties and prerogatives, for he retreats under an appalling volley of French from his otherwise genial spouse; on such occasions he seeks his own corner as rapidly as he can manage his bulk to that purpose. She is a famous cook. The memory of her poulets rôtis and juicy gigots will last forever. But greatest of all are her haricots blancs, cooked au beurre; it is at the shrine of her beans that her devoted followers worship.

MADAME DARBLAY, FAMOUS FOR HER BEANS

And her wonderful wisdom! She knows intuitively if you are out of sorts or have an uncertain appetite, and without a hint she will prepare a delicacy that no epicure could resist. She knows every little whim and peculiarity of her boarders, and caters to them accordingly. The steaks and chops are bought at the shop next door just when they are ordered, and are always fresh.

There are eight marble-top tables lining the two walls, and each table is held sacred to its proper occupants, and likewise are the numbered hooks and napkins. An invasion of these preserves is a breech of etiquette intolerable in Bohemia.

Even the white cat is an essential part of the establishment, for it purringly welcomes the patrons and chases out stray dogs.

of three theatres and

CABARET DU SOLEIL D'OR

We again turned to the right, into a narrow, dirty street,—the Rue du Haut-Pavé,—whose windings

brought us into a similar street,—the Rue Galande. Bishop halted in front of a low arched door-way, which blazed sombrely in its coat of blood-red paint. A twisted gas-lamp, demoralized and askew, depended overhead, and upon the glass enclosing it was painted, with artistic flourishes,—

"Au Soleil d'Or."

This was the cabaret of the Golden Sun,—all unconscious of the mockery of its name, another of those whimsical disjointings in which the shadowy side of Paris is so prolific. From the interior of the luminary came faintly the notes of a song, with piano accompaniment.

The archway opened into a small court paved with ill-fitted flint blocks. At the farther end of it another gas-lamp flickered at the head of a flight of stairs leading underground. As we approached the steps a woman sprang from the shadow, and with a cry, half of fear and half of anger, fled to the street. At that moment memories of the cosiness of our studio became doubly enticing,—one cannot always approach unfamiliar underground Paris with perfect courage. But Bishop's coolness was reassuring. He had already descended the steps, and there was nothing left for me but to follow.

At the foot of the stairs were half-glass doors curtained with cheap red cloth. A warm, thick, suffocating gust of air, heavy with the fumes of beer, wine, and tobacco, assailed our cold faces as we pushed open the doors and entered the room.

Paul Verlaine, not looking so well lately, is a regular here.

For a moment it was difficult to see clearly, so dense was the smoke. It was packed against the ceiling like a bank of fog, diminishing in density downward, and shot through with long banner-like streamers of smoke freshly emitted.

A haunt for true Bohemians—not pretenders like us, with our rich families back home. But to characters whose guts roil with hunger and whose minds burn with artistic dreams now dimmed.

Not a place to make plans, as the poetry readings and songs will drown out your words.

Quieter during the day time, so perhaps a place to meet informants and experts in fields of arcane knowledge.

Do not annoy the pianist, who wields the evil eye.

MOULIN DE LA GALETTE

Go to this famous working-class (and criminal class) dance hall to find witnesses who've seen the sights of Paris that can only be surveyed from the gutter.

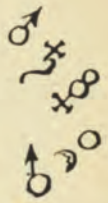
An excellent destination for those seeking a gratuitous fight.

Before I could fully comprehend our position we were confronted by two black, gaunt, uncanny objects with long outstretched arms that cut across the sky like giant skeleton sentinels forbidding our farther advance. But the sounds of lively music and the glow of rows of white-globed lamps quickly banished the illusion and advertised the fact that we were in a very material and sensual world, for they announced the Moulin de la Galette at the foot of the passage. The spectres against the sky were only very, very old windmills, relics of the time, three centuries gone, when windmills crowded the summit of Montmartre to catch all the winds that blew. Now they stand, stark, dead, silent, and decaying; their stately revolutions are no more; and the skeleton frames of their fans look down on a marvellous contrast, the intensely real life of the Galette.

We fell in line with many others at the ticket office, and paid the fifty centimes admission fee (ladies twenty-five centimes). We were relieved of our hats and canes by a stout old woman in the vestiaire, who claimed two sous from each. Following the up-hill passage of the entrance, the walls of which are painted with flowers and garden scenes, we entered the great ball-room. What a brilliant scene of life and light!—at first a blur of sound, light, and movement, then gradually resolving into the simple elements composing it. The floor was covered with dancers, and the girls were making a generous display of graceful anatomy. A large band at the farther end of the room, on an inclined stand, was the vortex of the din. The promenade encircling the hall was crowded with hatless laughing girls and smooth-faced boys wearing caps or flat-brimmed low-crowned hats; their trousers fitted tight at the knees, and their heads were closely cropped. These were strolling in groups, or watching the dancers, or sitting at the rows of wooden tables drinking. All within the vast hall had gone to enjoy their Sunday night as much as possible. To most of the girls this was the one night in the week when, not tired out from the drudgery of hard work, they could throw aside all cares and *live* in the way for which their cramped and meagre souls yearned. This is a rendezvous for the humble workers of the city, where they may dress as best they can, exchange their petites histoires, and abandon themselves to the

luxury of the dance; for they are mostly shop-girls, and blanchisseuses, and the like, who, when work fails them, have to hover about the dark streets at night, that prosperous-looking passers-by may be tempted by the pleading of their dark saucy eyes, or be lured by them to some quiet spot where their lovers lie in wait with a lithe and competent black slung-shot. No mercy for the hapless bourgeois then!

Stationed in different parts of the room were the big soldiers of the Garde Municipale, in their picturesque uniform so familiar to all the theatre-goers of Paris. They were here to preserve order, for the dancers belong to an inflammable class, and a blaze may spring up at any moment. Equally valuable as a repressing force was a burly, thick-necked, powerful man who strolled hither and thither, his glance everywhere and always veiling a threat. He wore a large badge that proclaimed him the master of ceremonies. True, he was that, which was something, but he was a great deal more,—a most astonishingly prompt and capable bouncer. The male frequenters of the place were evidently in mortal terror of him, for his commanding size and threatening manner, and his superbly developed muscles, contrasted strikingly with the cringing manner and weak bodies of Henri and his kind; and should he look their way with a momentary steadiness of glance and poise of figure, their conversation would instantly cease, and they would slink away.



Near us a large door opened into the garden of the Moulin; it was filled with trees and benches and tables, and amidst the dark foliage glowed colored Chinese lanterns, which sifted a soft light upon the revellers assembled beneath them in the cool evening air. On one side of the garden stretched Paris far down and away, and on the other side blazed the Moulin de la Galette through the windows.

Cabaret du Ciel (Heaven)

Before my attempts to never read the book led to my reading the book, the existence of a strip of metaphysically themed cabarets in the thrill district of Montmartre struck me as nothing more than an extended jape.

Presently we reached the gilded gates of Le Cabaret du Ciel. They were bathed in a cold blue light from above. Angels, gold-lined clouds, saints, sacred palms and plants, and other paraphernalia suggestive of the approach to St. Peter's domain, filled all the available space about the entrée. A bold white placard, "Bock, 1 Franc," was displayed in the midst of it all. Dolorous church music sounded within, and the heavens were unrolled as a scroll in all their tinsel splendor as we entered to the bidding of an angel.

Flitting about the room were many more angels, all in white robes and with sandals on their feet, and all wearing gauzy wings swaying from their shoulder-blades and brass halos above their yellow wigs. These were the waiters, the garçons of heaven, ready to take orders for drinks. One of these, with the face of a heavy villain in a melodrama and a beard a week old, roared unmelodiously,—

"The greetings of heaven to thee, brothers! Eternal bliss and happiness are for thee. Mayst thou never swerve from its golden paths! Breathe thou its sacred purity and renovating exaltation. Prepare to meet thy great Creator—and don't forget the garçon!"

AN ORIGINAL DESIGN

A very long table covered with white extended the whole length of the chilly room, and seated at it, drinking, were scores of candidates for angelship, —mortals like ourselves. Men and women were they, and though noisy and vivacious, they indulged in nothing like the abandon of the Boul' Mich' cafés.

Now that I can no longer feel my body and my face is changing in unpleasant ways

THAT NO ONE WILL ACKNOWLEDGE

it becomes apparent that there is more to it than that. Something deeper, perhaps decisive, perhaps apocalyptic. As it is too late for me, the task of understanding this phenomenon falls instead to you.

Heaven Cont'd

Gilded vases and candelabra, together with foamy bocks, somewhat relieved the dead whiteness of the table. The ceiling was an impressionistic rendering of blue sky, fleecy clouds, and golden stars, and the walls were made to represent the noble enclosure and golden gates of paradise.

"Brothers, your orders! Command me, thy servant!" growled a ferocious angel at our elbows, with his accent de la Villette, and his brass halo a trifle askew.

HE SERVES BEER IN "HEAVEN"

Mr. Thompkins had been very quiet, for he was Wonder in the flesh, and perhaps there was some distress in his face, but there was courage also. The suddenness of the angel's assault visibly disconcerted him,—he did not know what to order. Finally he decided on a verre de Chartreuse, green. Bishop and I ordered bocks.

"Two sparkling draughts of heaven's own brew and one star-dazzler!" yelled our angel.

"Thy will be done," came the response from a hidden bar.

Obscured by great masses of clouds, through whose intervals shone golden stars, an organ continually rumbled sacred music, which had a depressing rather than a solemn effect, and even the draughts of heaven's own brew and the star-dazzler failed to dissipate the gloom.

Suddenly, without the slightest warning, the head of St. Peter, whiskers and all, appeared in a hole in the sky, and presently all of him emerged, even to his ponderous keys clanging at his girdle. He gazed solemnly down upon the crowd at the tables and thoughtfully scratched his left wing. From behind a dark cloud he brought forth a vessel of white crockery (which was not a wash-bowl) containing (ostensibly) holy water. After several mysterious signs and passes with his bony hands he generously sprinkled the sinners below with a brush dipped in the water; and then, with a parting blessing, he slowly faded into mist.

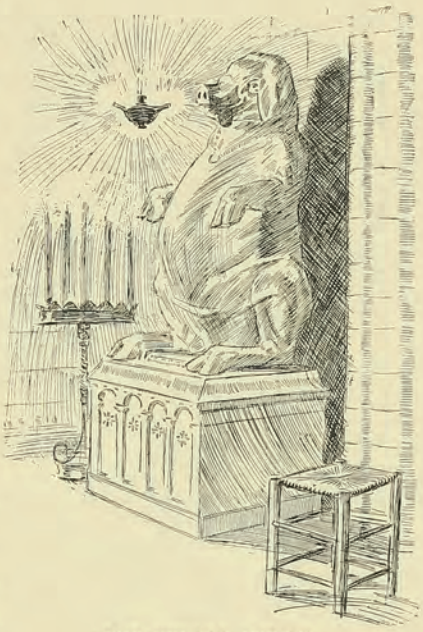
Incidentally: in the portions of the original source I have not bothered to paste into this folio, the art students introduced earlier are for this jaunt into Montmartre joined by a Mr. Thompkins. Through the largesse of this friend from back home our protagonists are able to enjoy a night in this expensive district they could not otherwise afford.

May you find a Thompkins of your own! Gaining information from the denizens of Montmartre can shock the pocketbook.

Heaven cont'd

"Did you ever? Well, well, I declare!" exclaimed Mr. Thompkins, breathlessly.

The royal cortège of the kingdom of heaven was now forming at one end of the room before a shrine, whereon an immense golden pig sat sedately on his haunches, looking friendly and jovial, his loose skin and fat jowls hanging in folds. Lighted candles sputtered about his golden sides. As the participants in the pageant, all attachés of the place, formed for the procession, each bowed reverently and crossed himself before the huge porker. A small man, dressed in a loose black gown and black skull-cap, evidently made up for Dante, whom he resembled, officiated as master of ceremonies. He mounted a golden pulpit, and delivered, in a loud, rasping voice, a tedious discourse on heaven and allied things. He dwelt on the attractions of heaven as a perpetual summer resort, an unbroken round of pleasures in variety, where sweet strains of angelic music (indicating the wheezy organ), together with unlimited stores of heaven's own sparkling fire of life, at a franc a bock, and beautiful golden-haired cherubs, of la Villette's finest, lent grace and perfection to the scheme.



THE GOLDEN PORCUS

The parade then began its tour about the room, Dante, carrying a staff surmounted by a golden bull, serving as drum-major. Angel musicians, playing upon sacred lyres and harps, followed in his wake, but the dolorous organ made the more noise. Behind the lyre angels came a number of the notables whom Dante immortalized,—at least, we judged that they were so intended. The angel garçons closed the cortège, their gauzy wings and brass halos bobbing in a stately fashion as they strode along.

The angel garçons now sauntered up and gave us

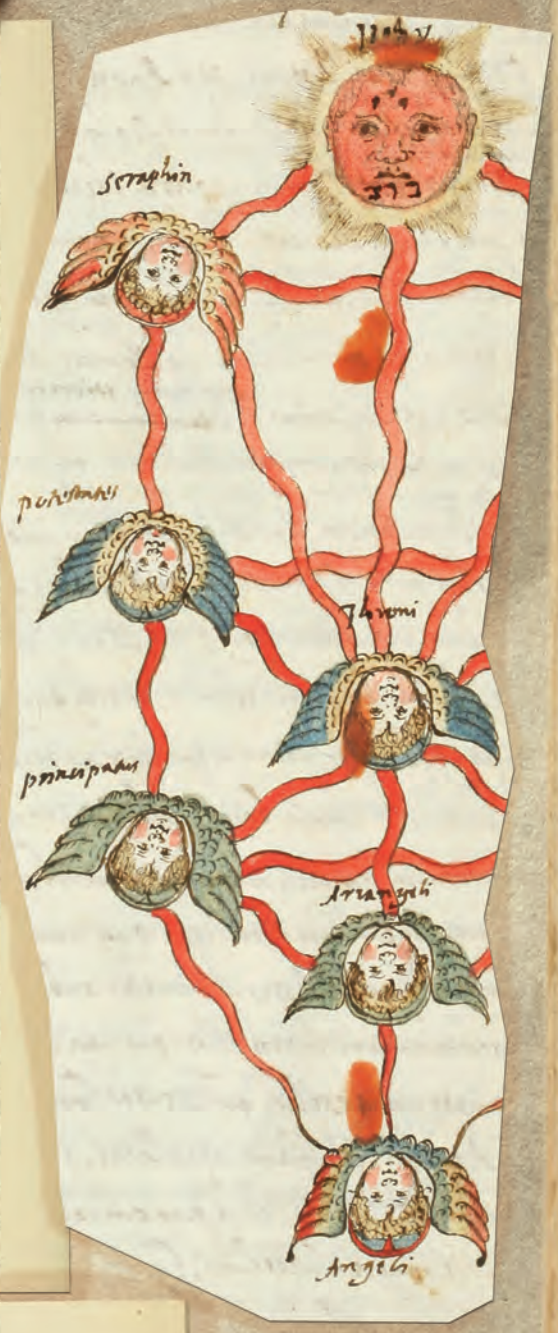
HEAVEN CONT'D

each a ticket admitting us to the angel-room and the other delights of the inner heaven.

"You arre Eengleesh?" he asked. "Yes? Ah, theece Eengleesh arre verra genereauz," eyeing his fifty-centime tip with a questioning shrug. "Can you not make me un franc? Ah, eet ees dam cold in theece laigs," pointing to his calves, which were encased in diaphanous pink tights. He got his franc.

Dante announced in his rasping voice that those mortals wishing to become angels should proceed up to the angel-room. All advanced and ascended the inclined passage-way leading into the blue. At the farther end of the passage sat old St. Peter, solemn and shivering, for it was draughty there among the clouds. He collected our tickets, gave the password admitting us to the inner precincts, and resented Bishop's attempts to pluck a feather from his wings. We entered a large room, all a glamour of gold and silver. The walls were studded with blazing nuggets, colored canvas rocks, and electric lights. We took seats on wooden benches fronting a cleft in the rocks, and waited.

Soon the chamber in which we sat became perfectly dark, the cleft before us shining with a dim bluish light. The cleft then came to life with a bevy of female angels floating through the limited ethereal space, and smiling down upon us mortals. One of the lady angel's tights bagged at the knees, and another's wings were not on straight; but this did not interfere with her flight, any more than did the stationary position of the wings of all. But it was all very easily and gracefully done, swooping down, soaring, and swinging in circles like so many great eagles. They seemed to discover something of unusual interest in Mr. Thompkins, for they singled him out to throw kisses at him. This made him blush and fidget, but a word from Bishop reassured him,—it was only once in a lifetime!

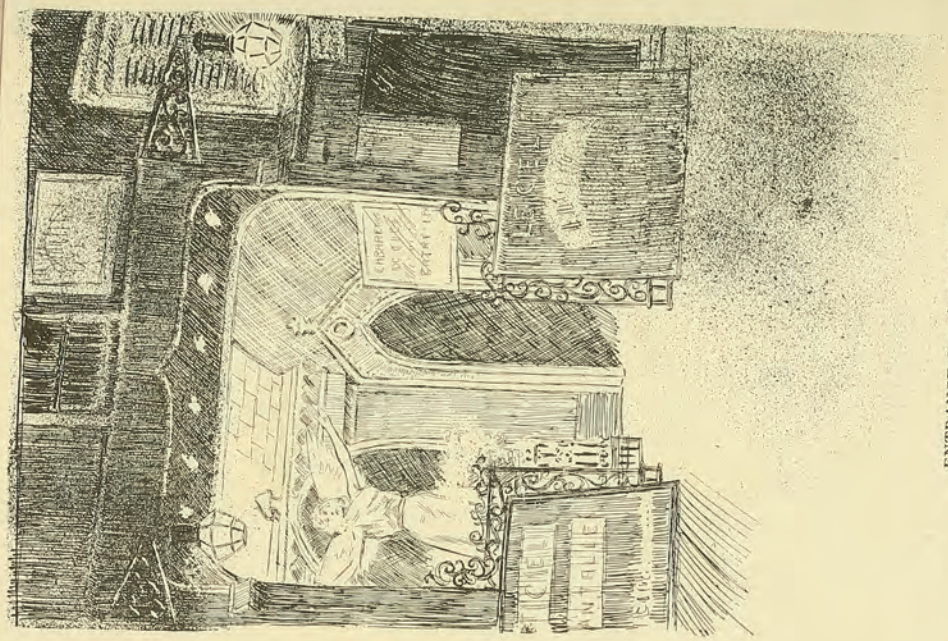


After these angels had gyrated for some time, the head angel of the angel-room requested those who desired to become angels to step forward. A number responded, among them some of the naughty dancing-girls of the Moulin Rouge. They were conducted through a concealed door, and presently

we beheld them soaring in the empyrean just as happy and serene as though they were used to being angels. It was a marvel to see wings so frail transport with so much ease a very stout young woman from the audience, and their being fully clothed did not seem to make any difference.

Mr. Thompkins had sat in a singularly contemplative mood after the real angels had quit torturing him, and surprised us beyond measure by promptly responding to a second call for those aspiring to angelhood. He disappeared with another batch from the Moulin Rouge, and soon afterwards we saw him floating like an airship. He even wore his hat. To his disgust and chagrin, however, one of the concert-hall angels persisted in flying in front of him and making violent love to him. This brought forth tumultuous applause and laughter, which completed Mr. Thompkins's misery. At this juncture the blue cleft became dark, the angel-room burst into light, and soon Mr. Thompkins rejoined us.

As we filed out into the passage Father Time stood with long whiskers and scythe, greeted us with profound bows, and promised that his scythe would spare us for many happy years did we but drop sous into his hour-glass.



ENTRANCE TO "HEAVEN"

Café du Néant (Cabaret of Death)

There was no conversation among us when we emerged upon the boulevard, for Mr. Thompkins was in a retrospective frame of mind. Bishop embraced the opportunity to lead us up the Boulevard Clichy to the Place Pigalle. As we neared the Place we saw on the opposite side of the street two flickering iron lanterns that threw a ghastly green light down upon the barred dead-black shutters of the building, and caught the faces of the passers-by with sickly rays that took out all the life and transformed them into the semblance of corpses. Across the top of the closed black entrance were large white letters, reading simply:

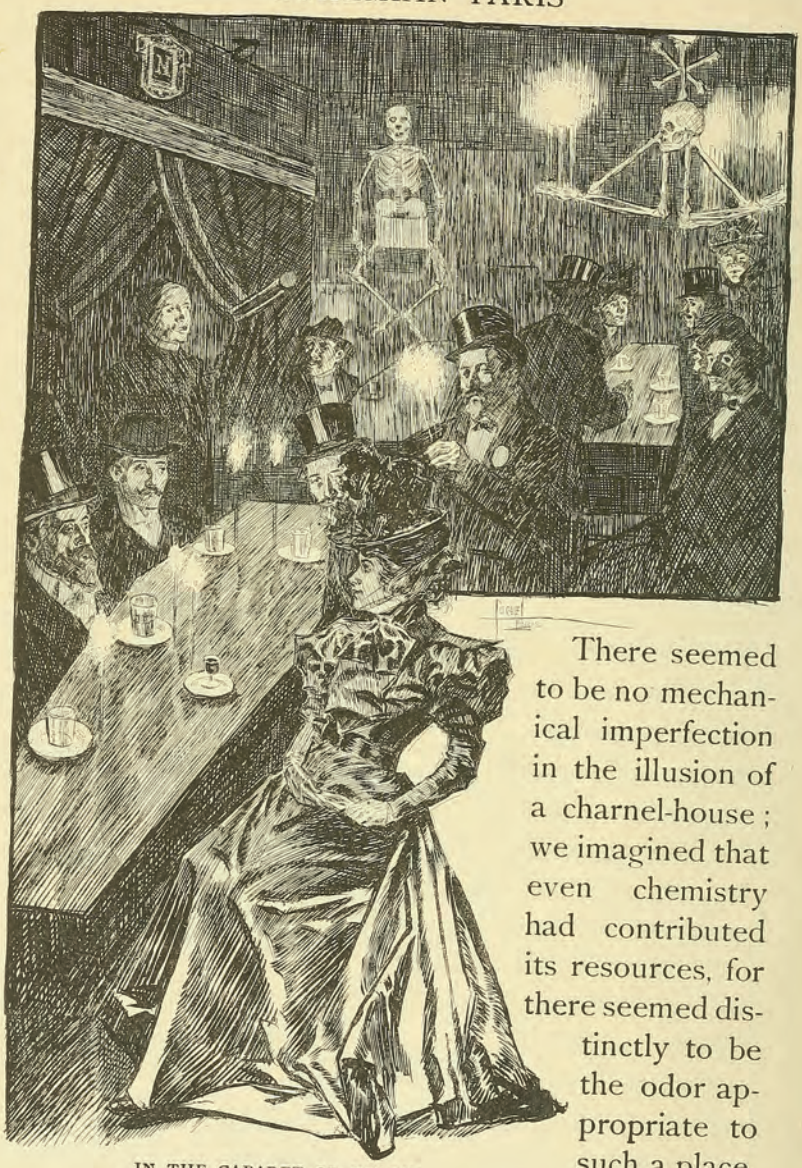
CAFE DU NÉANT

The entrance was heavily draped with black cerements, having white trimmings,—such as hang before the houses of the dead in Paris. Here patrolled a solitary croque-mort, or hired pall-bearer, his black cape drawn closely about him, the green light reflected by his glazed top-hat. A more dismal and forbidding place it would be difficult to imagine. Mr.

Translates more literally as Cabaret of Nothingness, but indubitably the theme is of Death and the grave. So Cabaret of Death all English-speaking patrons call it.

Thompkins paled a little when he discovered that this was our destination,—this grisly caricature of eternal nothingness,—and hesitated at the threshold. Without a word Bishop firmly took his arm and entered. The lonely croque-mort drew apart the heavy curtain and admitted us into a black hole that proved later to be a room. The chamber was dimly lighted with wax tapers, and a large chandelier intricately devised of human skulls and arms, with funeral candles held in their fleshless fingers, gave its small quota of light.

Large, heavy, wooden coffins, resting on biers, were ranged about the room in an order suggesting the recent happening of a frightful catastrophe. The walls were decorated with skulls and bones, skeletons in grotesque attitudes, battle-pictures, and guillotines in action. Death, carnage, assassination were the dominant note, set in black hangings and illuminated with mottoes on death. A half-dozen voices droned this in a low monotone:



IN THE CABARET OF DEATH

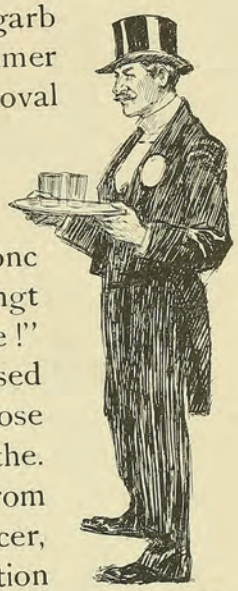
There seemed to be no mechanical imperfection in the illusion of a charnel-house; we imagined that even chemistry had contributed its resources, for there seemed distinctly to be the odor appropriate to such a place. We found a vacant coffin in the vault, seated ourselves at it on

— 41. —

rush-bottomed stools, and awaited further developments.

Another croque-mort—a garçon he was—came up through the gloom to take our orders. He was dressed completely in the professional garb of a hearse-follower, including claw-hammer coat, full-dress front, glazed tile, and oval silver badge. He droned,—

"Bon soir, Macchabées!* Buvez les crachats d'asthmatiques, voilà des sueurs froides d'agonisants. Prenez donc des certificats de décès, seulement vingt sous. C'est pas cher et c'est artistique!"



A WAITER IN THE CABARET OF DEATH

Bishop said that he would be pleased with a lowly bock. Mr. Thompkins chose cherries à l'eau-de-vie, and I, une menthe.

"One microbe of Asiatic cholera from the last corpse, one leg of a lively cancer, and one sample of our consumption germ!" moaned the creature toward a black hole at the farther end of the room. Some women among the visitors tittered, others shuddered, and Mr. Thompkins broke out in a cold sweat on his brow, while a curious accompaniment of anger shone in his eyes. Our sleepy pall-bearer soon loomed through the darkness with our deadly microbes, and waked the echoes in the hollow casket upon which he set the glasses with a thump.

* This word (also Maccabe, argot Macabit) is given in Paris by sailors to cadavers found floating in the river.

Cabaret of Death cont'd

"Drink, Macchabées!" he wailed: "drink these noxious potions, which contain the vilest and deadliest poisons!"

"The villain!" gasped Mr. Thompkins; "it is horrible, disgusting, filthy!"

The tapers flickered feebly on the coffins, and the white skulls grinned at him mockingly from their sable background. Bishop exhausted all his tactics in trying to induce Mr. Thompkins to taste his brandied cherries, but that gentleman positively refused, —he seemed unable to banish the idea that they were laden with disease germs.

After we had been seated here for some time, getting no consolation from the utter absence of spirit and levity among the other guests, and enjoying only the dismay and trepidation of new and strange arrivals, a rather good-looking young fellow, dressed in a black clerical coat, came through a dark door and began to address the assembled patrons. His voice was smooth, his manner solemn and impressive, as he delivered a well-worded discourse on death. He spoke of it as the gate through which we must all make our exit from this world,—of the gloom, the loneliness, the utter sense of helplessness and desolation. As he warmed to his subject he enlarged upon the follies that hasten the advent of death, and spoke of the relentless certainty and the incredible variety of ways in which the reaper claims his victims. Then he passed on to the terrors of actual dissolution, the tortures of the body, the rending of the soul, the unimaginable agonies that sensibilities

rendered acutely susceptible at this extremity are called upon to endure. It required good nerves to listen to that, for the man was perfect in his rôle. From matters of individual interest in death he passed to death in its larger aspects. He pointed to a large and striking battle scene, in which the combatants had come to hand-to-hand fighting, and were butchering one another in a mad lust for blood. Suddenly the picture began to glow, the light bringing out its ghastly details with hideous distinctness. Then as suddenly it faded away, and where fighting men had been there were skeletons writhing and struggling in a deadly embrace.

N°43.

A similar effect was produced with a painting giving a wonderfully realistic representation of an execution by the guillotine. The bleeding trunk of the victim lying upon the flap-board dissolved, the flesh slowly disappearing, leaving only the white bones. Another picture, representing a brilliant dance-hall filled with happy revellers, slowly merged into a grotesque dance of skeletons ; and thus it was with the other pictures about the room.

All this being done, the master of ceremonies, in lugubrious tones, invited us to enter the chambre de la mort. All the visitors rose, and, bearing each a taper, passed in single file into a narrow, dark passage faintly illuminated with sickly green lights, the young man in clerical garb acting as pilot. The cross effects of green and yellow lights on the faces of the groping procession were more startling than picturesque. The way was lined with bones, skulls, and fragments of human bodies.

"O Macchabées, nous sommes devant la porte de la chambre de la mort!" wailed an unearthly voice from the farther end of the passage as we advanced. Then before us appeared a solitary figure standing

IN THE PASSAGE TO THE DEATH CHAMBER

Cabaret of Death — continued

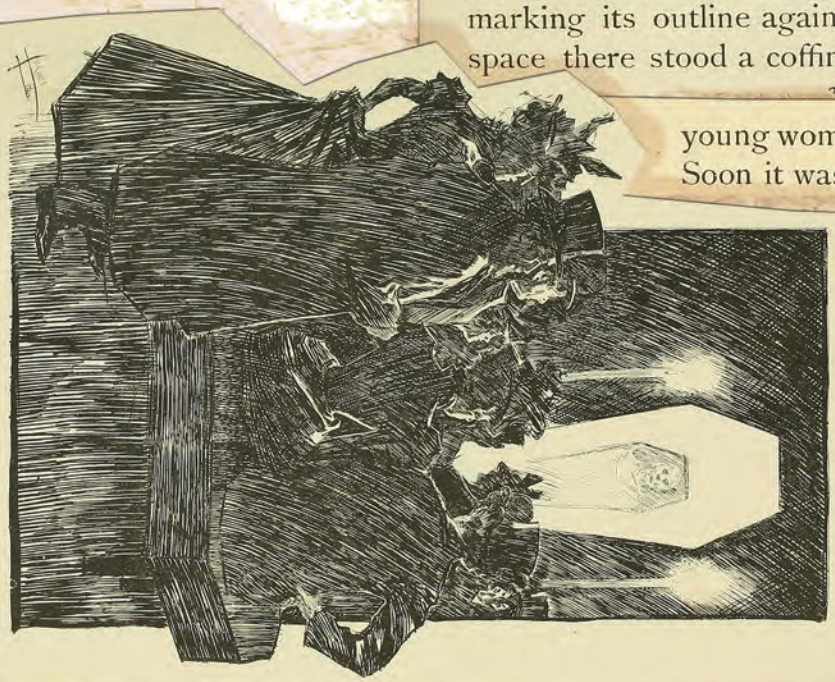
beneath a green lamp. The figure was completely shrouded in black, only the eyes being visible, and they shone through holes in the pointed cowl. From the folds of the gown it brought forth a massive iron key attached to a chain, and, approaching a door seemingly made of iron and heavily studded with spikes and crossed with bars, inserted and turned the key ; the bolts moved with a harsh, grating noise, and the door of the chamber of death swung slowly open.

"O Macchabées, enter into eternity, whence none ever return !" cried the new, strange voice.

The walls of the room were a dead and unrelieved black. At one side two tall candles were burning, but their feeble light was insufficient even to disclose the presence of the black walls of the chamber or indicate that anything but unending blackness extended heavenward. There was not a thing to catch and reflect a single ray of the light and thus become visible in the blackness.

Between the two candles was an upright opening in the wall ; it was of the shape of a coffin. We were seated upon rows of small black caskets resting on the floor in front of the candles. There was hardly a whisper among the visitors. The black-hooded figure passed silently out of view and vanished in the darkness.

Presently a pale, greenish-white illumination began to light up the coffin-shaped hole in the wall, clearly marking its outline against the black. Within this space there stood a coffin upright, in which a pretty

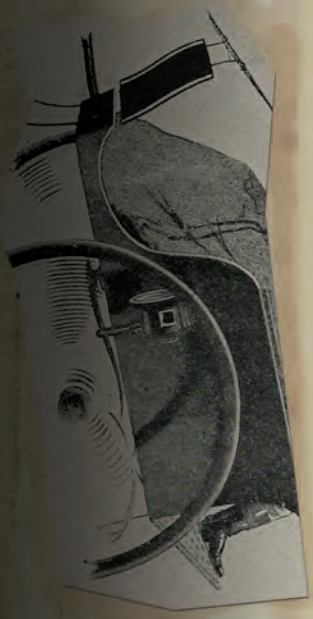


IN THE DEATH CHAMBER

young woman, robed in a white shroud, fitted snugly. Soon it was evident that she was very much alive, for she smiled and looked at us saucily. But that was not for long. From the depths came a dismal wail :

"O Macchabée, beautiful, breathing mortal, pulsating with the warmth and richness of life, thou art now in the grasp of death! Compose thy soul for the end!"

Her face slowly became white and rigid; her eyes sank; her lips tightened across her teeth; her cheeks took on the hollowness of death,—she was dead. But it did not end with that. From white the face slowly grew livid . . . then purplish black. . . . The eyes visibly shrank into their greenish-yellow sockets. . . . Slowly the hair fell away. . . . The nose melted away into a purple putrid spot. The whole face became a semi-liquid mass of corruption. Presently all this had disappeared, and a gleaming skull shone where so recently had been the handsome face of a woman; naked teeth grinned inanely and savagely where rosy lips had so recently smiled. Even the shroud had gradually disappeared, and an entire skeleton stood revealed in the coffin.



The wail again rang through the silent vault:

"Ah, ah, Macchabée! Thou hast reached the last stage of dissolution, so dreadful to mortals. The work that follows death is complete. But despair not, for death is not the end of all. The power is given to those who merit it, not only to return to life, but to return in any form and station preferred to the old. So return if thou deservedst and desirest."

With a slowness equal to that of the dissolution, the bones became covered with flesh and cerements, and all the ghastly steps were reproduced reversed. Gradually the sparkle of the eyes began to shine through the gloom; but when the reformation was completed, behold! there was no longer the handsome and smiling young woman, but the sleek, rotund body, ruddy cheeks, and self-conscious look of a banker. It was not until this touch of comedy relieved the strain that the rigidity with which Mr. Thompkins had sat between us began to relax, and a smile played over his face,—a bewildered, but none the less a pleasant, smile. The prosperous banker stepped forth, sleek and tangible, and haughtily strode away before our eyes, passing through the audience into the darkness. Again was the coffin-shaped hole in the wall dark and empty.

Secret of Death Cont'd

He of the black gown and pointed hood now emerged through an invisible door, and asked if there was any one in the audience who desired to pass through the experience that they had just witnessed. This created a suppressed commotion; each peered into the face of his neighbor to find one with courage sufficient for the ordeal. Bishop suggested to Mr. Thompkins in a whisper that he submit himself, but that gentleman very peremptorily declined. Then, after a pause, Bishop stepped forth and announced that he was prepared to die. He was asked solemnly by the doleful person if he was ready to accept all the consequences of his decision. He replied that he was. Then he disappeared through the black wall, and presently appeared in the greenish-white light of the open coffin. There he composed himself as he imagined a corpse ought, crossed his hands upon his breast, suffered the white shroud to be drawn about him, and awaited results, —after he had made a rueful grimace that threw the first gleam of suppressed merriment through the oppressed audience. He passed through all the ghastly stages that the former occupant of the coffin had experienced, and returned in proper person to life and to his seat beside Mr. Thompkins, the audience applauding softly.

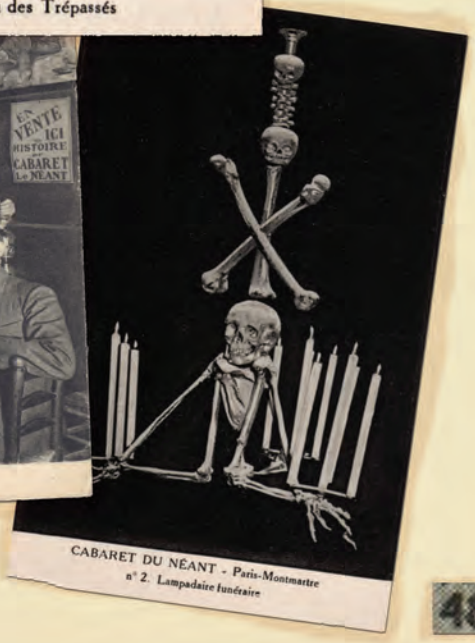
A mysterious figure in black waylaid the crowd as it filed out. He held an inverted skull, into which we were expected to drop sous through the natural opening there, and it was with the feeling of relief from a heavy weight that we departed and turned our backs on the green lights at the entrance.

697. PARIS — Les Cabarets du Ciel et de l'Enfer Boulevard de Clichy C. M.

416 — PARIS (Montmartre) — L'Enfer - Boulevard de Clichy
The « Enfer » - Clichy Boulevard A. P.

CABARET DU NÉANT - Paris-Montmartre — n° 3. Caveau des Trépassés

Cabaret du Néant - Paris-Montmartre — n° 1, Salle d'Intoxication — B. F., PARIS



CABARET DU NÉANT - Paris-Montmartre
n° 2. Lampadaire funéraire

HELL

If you cannot see how this Montmartre establishment might figure into your inquiries into the unknown, I have prepared this guide for the wrong group of investigators. Please find the true protagonists of the war between humanity and He Whose Mask Is Not a Mask *and pass this book along to them, with appropriate apologies for the confusion you have caused.*

What a wonderful contrast! Here we were in the free, wide, noisy, brilliant world again. Here again were the crowds, the venders, saucy grisettes with their bright smiles, shining teeth, and alluring glances. Here again were the bustling cafés, the music, the lights, the life, and above all the giant arms of the Moulin Rouge sweeping the sky.

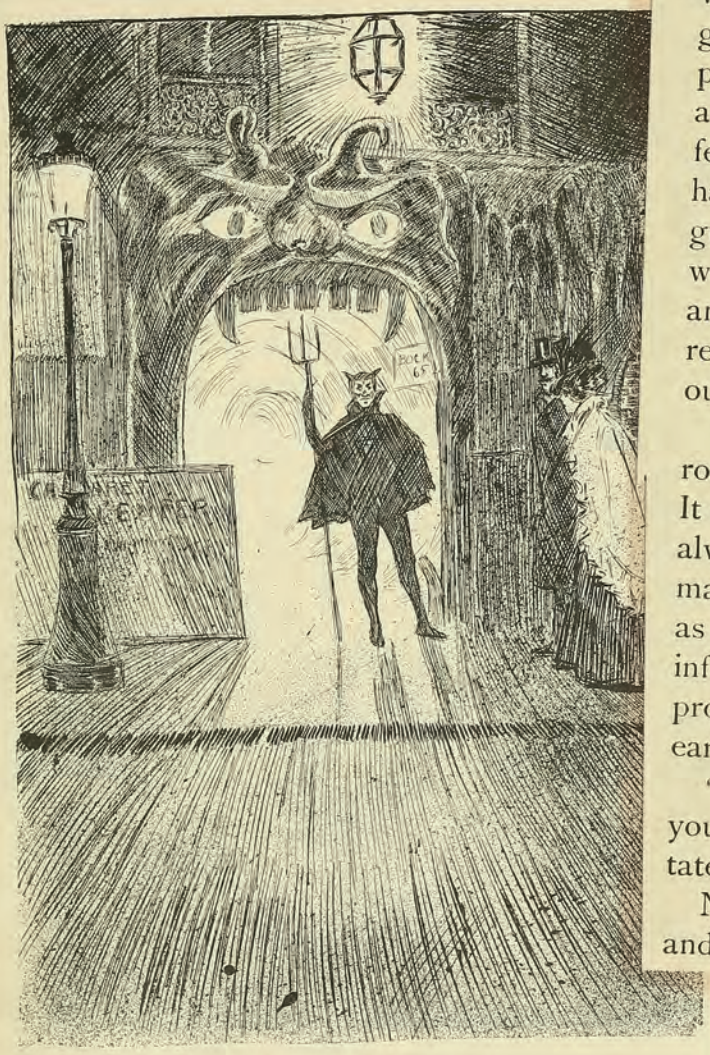
"Now," quietly remarked Bishop, "having passed through death, we will explore hell."

We passed through a large, hideous, fanged, open mouth in an enormous face from which shone eyes of blazing crimson. Curiously enough, it adjoined heaven, whose cool blue lights contrasted strikingly with the fierce ruddiness of hell. Red-hot bars and gratings through which flaming coals gleamed appeared in the walls within the red mouth. A placard announced that should the temperature of this inferno make one thirsty, innumerable bocks might be had at sixty-five centimes each. A little red imp guarded the throat of the monster into whose mouth we had walked; he was cutting extraordinary capers, and made a great show of stirring the fires. The red imp opened the imitation heavy metal door for our passage to the interior, crying,—

"Ah, ah, ah! still they come! Oh, how they will roast!" Then he looked keenly at Mr. Thompkins. It was interesting to note how that gentleman was always singled out by these shrewd students of humanity. This particular one added with great gusto, as he narrowly studied Mr Thompkins, "Hist! ye infernal whelps; stir well the coals and heat red the prods, for this is where we take our revenge on earthly saintliness!"

"Enter and be damned,—the Evil One awaits you!" growled a chorus of rough voices as we hesitated before the scene confronting us.

Near us was suspended a caldron over a fire, and hopping within it were half a dozen devil musi-



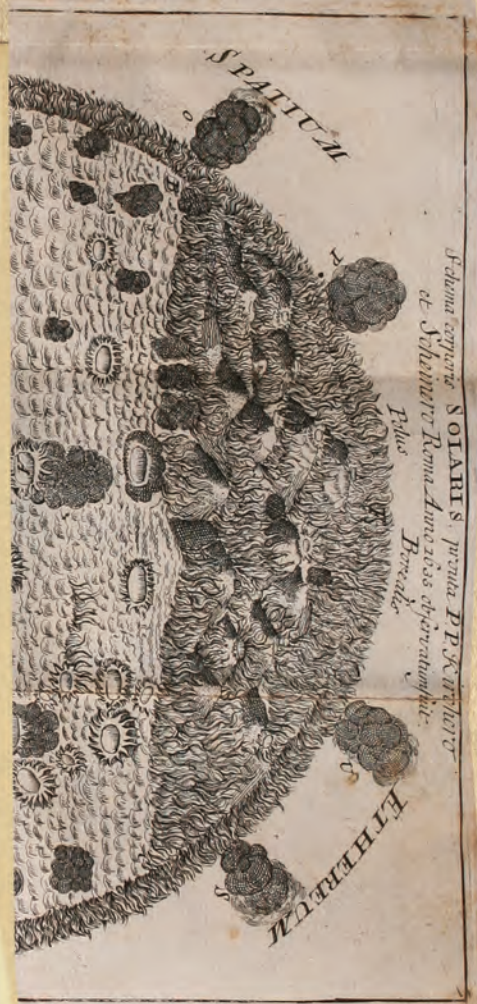
THE ENTRANCE TO "HELL"

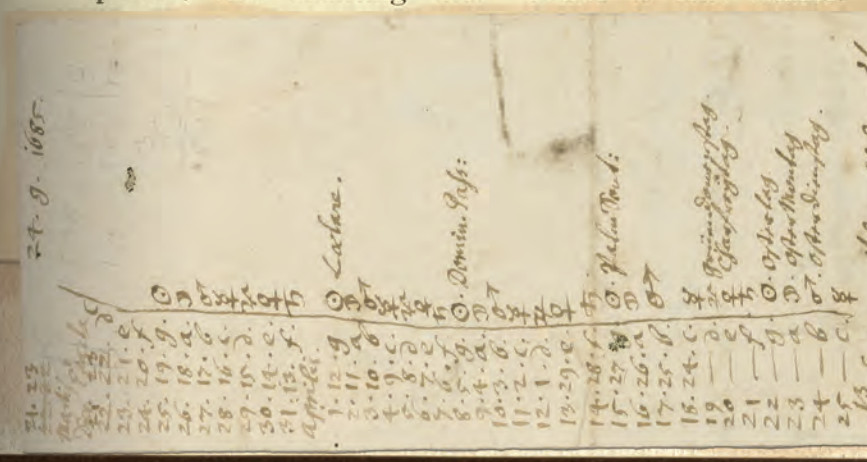
cians, male and female, playing a selection from "Faust" on stringed instruments, while red imps stood by, prodding with red-hot irons those who lagged in their performance.

Crevices in the walls of this room ran with streams of molten gold and silver, and here and there were caverns lit up by smouldering fires from which thick smoke issued, and vapors emitting the odors of a volcano. Flames would suddenly burst from clefts in the rocks, and thunder rolled through the caverns. Red imps were everywhere, darting about noiselessly, some carrying beverages for the thirsty lost souls, others stirring the fires or turning somersaults. Everything was in a high state of motion.

Numerous red tables stood against the fiery walls; at these sat the visitors. Mr. Thompkins seated himself at one of them. Instantly it became aglow with a mysterious light, which kept flaring up and disappearing in an erratic fashion; flames darted from the walls, fires crackled and roared. One of the imps came to take our order; it was for three coffees, black, with cognac; and this is how he shrieked the order:

"Three seething bumpers of molten sins, with a dash of brimstone intensifier!" Then, when he had brought it, "This will season your intestines, and render them invulnerable, for a time at least, to the tortures of the melted iron that will be soon poured down your throats." The glasses glowed with a phosphorescent light. "Three francs seventy-five, please, not counting me. Make it four francs.





Thank you well. Remember that though hell is hot, there are cold drinks if you want them."

Presently Satan himself strode into the cavern, gorgeous in his imperial robe of red, decked with blazing jewels, and brandishing a sword from which fire flashed. His black moustaches were waxed into sharp points, and turned rakishly upward above lips upon which a sneering grin appeared. Thus he leered at the new arrivals in his domain. His appearance lent new zest to the activity of the imps and musicians, and all cowered under his glance. Suddenly he burst into a shrieking laugh that gave one a creepy feeling. It rattled through the cavern with a startling effect as he strode up and down. It was a triumphant, cruel, merciless laugh. All at once he paused in front of a demure young Parisienne seated at a table with her escort, and, eying her keenly, broke into this speech:

"Ah, you! Why do you tremble? How many men have you sent hither to damnation with those beautiful eyes, those rosy, tempting lips? Ah, for all that, you have found a sufficient hell on earth. But you," he added, turning fiercely upon her escort, "you will have the finest, the most exquisite tortures that await the damned. For what? For being a fool. It is folly more than crime that hell punishes, for crime is a disease and folly a sin. You fool! For thus hanging upon the witching glance and oily words of a woman you have filled all hell with fuel for your roasting. You will suffer such tortures as only the fool invites, such tortures only as are adequate to punish folly. Prepare for the inconceivable, the unimaginable, the things that even the king of hell dare not mention lest the whole structure of damnation totter and crumble to dust."

The man winced, and queer wrinkles came into the corners of his mouth. Then Satan happened to discover Mr. Thompkins, who shrank visibly under the scorching gaze. Satan made a low, mocking bow.

"You do me great honor, sir," he declared, unctuously. "You may have been expecting to avoid me, but reflect upon what you would have missed! We have many notables here, and you will have charming society. They do not include pickpockets

Hell cont'd

and thieves, nor any others of the weak, stunted, crippled, and halting. You will find that most of your companions are distinguished gentlemen of learning and ability, who, knowing their duty, failed to perform it. You will be in excellent company, sir," he concluded, with another low bow. Then, suddenly turning and sweeping the room with a gesture, he commanded, "To the hot room, all of you!" while he swung his sword, from which flashes of lightning trailed and thunder rumbled.

We were led to the end of a passage, where a red-hot iron door barred further progress.

"Oh, oh, within there!" roared Satan. "Open the portal of the hot chamber, that these fresh arrivals may be introduced to the real temperature of hell!"

After numerous signals and mysterious passes the door swung open, and we entered. It was not so very hot after all. The chamber resembled the other, except that a small stage occupied one end. A large green snake crawled out upon this, and suddenly it was transformed into a red devil with exceedingly long, thin legs, encased in tights that were ripped in places. He gave some wonderful contortion feats. A poor little white Pierrot came on and assisted the red devil in black art performances. By this time we discovered that in spite of the half-molten condition of the rock-walls, the room was disagreeably chilly. And that ended our experience in hell.

THE CABARET OF "HELL"

The Mirliton

In this account of a visit to the Cabaret Mirliton in Montmartre, Bishop, and perhaps also the author, are having poor Mr. Thompkins on. They know, as most visitors to Paris also understand, that to be abused in flagrant terms is the ne plus ultra of a journey to this spot.

Most swells who face the abuse of the presiding impresario and his sulky minions come for precisely that. Though it must be said that many are taken aback at the full extent of the language, the saltiness of which is only hinted at here.

Bishop then led us to the closed, dark front of a house in front of which stood a suspicious-looking man, who eyed us contemptuously. Bishop told him that we should like to enter. The man assented with a growl. He beat upon the door with a stick; a little wicket opened, and a villanous face peered out at us.

"What do you want?" came from it in gruff tones.

"To enter, of course," responded Bishop.

"Are they all right, do you think?" asked the face of the sentinel.

"I think they are harmless," was the answer.

Several bolts and locks grated, and the stubborn door opened.

"Enter, you vile specimens of human folly!" hissed the inside guard as we passed within. "D— all three of you!"

We had no sooner found ourselves inside than this same person, a short, stout man, with long hair and a powerful frame, and the face of a cutthroat, struck a table with the heavy stick that he carried, and roared to us,—

"Sit down!"

The room had a low ceiling crossed by heavy beams. Wrought-iron gas lamps gave a gloomy light upon the dark, time-browned color of the place. The beams were loaded with dust, cobwebs, and stains, the result of years of smoke and accumulation. Upon the walls were dozens of drawings by Steinlen, illustrating the poems of low life written by the proprietor of the café; for we were in the den of the famous Aristide Bruant, the poet of the gutter, —Verlaine had a higher place as the poet of the slums. There were also drawings by Chéret, Willett, and others, and some clever sketches in oil; the whole effect was artistic. In one corner was an old

fireplace, rich in carvings of grotesque heads and figures, grilled iron-work, and shining copper vessels. The general impression was of a mediæval gun-room.

Near the fireplace, upon a low platform, was a piano; grouped about it were four typical Bohemians of lower Bohemia; they wore loads of hair; their faces had a dissipated look, their fingers were heavily stained by cigarettes; they wore beards and négligé black cravats. These were all minor poets, and they took their turn in singing or reciting their own compositions, afterwards making a tour of the crowded tables with a tin cup and collecting the sous upon which they lived, and roundly cursing those who refused to contribute.

Bishop was so delighted with the pictures on the walls that he proceeded to examine them, but the bully with the stick thundered,—

"Sit down!" and shook his bludgeon menacingly. Bishop sat down.

Then the brute swaggered up to us and demanded,—

"What the devil do you want to drink, anyway? Speak up quick!" When he had brought the drinks he gruffly demanded, "Pay up!" Upon receiving the customary tip he frowned, glared at us with a threatening manner, and growled, "Humph! c'est pas beaucoup!" and swept the money into his pocket.

"Goodness! this is an awful place!" exclaimed Mr. Thompkins under his breath. He seemed to fear being brained at any moment. Retreat had been rendered impossible by the locking of the door.

We were prisoners at the will of our jailer, and so were all the others.

The great Bruant himself sat with a party of congenial Bohemians at a table near the piano and fireplace; they were drinking bocks and smoking cigarettes and long-stemmed pipes. On the wall behind them was a rack holding the pipes of the habitués of the café, mostly broken and well browned. Each pipe was owned by a particular Bohemian, and each had its special place in the rack. The other tables held a general assortment of lesser Bohemians and

The Milton Mirror Cont'd

sight-seers, all cowed and silent under the domination of the bawling ruffian with the stick. Whenever he smiled (which was rare, a perpetual frown having creased a deep furrow between his eyes) they smiled also, in great relief, and hung upon every word that his occasional lapses into an approach to good nature permitted him to utter.

The poets and singers howled their productions in rasping voices, and put a strain upon the strength of the piano; and the minor Bohemians applauded them heartily and envied them their distinction.

In the midst of this performance there came a knock upon the door. The bully walked up to the wicket, peered out, and admitted an elderly gentleman, accompanied by a lady, evidently his wife. These the habitués greeted with the following song:

> "Tout les clients sont des cochons—
> La faridon, la faridon donne
> Et surtout les ceux qui s'en vont—
> La faridon, la faridon donne."

The gentleman, somewhat abashed by this reception, hesitated a moment, then sought seats. The two had hardly seated themselves when the burly ruffian with the stick began to recite a villanous poem reflecting upon the chastity of married women, emphasizing it with atrocious side remarks. The gentleman sprang from his seat in a rage and advanced threateningly upon the brute, who stood leering at him and taking a firmer hold upon his stick; but the visitor's wife caught the outraged man by the arm and restrained him. A wordy war ensued (for the gentleman was a Frenchman), in which the choicest argot of Montmartre and La Villette was exhausted by the ruffian. He closed by shouting,—

"You were not invited to enter here. You asked the privilege of entering; your wish was granted. If you don't like it here, get out!"

The gentleman flung down a franc upon the table, the bolts were withdrawn, and he and his wife passed out while the roysterers sang,—

> "Tout les clients sont des cochons," etc.,

amid the laughter of the smaller Bohemians.

The Mirliton cont'd

Aristide Bruant now rose from his table and strode to the centre of the room. A perfect silence fell. He is rather a small man, slender, and of delicate build; he has a thin, sallow face, with piercing black eyes, prominent cheek-bones, and long raven-black hair falling over his shoulders from beneath a broad black slouch hat down over his eyes. His unbuttoned coat showed a red flannel shirt open at the throat; a broad sash was about his waist; his trousers were tucked into top-boots,—the ensemble reminding one of Buffalo Bill. He glared sullenly round upon the people, and then sprang lightly upon a table. From that perch he recited one of his poems, selected from his book of songs and monologues. It does not bear reproduction here. For that matter, being written in the argot of Montmartre, it could hardly be understood even by French scholars unfamiliar with Montmartre.

Happily Mr. Thompkins understood not a word of it, smiling perfunctorily out of politeness while Bruant was uttering things that might have shocked the most hardened Parisians. There were several young women present, and while Bruant was reciting they ogled him with genuine adoration. The other poets hung reverently upon his every word.

A mighty burst of applause greeted the finish of the recitation; but Bruant slouched indifferently to his seat, ignoring the ovation. The bully with the stick immediately stopped the noise by yelling, "Silence!" This he followed up with the contribution-cup for the benefit of the idol of Montmartre. With the cup he brought the volume of Bruant's poems from which he had given the recitation,—a cheaply printed pamphlet. No one dared refuse to buy, and no change was returned. Was not this the great Aristide Bruant, the immortal of Montmartre?

He was followed by other poets with songs and the banging of the piano. We presently rose to leave, but the bully shouted,—

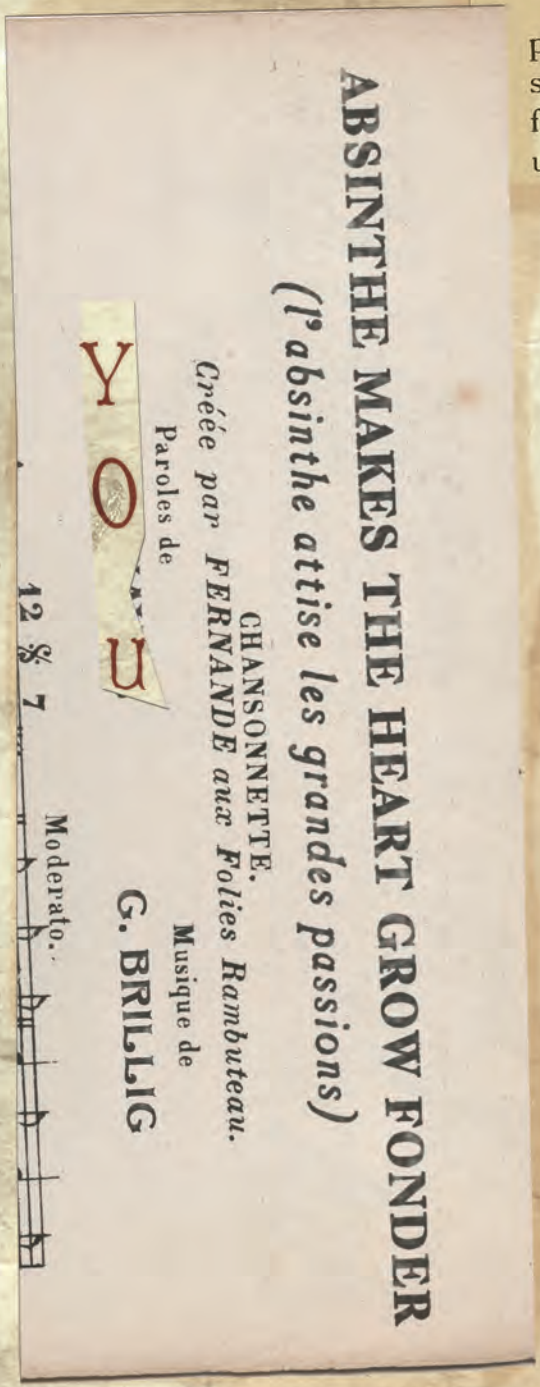
Gargosa brandishes his cane. "If you don't leave you and your friends, immediate odeo!"

As the Ecuadorian assassin unsheathed his sword-cane, ready to push its tip between my ribs, a shadowy figure stepped around the corner. To my amazement, it was Bruant, in his customary slouch hat, red scarf, and a dark overcoat. He discharged twin pistols at my foe. The killer slumped to my feet. "Run you fool!" Bruant cried. I complied.

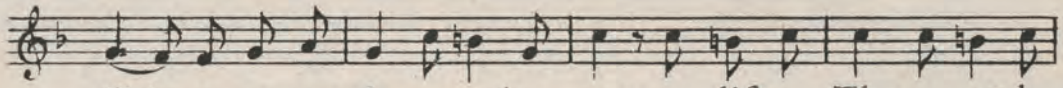
Yet when I went to the Mirliton to thank him later he knew nothing of it, expressing utter, unfeigned bafflement.

The Mirliton Santa

"Sit down! How dare you insult the young poet who is now singing?" We submissively resumed our seats. After a while, in a lull, we respectfully rose again, and the bully, shouting, "Get out!" unbarred the door and we were free.



ARISTIDE BRUANT RECITING ONE OF HIS VERSES



Take a sec-ond, take your life. The end

N°57

HOTELS

Hotels.—Having made a choice of your locality, the next thing is the choice of your hotel. This we might observe should be made before arriving at the station, that you may at once order the cabman where to drive you, and being decided upon this point you will not suffer interruption from the importunities of the conductors of the omnibus. As it may be difficult for the traveller to determine where to put up on his arrival in Paris, without some idea of the hotels in this metropolis, we subjoin a list of the best.

Grand Hotel, 12, Boulevard des Capucines. Re-opened. New Managers have reduced the tariffs.

Grand Hotel du Louvre. Reduced Tariff.

Hotel des Duex Mondes et d'Angleterre, 22, Avenue de l'Opera, and 5, Rue Thérése.

Hotel Continental, 3, Rue Castiglione, overlooking the Tuileries Gardens; 600 rooms; great comfort and moderate charges.

Hotel du Rhin, 4, Place Vendôme; excellent first-class hotel. Well situated.

Grand Hotel Mirabeau, 8, Rue de la Paix, the finest part of Paris; table d'hôte at 6 fr.

Grand Hotel de la Bourse et des Ambassadeurs, 17, Rue Notre Dame des Victoires, corner of the Place de la Bourse.

Hotel Meurice, 228, Rue de Rivoli; fine situation; conducted by H. Scheurich.

St. James's Hotel, 211, Rue Saint Honoré; excellent. The *Hotel Bergere*, Rue Bergere, belongs to the same proprietor.

Hotel de Lille et d'Albion, 223, Rue St. Honoré, a well-conducted good house.

Hotel de Wagram 208, Rue de Rivoli, overlooking the Tuileries Gardens. J. Boeck, proprietor.

Hotel de la Place du Palais Royal. 170, Rue de Rivoli; deservedly recommended for its comfort and good Table d'Hôte.

Metropolitan Hotel, 8, Rue de Luxembourg, overlooking the "Jardins des Tuileries."

Grand Hotel de l'Athenee, 15, Rue Scribe. Conducted with great care by Mr. Vautier, manager. Lift; two Bath Rooms on each floor.

Hotel de la Grand Bretagne, 14, Rue Caumartin; very quiet; recommended.

Grand Hotel de Londres, 5, Rue Castiglione. Well situated and well frequented.

Grand Hotel de Normandie, 256, Rue St. Honoré, good and moderate.

Hotel Vouillemont, 15, Rue Boissy d'Anglas, near the Madeleine, good situation and quiet.

Hotel de Rivoli, 202, Rue de Rivoli, J. Stolle, proprietor; very good, opposite the Tuileries; charges moderate.

Hotel Bedford, 17 and 19, Rue de l'Arcade, near the Madeleine, excellent in every respect.

Hotel du Danube and Glasgow, 11, Rue Richepanse; finest situation in Paris, C. Brunel, proprietor.

Hotel d'Albe, 71 and 73, Avenue de l'Alma, Champs Elysées. Kept by Messrs. Henry de la Blanchetais and Co.

Hotel Meyerbeer, at the Rond point of the Champs Elysées, facing the Palais de l'Industrie. Entirely newly furnished.

Hotel Malesherbes, 26, Boulevard Malesherbes, between the Madeleine and the Opera. Recommended for its good attendance and very moderate charges.

Hotel Belle Vue, 39, Avenue de l'Opera, and Rue d'Antin, comfortable, and reasonable prices.

Hotel Buckingham, 32, Rue Pasquier (ex Rue de la Madeleine). The proprietor speaks English.

Family Hotel, 6, Rue Castiglione, near the Tuileries Gardens.

London and New York Hotel, conveniently situated, near the Madeleine and Champs Elysées.

Hotel du Prince Albert, 5, Rue St. Hyacinthe, St. Honoré, near the Tuileries; recommended.

Stehr's Hotel, Rue de Provence, No. 55, very good English Establishment; moderate charges.

Hotel du Palais (Family Hotel), 28, Avenue cours la Reine.

Hotel de St. Petersbourg, 35, Rue Caumartin; entirely refitted up by the new proprietor, M. Motte.

English Family Boarding-House, 3, Cité Retiro. Entrance, Rue Boissy d'Anglas, and 30, Faubourg St. Honoré.

Hotel Violet, Passage Violet, very quiet; recommended.

Hotel de l'Univers, 46, Rue de Châlons, second class hotel, opposite the Lyons railway station.

Hotel Castiglione, Rue Castiglione. Kept by Mrs. and Mr. Vitet.

Hotel du Pavillon de Rohan, 172, Rue de Rivoli, facing the Louvre and the Avenue du Grand Opera.

Hotel du Chemin de fer du Nord, Place du Chemin du fer du Nord, very good hotel for families and gentlemen. Piet, proprietor.

Hotel de Bruxelles, 33, Rue du Mail, near the Boulevards.

Hotel du Globe, 4, Rue Croix des Petits Champs.

Boarding House, or Private Hotel. 9, Rue Castiglione; Dominici, proprietor.

Grand Hotel Anglo Americain, 113, Rue St. Lazare, opposite the St. Lazare station.

Hotel Rastadt 44, Rue Neuve St. Augustin, near the Rue de la Paix and the Grand Opera.

Hotel Byron, 30 and 22, Rue Laffitte, Boulevard des Italiens.

Hotel de Calais, 5, Rue Neuve des Capucines, a comfortable and reasonable house.

Grand Hotel de Choiseul et d'Egypte, 15, Rue Neuve St. Augustin, corner of the Avenue de l'Opera.

Hotel Therese, 13, Rue Ste. Anne, near the Avenue de l'Opera.

Grand Hotel d'Orleans, 17, Rue Richelieu, near the Avenue de l'Opera and the Palais Royal.

Hotel Binda (formerly Prince Albert), 11, Rue de l'Echelle. Recommended.

Hotel Richepanse, 14, Rue Richepanse, near the Madeleine.

Grand Hotel Jules Cesar, Avenue Lacuée, corner of the Rue de Lyon, 20.

Hotel d'Oxford et de Cambridge, 13, Rue d'Alger, near the Jardin des Tuileries.

Grand Hotel Mirabeau, 8, Rue de la Paix, the finest part of Paris; table d'hôte at 6 fr.

Hotel d'Espagne et de Hongrie—Mr. List, proprietor, 4 and 6, Rue Taitbout (Boulevard des Italiens), near Tortoni.

Grand Hotel de Nice, Place de la Bourse, in the centre of commerce and public walks.

Hotel Coquilliere, 21, Rue Coquillière, near the Exchange, Chief Post Office, Louvre, and Palais Royal.

Hotel des Etats Unis, 16, Rue d'Antin, Avenue de l'Opera, finest and most central situation.

Hotel d'Alexandrie, 34, Rue Laffitte, near the Boulevard des Italiens; very comfortable Hotel.

The English Hotel, 24, Rue d'Amsterdam; very conveniently situated, moderate charges.

Hotel de l'Amiraute, 20, Rue Duphot, Boulevard de la Madeline.

Hotel Liverpool, 11, Rue Castiglione, Place Vendôme, an excellent Family Hotel.

Hotel de la Terrasse Jouffroy, 10, Boulevard Montmartre; Ronceray, junr., proprietor.

Hotel de l'Empire, 57, Rue Neuve St. Augustin, corner of the Rue de la Paix.

Constantinople Hotel, 7, Rue de Constantinople; close to railway station of St. Lazare, and Omnibus Office.

Hotel and Boarding House, 29, Rue Caumartin; Demailly, proprietor.

Villa-Doree, 5, Rue Lord Byron, Champs Elysees; family Hotel, in the centre of fashionable walks. Garnier-Knop, proprietor.

Pension de Famille, 7, Rue Lauriston, Champs Elysées, Miss Baker.

Furnished Apartments, 36, Rue du Colisée, Champs Elysées, Mr. Brodhurst

As lean and hungry art students, you may have occasion to stay in one of Paris' many fine hotels perhaps only when your rich families arrive from Chicago or Pittsburgh to visit.

As investigators into the conspiracy of the Sign, you will however come to these establishments. Here you will meet with various swells from around the world who have foolishly (sometimes unwittingly) dragged themselves into the matter.

Your fine upbringings will allow you to comport yourself adequately here, escaping expulsion—provided that you keep your heads and are wise enough to remember your manners.

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Theaters A

THEATRES AND PLACES OF AMUSEMENT.

[Open generally at 7-30 p.m.; a few from 7-45 to 8-30 p.m.—See *Galignani's Messenger*.]

THEATRES.

Opera, or Académie de Musique, Place de l'Opéra.
Français, Palais Royal (S.W. side).
Odéon, Place de l'Odéon.
Variétés, Boulevard Montmartre.
Gaité, Place des Arts et Métiers.
Porte St. Martin, Boulevard St. Martin.
Opéra Comique, Place Boieldieu.
Vaudeville, Boulevard des Capucines.
Palais Royal, Palais Royal (N.W. side).
Châtelet, Place du Châtelet.
Bouffes Parisiens, Passage Choiseul.
Cluny, 71, Boulevard St. Germain.
Folies Dramatiques, 40, Rue de Bondy.
Ambigu-Comique, Boulevard St. Martin.
Renaissance, Boulevard St. Martin.
Fantaisies Parisiennes, Boulevard Beaumarchais.
Château d'Eau, 50, Rue de Malta.
Gymnase Dramatique, Boulevard Bonne Nouvelle.
Des Arts, Boulevard de Strasbourg.
Nouveautés, Boulevard des Italiens.
Troisième Théâtre Francais, Boulevard du Temple.
Eldorado, 4, Boulevard de Strasbourg.

Other Theatres are—Athénée; Théâtre Historique or Des Nations; Folies Marigny; Rob. Houdin (conjuring); Délassemens Comiques, Faubourg St. Martin; Folies Bergères, Rue Richer; Théâtre-Ecole des Jeunes Artistes, Rue de la Tour d'Auvergne; Théâtre Miniature, Boulevard Montmartre; Alcazar, Faubourg Poissonnière; Thomas Holden, 11, Faubourg Poissonnière.

CIRCUSES.

Cirque d'Eté, Champs Elysées.
Cirque d'Hivor, Boulevard des Filles du Calvaire.
Hippodrome, Avenue de l'Alma.
Cirque Fernando, Boulevard des Martyrs.
American Circus, Place du Château d'Eau.

CONCERTS.

Conservatoire du Musique, Rue Bergère.
Opéra Populaires, in Cirque d'Hiver.
Des Ambassadeurs.
De l'Horloge.
Mabille Ball.

SKATING.

Skating-Concert of Chaussée d'Antin, Rue de Clichy.
Skating-Theatre, Rue Blanché.
Skating Palace, 55, Avenue du Bois de Boulogne.

BALLS AND CONCERTS.

Frascati, 49, Rue Vivienne.
Valentino, 251, Rue St. Honoré.

PANORAMA.

Champs Elysées.

The *Théâtre du Palais Royal*, celebrated for its farces, accommodates 900 persons the performances commence at 8; prices ranging from 2 to 6 francs. The performances have so many equivoques and doubtful scenes that it is not usual for ladies to go to this theatre.

Never have I had occasion to investigate a sorcerer or demon who favored skating. Circuses on the other hand vibrate with occult import.

Théâtre Français, or de la République, as it was formerly called. This Theatre, built in 1787, is a dependence of the Palais Royal, with which several passages on the round floor connect it. In 1799 it was conceded to the comedians of France, who took possession of it under the title of the Theatre of the Republic, and afterwards under that of *Comédie Française*. From the gallery, which surrounds it, we penetrate into a vestibule, adorned with a marble statue of Voltaire, who is represented sitting in an arm-chair, and in other parts of the house are a portrait of Molière, statues of Talma, Madlle. Rachel, &c. Four staircases lead from the vestibule into the interior of the theatre, which is elegant and commodious, and capable of holding 1,500 persons. Comedy and Tragedy find here their proper sphere; Fleury, Talma, Mold, Larochelle, Monrose Devienne, Mars, Armand, Dumas, Rachel, and Bernhardt, are amongst the most celebrated who have illustrated the French Drama on its boards.

The theatre is open all the year, at 7 or half-past 7 o'clock. The prices of admission range from 1 to 9 francs. This is almost the only theatre in Paris where unexceptional pieces are for the most part played.

Opposite the theatre stood a cluster of houses, recently demolished, which formed the street called the *Rue du Rempart*, which indicates that the ramparts of the city at one time extended so far. The spot has a historical interest to an Englishman, for it was here that Joan of Arc headed an attack when the Duke of Bedford was master of the town, and where she received a serious blow on the head from a stone hurled from a sling. She refused, however, to retire, and continued to fight on with unabated courage.

Theaters B

Th. de l'Ambigu Comique, on the Boulevard St. Martin. Also, a cluster of theatres on the Boulevard du Temple, such as the *Th. Gymnase Dramatique; Th. de la Gaîte*; *Th. des Folies Dramatiques; Th. des Délassemens Comiques* (burnt 24th May, 1871, since rebuilt); and the *Théâtre Beaumarchais*, in Boulevard Beaumarchais. The *St. Martin Théâtre* abovementioned, where A. Dumas' plays were acted, was set on fire by the Communists, 25th May, 1871, after they had killed about thirty persons at Deffieux's, a restaurateur, close by. It has been rebuilt; and is not far from a handsome pile called *Théâtre de la Renaissance*, opened 1873. The magnificent **New Opera House**, in Boulevard des Capucines, begun 1861, by Garnier, was opened 1st January, 1875, in presence of the President of the Republic, and Lord Mayor Stone, who was invited over for the occasion. One part is 210 feet high; it is adorned within and without with rich carving, gilding, statuary, ceiling and wall paintings, and has cost about 1½ million sterling. It contains a lobby 180 feet long, fine saloons, crush room (foyer), a grand staircase, an enormous chandelier for lighting, and will hold 2,300 persons. The stage is 196 feet high and 178 feet wide, with a looking-glass at the back 32 feet by 22 feet, one of the largest ever cast. The former residence of Jacques Laffitte, at the corner of the Rues Laffitte and de Provence, was transformed into an Exhibition.

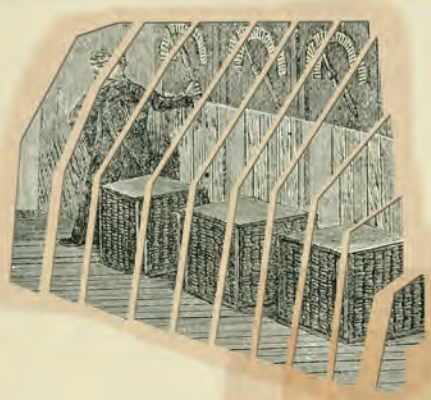
Opposite to the Bourse is the *Théâtre du Vaudeville*, established in 1827; enlarged 1867, It is capable of containing one thousand nine hundred persons. Light dialogues and comedies, relieved by singing, interlarded with quaint sayings in Parisian slang, often of doubtful character *(double entendre)*, characterise the performances at this theatre. The prices range from one franc up to eight francs. Performances commence at eight.

Rules for Clowns

* The sad clown is called the blanc.
* The happy clown is called the auguste. His face is tan or pink, he is clever and wily and possibly A DANGEROUS ANARCHIST.

Almost Never Trust A Sad Clown.
NEVER Trust A Happy Clown!!

Demons from ____ who take the form of clowns may be known as grimaldis. Or perhaps it is just what M. Azerot called them before that night when I found the fingers of his left hand on my doorstep.



Races

The Races of Paris.

Many visitors to Paris who have a taste for sport or military pageants and illuminations will be pleased to have additional information relating to these matters.

Races and Steeplechases.—These have attracted much attention of late years in France, and received a great push from the Jockey Club, and the success of Count de Lagrange and Gladiateur.

The principal races are at the end of May and beginning of June. Three prizes are awarded by the Government, the best being reserved for the Autumn Meeting. The Great Paris Prize (Grand Prix) of 100,000fr. is given to the Spring Meeting. They are held at Longchamp, in the Bois de Boulogne, and Chantilly, beside a few other places.

Longchamp is only a short cab drive from Paris. Prices of seats:—Pavilion, 5fr.; interior of weighing house (enceinte du pésage) 20fr.; admission of pedestrians to ring, 1fr. The Circus of Longchamp has two courses, 92 feet wide; length, 6,175 feet. The display of fashion and toilettes on the grand stand in May is dazzling.

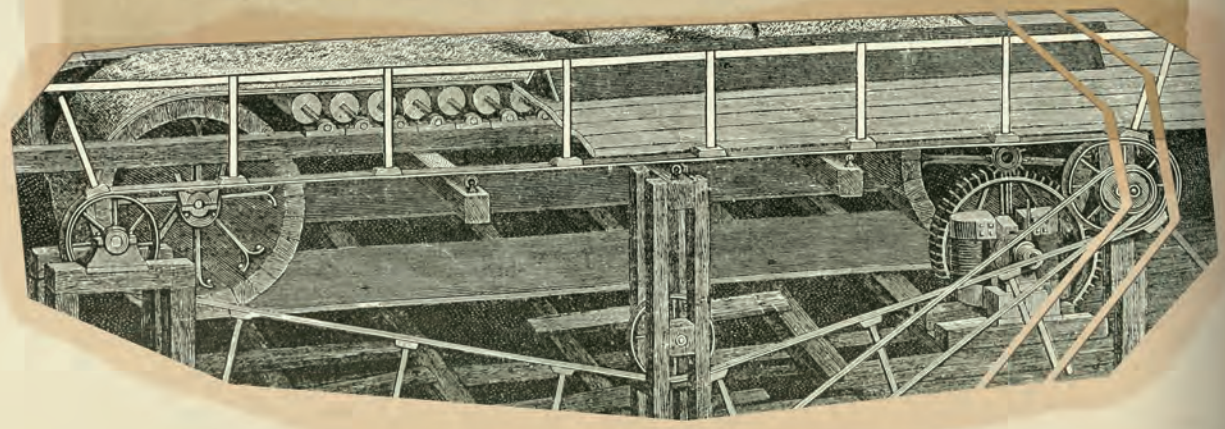
Chantilly.—40 kilomètres from Paris. Station in Paris, Place Roubaix. Trains, race-days, every 12 minutes.

Hotels at Chantilly: Swan; Lion; Grand Cerf, &c. Furnished rooms. Racecourse, 2,000 mètres. Prices: Pavilion, 5fr.; interior of weighing house (enceinte du pésage), 20fr.; Pedestrian admission to raceground, 1fr.

Chantilly is a beautiful spot in the heart of a great forest, and has several racing studs; St. Peter's English Church; and the seat of the Duke d'Aumale, at the *Petit Château*, a mediæval house, which stands on a lake, and contains a picture gallery, chapel, &c. Extensive gardens, well laid out, surround the house. All that remains of the *Grand Château*, in which Condé lived, is the fine stables, large enough for 180 horses. The rest was destroyed at the Revolution, 1789. Twelve roads branch from the Table Ronde in the forest. Races in May (Grand Prix) and October, when the French Derby and St. Leger are run.

Steeplechases are held at **La Marche**, near Ville d'Avray (rail to Versailles, Rive Droite). Course, 13,852 feet, broken with 24 obstacles. Admission for carriages to course: 20 to 15fr.; 5fr. for a horseman; 3fr. for pedestrians. Other Races are held at Auteuil, on Whit-Monday; at Le Vesinet, near St. Germains; and at Fontainebleau, in June and September.

One of the most amusing features of these steeplechases is the road, as on the Derby day near London. Those who do not care to go to La Marche should see the turns-out along the Avenue de l'Imperatrice (now Avenue Uhrich) going there, or returning thence at 5 or 6 p.m. The rope harnesses and bells with old-fashioned French postillions, mixed with smart English drags, are very amusing.



A NOTABLE POSTER ALWAYS
ATTRACTS PASSING ATTENTION

Bureaucracy

Form of Application to a Minister.—For the benefit of those who may wish to obtain an order of admission into the public buildings, we subjoin the following model; the title of address will require to be changed according to the person addressed. For example: if to a minister, *à Monsieur le Ministre de*————; if to a general, *à Monsieur le Général de*————

A MONSIEUR LE MINISTRE DE————

Monsieur le Ministre,

En ma qualité d'étranger, en passant par cette ville, je prends la liberté de m'adresser à votre Excellence, pour solliciter l'extrême faveur d'une autorisation qui me permette de visiter——— (name of place) le ——— (date).

En accédant à ma demande vous rendrez une véritable service à celui qui a l'honneur d'être, avec le plus profond respect, Monsieur le Ministre,

Votre très humble et très obéissant,

———

MINISTRIES (MINISTÈRES) OR GOVERNMENT OFFICES.

(Under the PRESIDENT, ~~M. JULES GRÉVY~~ Félix Faure, who resides at the Elysée Palace.)

Council of State, 101, Rue St. Grenelle St. Germain.

Ministry of the Interior (Home Office) and Public Worship, Place Beauveau, Faubourg St. Honoré. The Prefecture of Police (under the Minister) is at Caserne de la Cité, Palais de Justice; The Prefect of the Seine is at the Tuileries *(pro tem.)*

Ministry of Foreign Affairs, 130, Rue de l'Université. For Passports, 11 to 4.

Ministry of War, 14, Rue St. Dominique.

Ministry of Marine (Navy) and Colonies, 2, Rue Royale, St. Honoré.

Ministry of Finance, at the Louvre, Rue de Rivoli

Ministry of Justice, 11 and 13, Place Vendôme.

Ministry of Posts and Telegraphs, 101, Rue de Grenelle-St. Germain.

Ministry of Public Instruction and Fine **Arts**, 110, Rue de Grenelle-St. Germain.

Minister of Public Works, 246, Boulevard St. German.

Ministry of **Agriculture and Commerce**, 244, Boulevard St. Germain.

This nonsense paperwork may be demanded after you get into trouble in a public building. But otherwise generally unnecessary and may alert those in power who have succumbed to the shattering of your inquiries. When confronted by an over-punctilious functionary I raise my voice and say

THAT I AM AN AMERICAN

which works seven times out of ten. Poiton said I would do as well to say

I AM A MADMAN WHO WILL RUIN YOUR DAY IF YOU PERSIST

an observation I chalked up to his sardonic humor.

ADDRESSES OF EMBASSIES IN PARIS.

Austria, 7, Rue Las Cases; open 1 to 3.

Belgium, 153, Rue du Faubourg St. Honoré; 12 to 2.

Brazil, 13, Rue de Téhéran; 12 to 2.

China, 27, Avenue Klèber.

Denmark, 29, Rue de Courcelles; 1 to 3.

England, 39, Faubourg St. Honoré: 10 to 3.

Germany, 78, Rue de Lille; 12 to 1 30.

Greece, 15, Avenue de Messine.

Italy, Embassy, 53, Rue St. Dominique; Consul, 74, Rue de Lisbonne; 1 to 3.

Japan, 75, Avenue Marceau.

Netherlands, 2, Avenue Bosquet; 12 to 2.

Portugal, 30, Avenue Friedland; Consul, 10, Rue d' Hebe.

Russia, 79, Rue de Grenelle; 12 to 2.

Spain, 25, Quai d'Orsay; 1 to 4.

Sweden and Norway, 29, Avenue Montaigne; 12 to 2.

Switzerland, 3, Rue Blanche; 10 to 3.

Turkey, 17, Rue Laffitte; 12 to 3.

United States, 95, Rue de Challiot; 10 to 3.

That very general popular disposition to consider the evasion of a customs duty as a trivial offence is as common in France as elsewhere.

At all the gates of the city, in the railway stations, and at the river entrances of the capital, the posts of the octroi are established, and the formula of address of the green-uniformed officials is generally the same: "You have nothing to declare?" Foreign visitors are especially advised against the carrying in their baggage of tobacco and matches, the manufacture of these being a government monopoly; French *allumettes* are *very* bad, but it is better to throw away your cherished boxes of neat wax-matches before entering the barriers. With these exceptions, the officials are tolerant of the introduction of contraband articles in small quantities,—a half-bottle of ordinary wine, two pounds of fish caught by hook and line, a pound of salt, a bundle of hay or straw, etc. The agents act under the authority of the Préfet of the Seine; the objects submitted to this duty, intended for local consumption, are designated by the Conseil Municipal and approved by the government. The officials have the right of search; dutiable objects to be carried through the city are entitled to "escort" by the agents of the octroi, or they may pay the tax at the entrance with the privilege of having it refunded when leaving. All the communes of the Department of the Seine, considered as the banlieue of Paris, have the right of levying an entrance duty upon brandies, spirits, and liquors. The penalties provided for smuggling are the confiscation of the article and of the means used in its transportation; a fine of from a hundred to two hundred francs, and even imprisonment, if the attempt has been made by means of escalade or subterranean proceedings, or with prepared methods of concealment. All dutiable articles must be declared, no matter how small the quantity carried.

As both the city and the State are interested in the collection of this tax, the agents have a double mandate to execute their duties, and the contraventions of the law are pursued at one time in the name of the public Treasury and the octroi, and at another in the name of the Préfet of the Seine. Each gate of the city has its peculiar class of produce to tax, according to the locality to which it gives entrance; and the daily receipts vary to an astonishing degree. At the Orléans dépôt, the duties on merchandise have reached a hundred thousand francs a day and fallen to five hundred; the Porte de Saint-Denis ranges from fifty thousand francs to four!

To the establishment of the *octroi municipal et de bienfaisance* by the Directory is due that of the great dépôts or *entrepôts* of wine and alcohol on the quais of the Seine,—the importers finding it very inconvenient to pay the duties upon all their casks on their first arrival. They are, therefore, allowed to store them, under the supervision of the octroi, and pay as they are sold.

Palais des Beaux Arts (École Nationale et Spéciale des Beaux Arts).—In 1791 the Convent des Petits Augustins was converted into a depository of the different works of art, taken from proscribed churches and châteaux. At the restoration, restitution was made to the proprietors of the different objects that had been collected here. However, in 1819, it was ordered that on this spot a suitable building should be erected, devoted to the teaching of the fine arts, to replace the old academies founded by Louis XIV.

The first stone was laid in 1820, and the edifice finished in 1832, after designs by Debret.

Two courts, separated by the *Arc Gaillon*, a relic of the Château d'Amboise, and enclosed by an iron railing, front the palace. In the first is the elegant portal, brought from the Château d'Anet, which was built for Diana of Poitiers in 1548. Round the walls of the inner court are sculptured the names of the most famous artists of all countries. The façade of the palace is 240 feet long and 60 feet high.

The ground floor is of the Tuscan order of architecture, the floor above this of the Ionic, whilst the attic which surmounts it is of the Renaissance style. A vestibule adorned with arches and marble columns leads to a double staircase, richly decorated, conducting to the first floor. Those of the pupils belonging to the school of the palace who obtain the first prize, are sent to Rome for three years, at the public expense, and an exhibition of the works they send home is annually held here. The galleries to the north are devoted to paintings (many copies), that to the south to architecture. On the second floor are kept all the pictures which have gained the highest prizes. In the *Salle des Modèles* are casts and models of the most celebrated Greek, Roman, Egyptian, and Indian monuments. The semicircle of the great amphitheatre is adorned with frescoes, by Paul Delaroche. It contains an Art Library; lectures are given. Open every day from 10 to 4, for 1 fr. During September it is open three days a week only.

Palais du Luxembourg, where the Senate meet. The Museum and Gardens (but not the Palace) are open to the public. A palace was begun on this site so early as the end of the fifteenth century, by Robert de Sancy, but was not completed until 1583, when it was enlarged and finished by the Duke d'Epinay Luxembourg. Marie de Medicis, whilst regent of France, purchased it for 20,000*l.*; and requiring some adjacent land, had it demolished, and a more magnificent one built, after designs by Jacques Desbrosses. After passing through several ducal hands, it was sold in 1692, to Louis XIV. It became the residence of the Count of Provence, who was driven from it in 1791. During the early part of the revolution, the palace was converted into a prison, in which Josephine Beauharnais, afterwards the empress Josephine, was confined with her husband. In 1795, the Directory used it as a place of assembly. Bonaparte made it the *Palais du Consulat et du Senat.* From 1814 to 1848, the peers of the kingdom legislated there; in the latter year some revolutionary sittings took place in it; and after the restoration of the empire, the Senate once more held their deliberations there, and the president of the senate occupied it as a place of residence. The Communists planned its destruction, 1871.

The plan of the building is that of a square; the court of the principal entrance, which measures 360 feet by 210, is enclosed on the side next the street by a façade which forms a terrace, in the middle of which is a pavilion, highly ornamented, and containing some fine sculpture. The beauty and richness of the architecture of this palace is much admired in all its details. At the extremities of the terrace, are two other pavilions, joined to the main body of the building by two connecting wings. The façade towards the garden differs little from that towards the street. The Pavillon de l'Horloge, in the middle, is embellished by allegorical figures.

In the various salons of the palace are some fine sculptures; amongst them, figures of Aristides, Cincinnatus, Leonidas, Solon, Pericles, Cicero, &c. In the *Salle de Messages*, a painting by Caminade, representing Charles IX. receiving the keys of Paris; St. Louis, by Flandrin, and the Duc de Guise, by Vinchon, should be observed; and in the *Salle des Conférences*, some beautiful Gobelin tapestry. The old *Salle des Séances* which was opened for the Peers of France in 1844, was unfortunately burnt in October, 1859, and the sittings of the senate now take place in a

Museums & Libraries B

hall formed out of three others, called the *Salle du Trône*, and richly adorned. The *Library* of the palace contains upwards of 15,000 volumes, most of them of great value.

On the ground floor is the *Chapelle de Marie de Médicis*, a small quadrangular chamber of the Doric order, and highly decorated. Four pictures, representing the apostle Philip, St. Louis in Palestine, St. Louis pardoning traitors, and the Marriage of the Virgin, grace the walls opposite the windows; and behind the high altar, is a large fresco, the subject of which is taken from chapter IV. of the Revelations. Samuel White, an American artist, has supplied the *Adoration of the Shepherds*, which forms the altar-piece. The *Chambre à Coucher* of Marie de Médicis, is a splendid room, containing paintings by Rubens, Philip de Champagne, and Nicolas Poussin. The arm-chairs we see here were used at the ceremonial of the coronation of the first Napoleon.

After having seen these apartments, the private apartments of the palace, we will visit the *Musée des Tableaux*, or Picture Gallery. The entrance is on the eastern side of the building, and at the angle nearest the street. This gallery was commenced by Catherine de Médicis, and consisted principally of four and twenty pictures by Rubens; which were afterwards increased by various additions. It is now devoted to the works of living French artists, who have produced a painting considered sufficiently excellent to be purchased for the nation: but, owing to the rule, that on the decease of such artist, the pictures placed in the Luxembourg, shall be removed to the Louvre, a constant alteration is taking place in the arrangements. Amongst the present collection, those most worthy of inspection are:—

The Death of Queen Elizabeth, by PAUL DE LA ROCHE.

Landscape and Animals — BRASCASSAT.

Evening—CHARLES GLEYRE.

Cain after the Murder of Abel—PAULIN GUERIN.

The Malaria—AUGUST HEBERT.

Subject taken from the History of the Jews—HEIM.

Shepherds, and view of the deserted port of Ambleteuse, near Boulogne—PHILLIPPE AUGUSTE JEANRON.

Desolation of the Oceanides, at the foot of the rock where Prometheus is bound—LEHMANN.

Lady Macbeth—CHARLES LOUIS MULLER.

Reading the list of names of the last victims of the Reign of Terror—MULLER.

Scene taken from the Coast of Normandy —CAMILLA ROQUEPLAN

Charlotte Corday, when she had just assassinated Marat—HENRI SCHEFFER.

Massacre of the Mamelukes, in the castle of Cairo, by order of Mehemet Ali—HORACE VERNET.

Judith and Holophernes—HORACE VERNET

Raphael at the Vatican—HORACE VERNET.

Landscape in Savoy—LOUIS ETIENNE WATELET.

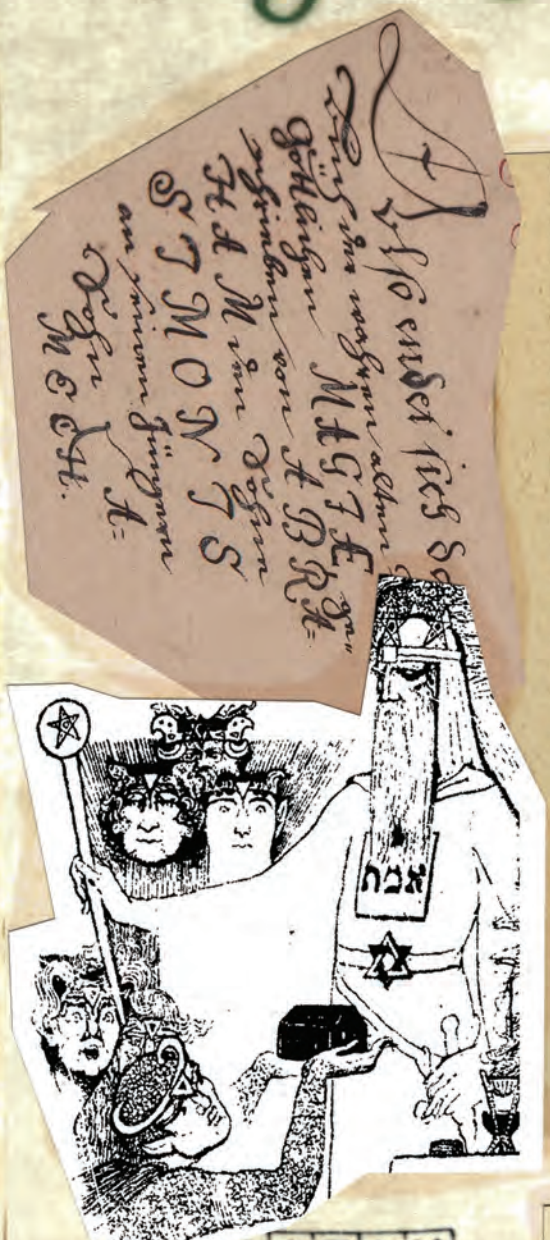
Two exquisite Farm Paintings—ROSA BONHEUR.

The Museum of the Luxembourg is open every day, except Monday, from 10 to 4.

Bibliothèque de St. Geneviève, which used to form part of the College of Henry IV., but which has recently been transferred to the present building. It contains 200,000 volumes and 30,000 MSS., besides busts and portraits of celebrated men. It is open every day, except Sundays and Fête-days, from 10 to 3; and from 6 to 10 for students. On the south side are inscribed names distinguished in science and literature of France and foreign countries. The *Collège St. Barbe* and the *Ecôle de Droit*

The Corday painting will impel you to action, if you let it.

MUSEUMS AND LIBRARIES



fore start from the **Bibliothèque Nationale,** in the Rue de Richelieu. This building presents to the street only a large unsightly wall, with blank windows; but on entering the gateway, the visitor finds himself in a vast court, five hundred and forty feet long, in the centre of which is a statue of Charles IX. During the regency of the Duke of Orleans, the royal library proving inadequate for the number of volumes which had accumulated in it, the books were transferred to the present building, a mansion that formerly belonged to Cardinal Mazarin. This library had been formed at an early period, and gradually augmented by successive monarchs, who collected valuable books and manuscripts from different parts of the world. In the reign of Henry II., a decree was issued that a copy of every book printed within the jurisdiction of the king's censor should be placed in it. Its value was also considerably increased by the confiscation of the property of the Constable Bourbon, and by a collection of medals and MSS. bequeathed to it by Catherine de Médicis. At the death of Louis XIV., it is computed that there were no less than seventy thousand volumes in the royal library. During the revolution of 1789, the number was rapidly increased, by the confiscation of all the printed volumes and MSS. belonging to the monasteries and other religious establishments which were then suppressed. The Bibliothèque Nationale now contains upwards of three millions of volumes, including duplicates and pamphlets. It is divided into four departments, viz : Printed Books, Maps (about 30,000), Geological collections, Manuscripts, Engravings, Medals and Antiquities. Here may be seen specimens of bookbinding and printing from the earliest times. An Apocalypse, printed from solid blocks of wood; a Bible printed by Gutenberg, with some of his types; Racine's Sophocles, with his MS. notes; Voltaire's notes on Frederick the Great's letter; Rousseau's music; and a translation of the *Ars Moriendi*, printed by Caxton, are among the chief curiosities. In one of the rooms, two colossal metal globes, nearly twelve feet in diameter, made at Venice, by order of Cardinal d'Estrées, may be seen. The other salons well worth noticing, are the *Cabinets of Medals and Antiquities*; the *Gallery of Ancient Sculpture*, where is the Egyptian Zodiac of Dendarah, and the *Salle des Ancêtres*, a room fitted up after the Egyptian original, and representing the ancestors of Thothmes III.

A spacious hall is fitted up for reading, to which the public are admitted from ten to four every day without any order or impediment. The other parts of the library are shut on Sundays and fête days; open to the public on Tuesdays and Fridays; to students on other days.

The open space in front of the Bibliothèque Nationale is the *Place Louvois*, where formerly stood the French opera house. It was at the entrance of this theatre that the Duke de Berri was assassinated in 1820, and the

The Arsenal.—On this site, the city of Paris established a depôt for artillery and munitions of war, in 1396, which afterwards became national property; but a fearful explosion having taken place in 1563, the building was reconstructed on a larger scale. Henri IV. also had it enlarged, and added a garden, and created the office of grand-master of the artillery, which he bestowed on Sully. Louis XIV. transferred the casting of cannon to the frontiers of his kingdom, so that the only use to which the present establishment was put, was that of casting statues for the gardens of Versailles, &c. It suffered from the Communists 1871.

It possesses, however, a very rich library, called the *Bibliothèque de l'Arsenal*, to which the public is admitted every day (Sundays and Fête days excepted), from ten to three. This library contains about two hundred thousand printed volumes, and six thousand three hundred manuscripts. The works are chiefly on history, foreign literature, and poetry, and it is especially valuable for its collection of Italian authors. It was formerly called Bibliothèque de Paulmy; being originally formed by the Marquis de Paulmy. Afterwards it was named *Bibliothèque de Monsieur*, having been purchased by Charles X., whilst Count of Artois; but since 1830 it has received the name of Bibliothèque de l'Arsenal.

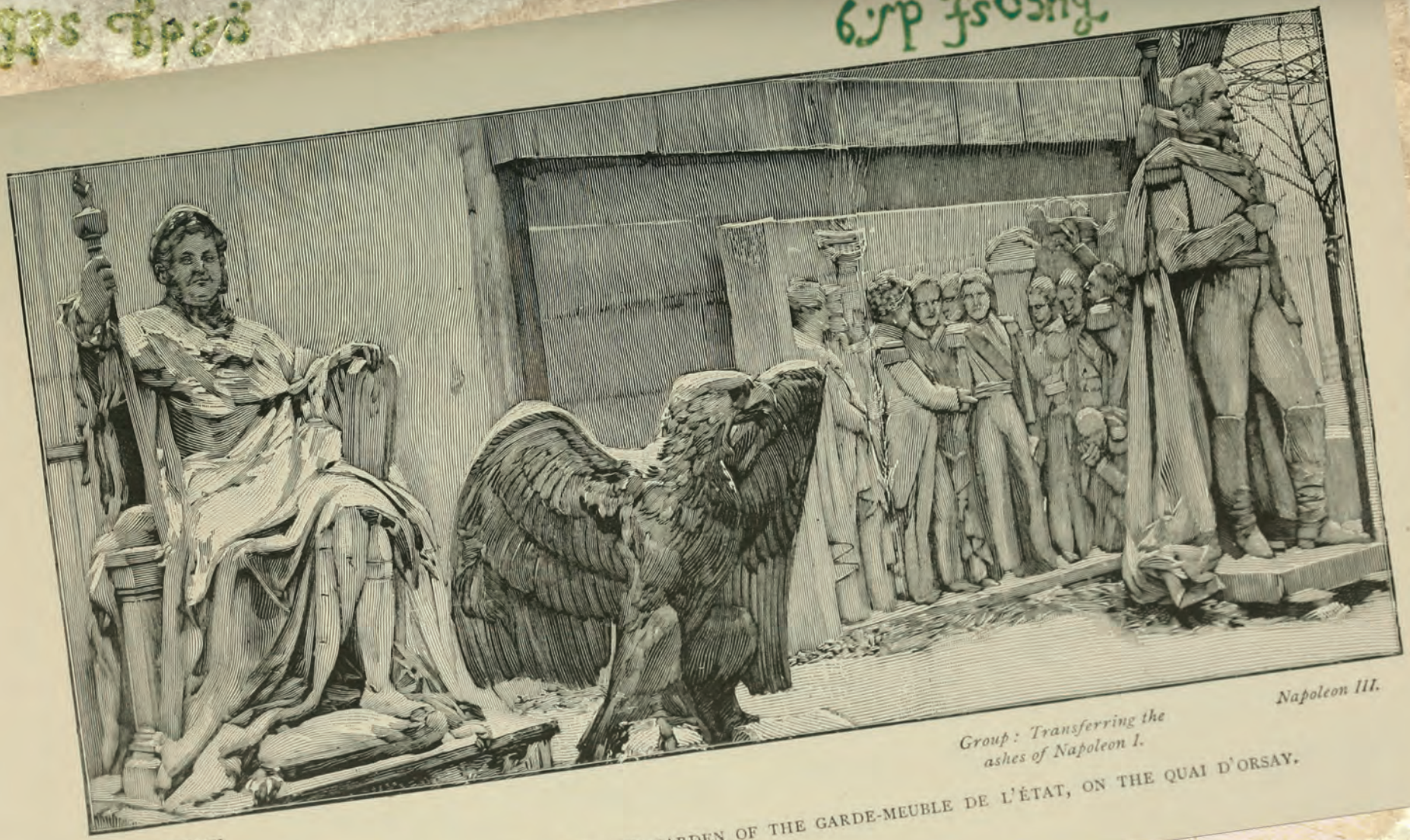
L	E	V	I	A	T	A	N
E	R	M	O	G	A	S	A
U	M	I	R	T	E	A	T
I	O	R	A	N	T	G	A
A	G	T	N	A	R	O	I
T	A	E	T	R	I	M	U
A	S	A	G	O	M	R	E
N	A	T	A	I	V	E	L

III.3

Depôt de Marbres — Valhalla of Discarded Statuary

Another of these minor municipal details—and possibly a more affecting one—is the official Dépôt des Marbres, established adjoining the official museum of the Garde-Meuble at the end of the Rue de l'Université, by the side of the Champ de Mars. Here are deposited irreverently and in various stages of dilapidation all the official statues, royal, imperial, and republican, that have outlived their day. "The marble of the statues of the State," said a cynical sculptor, "has the peculiarity of cracking after only a very short period of use." Some of these official marbles have had a longer period than others; but they all end here. Our illustration shows a corner of this depository,—at the angle, Napoleon III, sculptured by Iselin; behind him, a relief representing the return of the ashes of his great uncle; in the foreground, the Imperial eagle, with his fiery glance forever dimmed, and, at the left, a seated figure of Louis XVIII. Kings, potentates, and powers, official allegories, emblems, and symbols, are all set down here together, at the mercy of the weather. In the adjoining grand central pavilion are accumulated the official portraits of these departed rulers, including very many of the late Emperor and Empress,—"all the old rattles of France, all the playthings that she has broken."

One night while in the grip of the Green Faery I arranged to meet Fallowly here. In place of the sculptures from the past, I found commemorations of the future. You were there, and a winged man equipped with a most peculiar rifle. When I arrived, the illusion lifted.



Louis XVIII.

Group: Transferring the ashes of Napoleon I.

Napoleon III.

KINGS IN EXILE: DEPOSED STATUES IN THE GARDEN OF THE GARDE-MEUBLE DE L'ÉTAT, ON THE QUAI D'ORSAY.

MUSEUMS AND LIBRARIES E

69

Schools and Research A

Collége Louis le Grand, or Lycée Descartes, as it has since been called. It was founded by the Jesuits in 1563, and reconstructed in 1682. It has, since the revolution, received several names; that of Lycée Descartes was given it in 1848. The building is of a very quaint style.

The Sorbonne.—This university derives its name from Robert Sorbon, chaplain to St. Louis, who founded the schools here about the middle of the 13th century. In 1629 the old building was restored by Cardinal Richelieu, who had graduated there, and still retained a feeling of filial veneration for the place. In the chapel attached to the Institution is the tomb of the Cardinal—a chef d'œuvre, by Bouchardon. The two figures, Science and Religion, are said to be portraits of the Duchesses of Guyon and Fronsac, nieces of the Cardinal. The Sorbonne became the great scholastic and theological authority of the middle ages and deserved the epithet, *Concile perpetuel des Gaules.* It favoured the League under Henry III. and IV., and became Gallican under Louis XIV. When Napoleon I. established his new University, it became the centre of the three faculties—Lettres, Science, and Theology, and of a new secular spirit. The building was begun by order of Richelieu, 1627. The church was finished 1653. The old bell of the Sorbonne used to ring the *couvre feu* for the University. The three faculties of Lettres, Science, and Theology are taught here gratuitously, the professors being paid by the government. The public are admitted every day from 10 to 3.

There is a similar institution, the **Collége Nationale de France,** in Rue des Écoles, in this locality. It was founded, 1529, by Francis I., at the request of Budœus, Rabelais, and Du Bellay. Some of the greatest names of France have been associated with this college, which has reckoned Ampère, Champollion, Abel Remusat, Cuvier, and Biot among its professors. The College, which has thirty professors, who lecture daily, gratis (see prospectus at the College), occupies rather limited premises,

Observatoire Nationale.—This building was begun in 1667, in connection with the Academy of Sciences, then recently established, and finished in 1672, by Claude Perrault, for the sum of 2,000,000 livres. It was found, however, inconvenient for astronomical purposes, and a small building to the east of it was accordingly erected. It is a curious fact that neither wood nor iron enters into the construction of the building. The Observatoire contains a good collection of telescopes, magnetic instruments, globes, &c. In a room on the second story, is a meridian traced on the floor; and two instruments fixed here, give an account of the rain fall in Paris during the year. The *Bureau des Longitudes* holds its sittings here; and in one of the wings of the building is an amphitheatre, capable of holding eight hundred persons, where lectures are given to young students. Marble statues of Cassini, Laplace, and other illustrious astronomers, adorn the rooms of the interior. The late M. Arago had his residence here. Permission to visit the observatory is obtained with difficulty, but application may be made to the director. Once a month one day is given on which admission is more easy. On

The streets about this quarter of Paris are rather complicated, but if, on leaving the Hôtel de Cluny, the visitor descends by the Rue de l'Ecole de Medecine he will pass by the **École de Medecine,** devoted to the education of the students of medicine. This edifice, which consists of four divisions enclosing a spacious court, was commenced in 1769, and finished in 1786. The peristyle is formed of four rows of pillars; another peristyle is surmounted by a triangular tympanum, upon which allegorical figures are sculptured. The interior is decorated with appropriate paintings and busts of the most celebrated physicians and surgeons of France, including a statue of Bichat. The amphitheatre will hold 1,200 persons. Twenty-three professors are attached to the Institution.

Conservatoire des Arts et Metiers (the useful arts and trades).—This institution was founded on the site of the above-mentioned abbey, by the Convention, under the management of Gregory, Bishop of Blois, in 1794. The object of the institution is the improvement of machinery of every kind, by exhibiting models of the best and most recent inventions for the purpose of stimulating the creative faculty in the minds of other artists and mechanics. Previous to 1798, three repositories of machines existed in Paris, but in this year they were amalgamated into one. In 1810, a gratuitous school of arts was originated, which was re-organised and enlarged several times, until in 1838 it was finally established under its present regulations. No patent for any sort of improvement in machines, or the invention of new ones, is granted until a model of the same has been deposited in this museum; so that instruments, from the simplest tool to the most complicated piece of mechanism, are collected and classified in the salons of this building.

The principal entrance to the Conservatoire is on the west, under a solid archway, richly sculptured, beneath the pediment of which, is inscribed, "*Conservatoire Nationale des Arts et Métiers.*" The edifice consists of a part of the old abbey of St. Martin des Champs, and of the chapel belonging to it erected by Pierre de Montereau, the architect of the Sainte Chapelle. The style is Gothic. The museums are held in spacious saloons, communicating with lecture rooms of modern construction. The Library, in the Abbey Refectory, which contains upwards of 20,000 volumes, on mechanical and mathematical subjects, is most elegantly fitted up. There are also fresco figures of Chemistry, Natural Philosophy, Painting, and the Plastic Art.

On the *ground floor*, are arranged in beautiful order, weighing machines, looms, spinning machines, printing presses, screw-making machines, agricultural implements, such as ploughs, harrows, mills, crushing and winnowing machines, &c. There are also specimens of porcelain, silk, glue, &c. In the vestibule is a bas-relief of Dædalus and Icarus; and, in an adjoining out-house, Tuxford's locomobile engine, which gained the chief medal at the Great Exhibition of 1851, may be seen.

On the *upper storey* are exhibited steam and fire-engines, apparatus for lighting and heat-

WHO TO ASK FOR HELP

M. Dermithe

*M. Worms

*M. Mauriac

INDICATE THAT YOU OPPOSE THE KING (WITHOUT SAYING IT)

ing, turning lathes, and amongst them one that belonged to Louis XIV. There are, moreover, rooms devoted to geometrical illustrations; to carpentry; to the making of compasses; to specimens of stereotype; furnaces, &c. Also to instruments belonging to the science of natural philosophy or physics; as air-pumps, electric machines, &c., and to clocks and chronometers.

The Museum is open on Tuesdays, Thursdays and Sundays, from ten to four; other days by passport or stamped card, with a fee of 1 fr. to the attendant.

Hôtel des Archives Nationales, the principal entrance of which is from the Rue Paradis. Until 1697 this property belonged to the Dukes of Guise, but in that year it was purchased by François de Rohan, Prince de Soubise, who, in 1706, had the place rebuilt after designs by Lemaire, and gave it the name of Hôtel de Soubise. The principal entrance is adorned by Corinthian columns, trophies, the arms of Rohan and Soubise, and some fine sculptures by Coustou. The vestibule and staircase are painted by Brunetti. At the period when this fine edifice was erected, this quarter was the fashionable part of Paris; and this, as well as several other mansions in the neighbourhood, attest the splendour of the nobles of the early part of the eighteenth century. This splendour, however, has been greatly dimmed by the uses to which these hotels have been put, and, in the present instance, it is not very easy, amidst the masses and heaps of papers that fill every part of it, to realise altogether the stories of its former sumptuousness.

Before 1789 the national documents were scattered about amongst various public offices and religious establishments; but in 1793, by a decree of the Convention, they were collected together and placed in the palace of the Tuileries, where they were separated into two classes, the *Archives Judiciaires* and the *Archives Domaniales*, under the direction of the antiquarian Camus. The latter were, in 1798, transferred by order of Napoleon to the Palais Bourbon, from whence they were subsequently transferred to the Hôtel de Soubise. These archives are divided into six sections, viz.: the ancient *Trésor des Chartes*, or collection of titles and charters from the twelfth century down to the first revolution; eighty volumes of manuscript, containing different acts passed from the time of Philip Augustus to that of Louis XVI.; an infinitude of documents, belonging either to Paris or the provinces; a topographical collection, and an excellent library of 14,000 volumes relating to the history of France, as well as a variety of curiosities and souvenirs, illustrative of the progress of civilisation in France.

The public is admitted on Sundays; or on Thursdays, by ticket, from 9 till 3, to visit the establishment; but a written order is required from the Minister of the Interior to use the manuscripts.

Schools And Research C

The **Institute** (noticed page 48) is unique in Europe, from admitting into membership celebrities of all classes in literature and science. It is the senate of the combined wisdom of the republic of letters and science. The building of the Institute (Palais) was that erected with money left by Cardinal Mazarin, 1660, on the site of the Tour de Nesle, of infamous memory. It contains the *Bibliothèque Mazarine*, or Mazarine Library, containing 200,000 vols. and 4,000 MSS.; open 10 to 4, except Sundays. Napoleon I. was a member of the Institute, and fond of attending its sittings. One of its principal branches is the new *Académie Française*, of forty members, masters of style and eloquence. Its chief functions are the discussion of literary excellence, and the distribution of prizes in poetry, history, eloquence, and acts of virtue. The income of the Academy is 88,000f. Napoleon III., in 1860, gave the prize of 20,000f. to the most useful work. The Academy voted it to M. Thiers for his *History of the Empire*, and M. Thiers gave the same back to the Academy. Open 12 to 4, except Sundays. For the Observatory, see page 51, and the Sorbonne, page 54.

The **Polytechnic School** is just behind the Church of St. Etienne du Mont, in a building given to it, 1805 (The College de Navarre). The school was founded 1795. A donation of 72,000fr. a year was made to it. The pupils were to pay 500fr. a year, and be subject to military discipline. The prescribed course of study is two years, but the preparatory years to fit one to enter amount to five. The examination for entry is difficult, and the professors are scientific celebrities.

Exercise caution if a lead takes you to the pendulum in search of a Monsieur Causaubon, Monsieur Belbo or above all a Signore Echo. This is when (where?) my time slips began.

Foucault's Pendulum at the Weather Observatory

AMONG the scientific establishments of the city may be mentioned the observatory established on the top of the Tour Saint-Jacques, the beautiful fragment remaining of the old church of Saint-Jacques de la Boucherie, demolished in 1789. In the vaulted open chamber of the base of the tower stands a statue of Pascal, who, from the top of it, repeated his experiments on the weight of the air; and on this top—only fifty-three mètres from the pavement—there has been in operation for the last seven or eight years a meteorological observatory. The varying conditions of the atmosphere, the winds, and the smoke which pollutes it, are closely investigated, weather predictions are hazarded, and the observers even descend into the sewer at their feet, under the Rue de Rivoli, to investigate and analyze the subterranean air. About 1885, M. Joubert, the director, established here a gigantic pendulum, to repeat the experiments made by Foucault at the Panthéon in 1851, and afterward a water-barometer, the only one in existence. The incongruity of this modern scientific apparatus on top of this mediæval tower, among the four monsters of the Evangelists at the corners, is rather amusing,—even the statue of Saint James himself carries placidly an anemometer on his back.

MONT-DE-PIÉTÉ (MUNICIPAL PAWNSHOPS)

The official Mont-de-Piété, or pawnbrokers' establishment, stands always ready to rescue him from the grasp of the usurer—provided he has some security of any kind to offer, and although its services are not altogether gratuitous, they are of very great benefit to the public. No private individual is allowed to make a business of lending money on personal objects.

The first of the succursales, or branch establishments, was for a long time in the Rue Bonaparte, the ancient Rue des Petits-Augustins, in the neighborhood of the École des Beaux-Arts; in 1814, a royal ordinance authorized this succursale to enlarge itself, and granted to it an old building and a slice of the garden of the Musée des Monuments français, on several conditions, one of which was that it should transport to Père-Lachaise and reconstruct there the tomb of Héloïse and Abélard, which was in the ceded portion of the garden. This was faithfully carried out, but in 1833 the State changed its mind, the cession was revoked, and the Mont-de-Piété was obliged to restore the ground and demolish its building, but was not reimbursed for its outlay on the tomb of the lovers. At present, the succursales are three in number, in the Rues de Rennes, Servan, and Capron, and there are bureaux auxiliaires for very nearly all the letters of the alphabet, by which they are designated. These latter have no storage-room, and consequently are unable to deliver an object redeemed until the following day; the transportation of these pledges through the streets is effected in the company's own wagons, and with every precaution against loss. In the auxiliary bureaux, or bureaux of the quarter, no loan is made for a greater sum than five hundred francs, while in the central establishment the limit is ten thousand francs, but all the regulations are otherwise the same; only one style of ticket is used, and this varies in color according to the year, being white, pink, yellow, green, etc., in sequence.

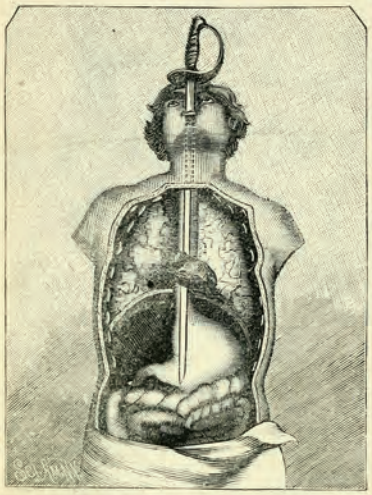
By the terms of the present regulations of the establishment, the object offered as a pledge is appraised by eight official *commissaires-priseurs* who are responsible for the deficiency in case

A surprisingly rich source of arcane (possibly curse) items and other objects of relevance to an investigator.

If an object screams BY NO MEANS TOUCH ME, listen to that voice. Heed the warnings of your sub-liminal consciousness; As impoverished art students you may regrettably find cause to avail yourself of the Mont-de-P as a source of ready cash. Current interest rate is 7%.

the object, being neither renewed nor redeemed, is sold at public auction at less than their valuation. As may be supposed, they take care to guard against this eventuality,—the amount to be loaned on each pledge being the same proportion of its value as that fixed by the ordinance of 1777. The disappointment of the borrower at the inadequate sum offered him is not considered; but it has been proposed to establish by law a percentage nearer the actual market value of the security. The borrower is also subject to a tax,—of one per cent. on the sum he receives, without regard to the duration of the loan, and of six per cent. additional,—three for interest and three for running expenses. This last is calculated proportionally on the sum received and on the length of time the pledge remains unredeemed, counted by fortnights; loans of three, four, and five francs, not remaining unredeemed longer than two months, are not subject to this six per cent. tax.

Careful precautions are taken against the Mont-de-Piété being made a receptacle for stolen goods. The applicant for a loan must be known and have a permanent residence, or be vouched for by some one fulfilling these requirements; a married woman must bring the authorization of her husband, and no loans are made to minors. If the employés have any reason to suspect the integrity of the applicant, his loan is refused until he furnishes more satisfactory guarantees. In one year the number of watches recognized as stolen was two hundred and fifty, out of a total of three hundred and fifty thousand received. Loans are made for a year, at the longest, but in practice two months of grace are added; if at the end of this period the object is not redeemed, it is sold at public auction. Some of these pledges have been in the establishment for forty, forty-five, and fifty years, and very many for twenty,—constantly renewed and never redeemed. When sold, the surplus or *boni* remaining after deducting all charges is held at the disposal of the owner of the pledge for three years, and then turned over to the administration of the Assistance Publique.



POSITION OCCUPIED BY THE SWORD BLADE IN THE BODY.

By the law of July 25, 1891, this establishment is permitted to advance money, at its usual rates, on French Rentes and other bonds and securities authorized by an ordinance of the Préfet of the Seine. These loans are not to exceed five hundred francs each,

MONT-DE-PIÉTÉ (CONTD)

nor to be less than three francs, and the duration of the loan is for six months, unless renewed. The capital on which the Mont-de-Piété does business is borrowed from stockholders or subscribers, to whom it pays interest; one of the principal of these is the Comédie-Française, which, by the famous decree of Moscow, is required to place two millions of its surplus in this official benevolent institution.

THE MONT-DE-PIÉTÉ: SCENE IN A BRANCH OFFICE OF THE GREAT MUNICIPAL PAWN-SHOP.

BUREAU OF LOST ARTICLES

Less closely connected with affairs of State, the bureau of lost articles is more appreciated by the public; it was opened in 1804, but became generally known only after 1848. The number of these objects found in the streets and public places and deposited here has exceeded twenty-six thousand, and every one of them is carefully numbered, catalogued, and ticketed. After remaining here till all attempts to find the rightful owner have failed, they may be restored to the *inventeur*, the finder, on his demand, after a period of three months for garments, furs, and woollen stuffs, of six months for other articles capable of deterioration, umbrellas, books, and opera-glasses, and of a year for all others.

GARDE REPUBLICAINE

For the service of the city of Paris, there is a special *corps d'élite*, the Garde Républicaine, comprising an infantry force of two thousand two hundred and ten men and one of one hundred and ninety mounted men. This is recruited from the sous-officiers, brigadiers, corporals, and soldiers of the active army under certain conditions. Each applicant must have served at least three years uninterruptedly in the regular army, have an irreproachable record, be able to read and write correctly, be at least twenty-four years of age and not over thirty-five, and have a stature of, at least, 1 mètre, 66 centimètres—1.70 mètres for the cavalry. The members of this force have special privileges of pay, pension, ability to compete for the grade of brigadier and succeeding ones, and of resigning from the service after having complied with the requirements of the recruiting law. Those who serve as guards at the theatres and the race-courses have an additional indemnity of from 75 centimes to 1 franc .25, according to the length and nature of the service. It appeared, from statements published during the strike in the capital in the autumn of 1898, that the soldiers and police, of all grades, received, on an average, less pay than the workmen whom they were protecting.

In the multiplicity of military regulations of all kinds, and of men who promulgate them and who are affected by them, there naturally appear from time to time some of the aberrations and eccentricities of ordinary human nature. Sometimes the French wit appreciates these oddities and makes much of them; and sometimes it completely fails to perceive them. One of the most distinguished of their generals, Poilloüe de Saint-Mars, enjoys quite a little reputation for the *cocasseries* of certain of his orders. One of the most famous of these was that of the *soldat-tender*, designed to enhance the prestige of the infantry officer. For this purpose, he was authorized to select from among the men in his command one of the "most robust and alert," who would be the "most sympathetic and the most devoted to his officer, and who would follow him like his shadow." This soldier-tender, who "would be to his officer what the tender is to the locomotive," would carry his déjeuner and all his other baggage, being relieved from the ordinary company equipment,—the officer, thus lightened of everything but his weapons, would enjoy over his men

xylograph
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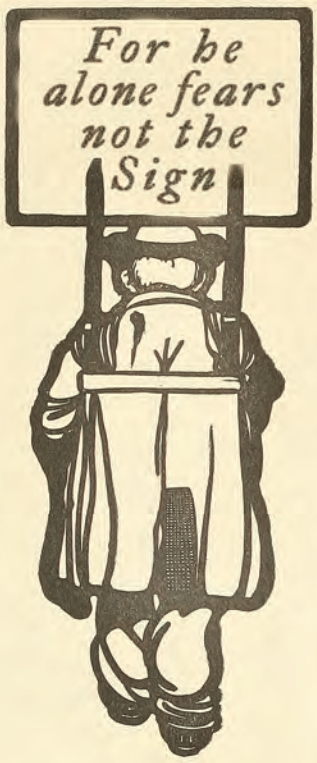
PREFECTURE OF POLICE A



The administration of the Préfecture de Police is divided into three Bureaux, the first of which is closely connected with the cabinet of the Préfet, and the two others constitute the first and the second divisions. The first Bureau is divided into four sections, and the second into two, each of these subdivisions having its special department. The Commissaires de Police are municipal officers appointed in Paris by a decree of the President of the Republic on the nomination of the Minister of the Interior, in the proportion of one for every ten thousand inhabitants. In cities and towns having a population of less than six thousand, these officers are appointed by the Préfet. They are charged with the duty of enforcing the laws and the regulations of the municipal police, the pursuit and arrest of criminals, and they have authority in all controversies and litigations brought before the Tribunals Civils, or those which never appear in court. The immediate chief of the police, or *gardiens de la paix*, of each arrondissement, is the Officier de Paix, who has his headquarters in the Mairie of that arrondissement, and who is the functionary to appeal to in all matters connected with the public highways. "(1) If you have cause to fear any scandal, if you have need of police protection, he will give orders to have a gardien posted at your door; (2) if you have any cause of complaint against individuals, cab-drivers, cartmen, street-vendors, who crowd the street, or who make a disturbance before your dwelling, he will draw up against them *procès-verbaux de contravention* [which is a very efficient remedy]; (3) he is obliged to assure, by the gardiens de la paix, the safety of children who have to cross wide streets when leaving school; (4) at night, it is he who sends to the hospitals the persons who may be found sick or wounded in the streets; (5) it is to him that notice must be given of the disappearance of old persons, children, sick, or those demented; he immediately notifies the municipal police headquarters, which, in turn, sends word to all the posts throughout Paris."

Gardiens de la Paix is now the official title of the efficient Paris policemen, who were formerly known as Sergents de Ville, under which title their corps was organized in 1829. Modified in their organization in 1848 and in 1859, they were disbanded on the memorable 4th of September, 1870. Like the firemen, they are all soldiers, and in case of war rejoin their respective corps. From the point of view of the police, Paris is divided into four great divisions, each including a certain number of arrondisse-

Prefecture of Police B

ments, and having at its head a *Chef.* Under the orders of the Commissaires are placed the twenty-five Officiers de Paix, and the Inspecteurs Principaux, their substitutes; next in rank come the Brigadiers, a hundred in number, then the eight hundred and eighty Sous-Brigadiers and the seven thousand one hundred *agents.*

A sufficiently high standard is set for the recruits to this force,—they must be in the enjoyment of all their civil rights, have their papers perfectly correct, have been a soldier, not be more than thirty years of age (thirty-five, if they have served ten years under the colors), and be at least a mètre, seventy centimètres, in height. They must have a knowledge of orthography, and an excellent physical condition. After twenty-five years of service, in which is included that in the army, they are entitled to be retired on a pension of half-pay, calculated on the average payment of their last three years of service. Rewards are provided for special acts of courage or devotion, arrest of a dangerous criminal, stopping a runaway horse, extinguishing a fire, etc.; after three such proofs of bravery, duly certified by procès-verbaux, they are proposed for one of the four medals of honor, of which two are in gold and two in silver. The State is by on means chary in the distribution of decorations and medals to those who serve it, and very many of these agents wear from one to four of these highly-prized tokens, military and other, on their breasts. On their capes and tunics are also embroidered in silver the number of their arrondissement in Roman letters and their own, in figures. In stormy weather, they pull the pointed hood of their capes over their heads, which gives them a very picturesque appearance; and in summer, they all appear in white trousers, as do the postmen. They have recently been furnished with white bâtons, much smaller than a New York policeman's club, which

PREFECTURE OF POLICE C

at first gave great amusement to the easily-amused loungers on the boulevards, but which are very efficient in arresting street traffic when held in the air.

As at present organized, the force is divided into twenty-six *brigades*, one for each arrondissement and six companies, known as the reserve, formerly the *brigades centrales*. There are four posts in each arrondissement, each of which is provided with a litter, mattress, and appliances for aid to the injured, and the men are all instructed in the first treatment of injuries, while waiting for the surgeon. All these posts are united by telegraph with the central offices in the Mairies, and these communicate directly with headquarters in the Rue de la Cité. There are also supplemental posts established in the kiosques of the carriage-stands; one agent looks after the cabs, and another is at the service of the public. In each arrondissement, a certain number patrol in civilian costume, to keep an eye on the street-vendors and to suppress prostitution. The evening service of theatres and concerts is furnished by the reserve companies and the carriage brigade; this is supplied without costs for the theatres, but the concerts pay one franc for each gardien de la paix, and a franc and a half for a brigadier. These payments are all turned into a common fund, which, every three months, is divided among the force. For those who have been killed while on duty, the city of Paris has erected in the Montmartre cemetery a monument, on which their names are engraved.

Although its functions, strictly speaking, are confined to the pursuit and punishment of misdemeanors and crimes, the Paris police occupies itself with a great number of other affairs that tend to enhance the comfort and security of the citizen. In the cabinet of the Préfet, a vast number of delicate affairs are treated

4. Shell very wide.

8. Hematoma of superior fold.

12. Narrowness of external auditory canal.

16. "Maximum" ear, except the superior fold which is very small.

PREFECTURE OF POLICE D

with the utmost discrimination; the Commissaires render daily numerous services of this kind to the public. Very many disputes which would otherwise be brought before the Juge de Paix are settled before a Commissaire, without cost and with a great saving of time. A tenant summons before this officer his landlord who refuses to allow him to move out on the pretence that he has not paid his rent; the case is argued before the police magistrate, and a judgment rendered which is accepted as final. Two persons quarrel in the street and come to blows; instead of being arrested and brought before the tribunaux correctionnels, they are conducted before the Commissaire, where one of them admits his error and apologizes. A jeweler confides a quantity of precious stones to a trusted agent to dispose of, but afterward has reasons to believe that the salesman is meditating flight; if he carry his case to the Tribunal de Commerce, the delays will give the other ample time to abscond. But if he cause him to be brought to the Commissariat of police, the chances are that he will recover his property and that the culprit will depart admonished and repentant. A married couple are on the point of disagreeing, and applying for a divorce; this useful official summons them before him, listens to their explanations and accusations, delivers to them a moral lecture, and effects a reconciliation. The search for a missing spouse—whether he or she be really wanted by the abandoned partner, or whether the latter cherish secret hopes that the search be fruitless, so that the divorce may be obtained—is one of the most frequent charges of this confidential police. Those parents who cruelly treat their children, those dissipated sons of families who will not listen to parental admonition, are summoned before the Commissaire and speedily brought to reason.

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Le Service de Sûreté is enabled by its organization to assure protection to persons menaced. "For example, you receive a letter threatening trouble at the ceremony of your marriage, at the church or the Mairie; carry that letter to the Chef de la Sûreté, Quai des Orfèvres. He will place on the watch inspectors to whom he will give a description of the author of the threat. This service is completely gratuitous. It is not so for that which consists, we will say, in watching over the display of wedding-presents. If you want some inspectors to mount guard in your salon, so that you may not be robbed, you must pay them. They have, in fact, under these circumstances, to meet the expenses of dress which are not provided for in their budget." La Sûreté will also place at your disposal, for any legitimate purpose, retired inspectors who have served their twenty-five years, and who will shadow any one whom you have cause to suspect, for ten francs a day and expenses, who will guard banks, or villas, or travellers with valuable luggage, or assume the duties of a concierge. All these official services rendered to individuals must be with the consent of the Procureur de la République and the Préfet de Police, the Sûreté acting only under the orders of these two officials.

Paris, in fact, may be said to be a very well-policed city,—the police regulations are intelligent, and cover all those points in which the safety, or comfort, or peace of mind of the majority of well-meaning citizens may be menaced or disturbed by the inconsiderate action of individuals, and yet these strict *ordonnances*, which might become harsh or tyrannical, are generally administered with discretion and—in the case, for example, of the peripatetic vendors of vegetables, the *marchands* and *marchandes des quatre-saisons*—with due consideration for the difficulties of the

PREFECTURE OF POLICE

poor. Great care is taken to assure the free circulation in the streets, with one very important exception,—the householder must not deposit any garbage, or mud, or broken bottles on the sidewalk, he must wash his shop-windows only between certain hours in the morning, he must not beat nor shake carpets out the window nor in the streets, he must not put his flower-pots in the windows where there is any danger of their falling on the passer-by, he must not keep domestic animals in such numbers or of such a kind as to be disagreeable to his neighbor, he must not burn coffee, nor card the wool of his mattresses, on the public highway, and he must not set out chairs or tables on the sidewalk. This last regulation, however, is practically a dead-letter, all the cafés, big and little, on the wide *trottoirs* of the boulevards and on the two-foot sidewalks of the narrow streets, monopolize from a half to three-fourths of the pavement for pedestrians. The latter file along cheerfully on the curb-stone, or turn out in the street altogether, and make no protest. In the poorer quarters, a great number of domestic occupations and maternal cares are transferred to the street in front of the dwelling; in fact, the fondness of the French for out-of-doors is one of their most striking characteristics. The women and young girls will sit sewing or knitting in the streets or the public parks, and the men at the open-air tables of the cafés, in the wettest and rawest of days, and the women of the lower orders, concierges, workwomen, small shopkeepers, etc., constantly go with their heads uncovered. This healthy hankering of all classes for the open air contrasts very strongly with their imbecile terror of fresh air, or *courants d'air*, in a closed vehicle or under a roof.

One of the most complete departments of the Préfecture de Police is that of the *sommiers judiciaires*, in which are preserved

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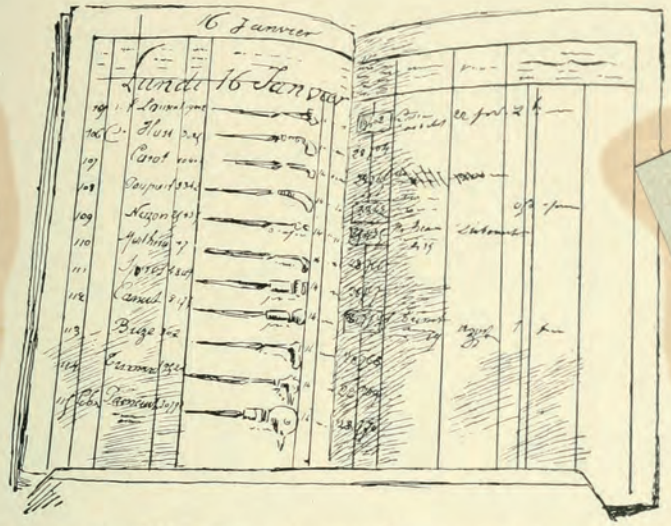
the *fiches* or records of every person brought before the tribunals, giving his name, age, place of birth, etc., and the date, the cause, and the nature of his sentence. The récidivistes, the hardened offenders, have each a regular bulletin, sometimes a variety of fiches if they have various aliases. These archives of crime are contained in thousands of boxes, filling a number of rooms, and



LEDGER OF THE "LOST-AND-FOUND BUREAU," AT THE PREFECTURE OF POLICE, SHOWING SKETCHES OF HANDLES OF FOUND UMBRELLAS.

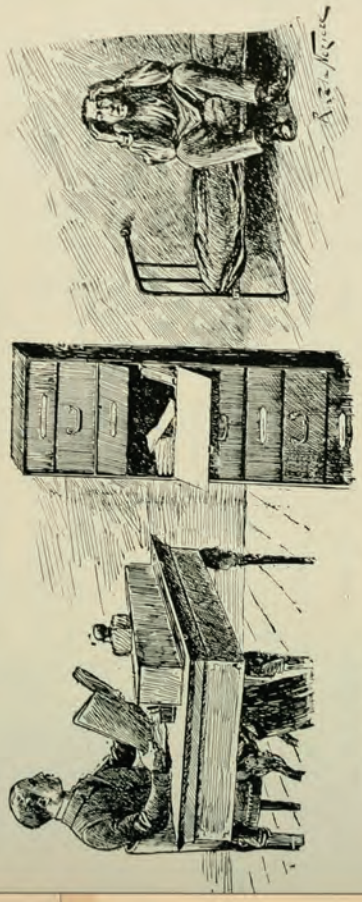
Sketch by M. Martin.

are constantly consulted; their inspection is strictly forbidden to private individuals. This bureau contains records, systematically arranged, of all the sentences pronounced by the courts and the civil and military tribunals of France; the number of ordinary bulletins exceeds eight millions. In addition to these judicial archives, the Préfecture de Police preserves a personal record of every prominent personage.

Police Methods

And he proceeds to explain the very simple tricks and tools by means of which this somewhat difficult task is accomplished. In the first place, he states a curious psychological fact,—that, generally, any criminal, no matter how dangerous or brutal, if suddenly arrested by surprise, is for the moment so stupefied that he does not think of resistance, and in this moment may be secured, by the handcuffs or otherwise. This brief paralysis is apt to be succeeded by a furious outbreak, but in the majority of cases it is then too late. Were it not for this temporary catalepsy, how would it be possible, asks M. Tomel, to effect the arrest of such desperate fellows, dynamiters and anarchists, with no more bloodshed and fracas than if they were girls of the town! This little peculiarity of their clients is well known to the police agents, and they but very seldom fail to take advantage of it.

In the second place, the most dangerous offenders are not, as might be supposed, the hardened criminals, those who have repeatedly fallen into the hands of Justice. For them, a long experience has convinced them that, once caught, there is no escape. Neither are the assassins the most to be feared,—the sudden collaring by the iron hand of the law reduces them to temporary imbecility. Those whose arrest is usually attended with the greatest difficulty are young rascals in their first offence, and those who are accustomed to being rescued by a band of their companions. Bankrupts and ruined financiers are also apt to give trouble,—they take to their revolvers with "deplorable facility, quite ready to lodge the last bullet in their own heads if the others have not cleared the field for them."

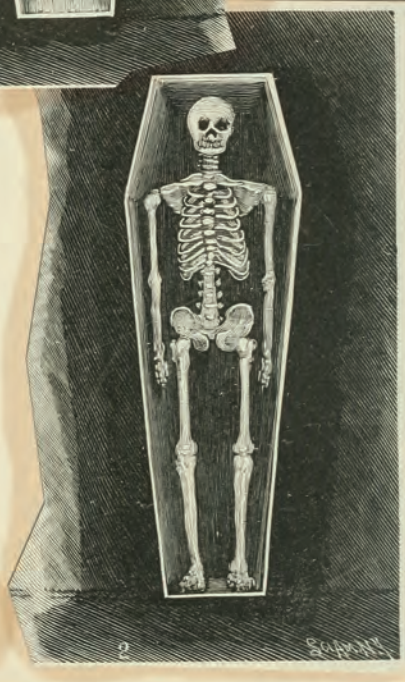


SCENE IN THE CELL OF AN ACCUSED. After a drawing by R. de la Nézière.

It is, therefore, not without a certain amount of information concerning the irascibility and the bodily prowess of their quarry that the agents set out in his pursuit. Usually, they hunt in couples; if the game is reputed unusually dangerous, in larger numbers. For weapons, they carry each two pieces of stout cord,—a small one, fastened to the middle of a wooden handle at each end, this is the *cabriolet;* and a large one, the *ligote*, about two mètres and a half in length. These simple methods of correction have replaced—except in the country districts and where the prisoner has to be conducted a considerable distance—the old-fashioned *poucettes*, or handcuffs. Thus provided, the pursuers endeavor to surprise their prey as it issues from a house or an inn,—they wear no uniform, and they in nowise begin by sum-

MORGUE

At the back of the Cathedral is the **New Morgue**, or Dead House. It is a long, low building, not so repulsive as the old one, but having no architectural pretensions, as befits its character. There are a dozen slabs, on which are placed the bodies of those who have been found in the river, or who have otherwise come by violent deaths, by their own hands, or those of others, and who are not known. The bodies can, of course, be exposed but for a short time, but the clothes of the deceased remain suspended for a year. It is a sad and painful sight, and may not be without its uses amid the glitter and gaiety of the French capital. It is, however, more prudent to avoid it, especially if the visitor have sensitive



In 1809, it was proposed to transport the Morgue to a site between the Pont Saint-Michel and the Petit-Pont, but in 1830 it was enlarged and improved where it stood; in 1864, it was transferred to its present locality, behind Notre-Dame, between the Pont Saint-Louis and the Pont de l'Archevêché. The bodies were still exposed nude, with the exception of a leathern apron across the loins, on twelve black marble slabs, to the public gaze, with their garments hanging over them; to preserve them as long as possible, they were exposed to a constant sprinkling with fresh water. When recognized, or when they could no longer delay, they were carried into the adjoining *salle du dépôt;* adjoining was the *salle d'autopsie*, and, on the ground-floor, the *salle des conférences*, in which the accused were brought before and after being confronted with the bodies of their supposed victims. Some of these arrangements are still preserved in the present institution; but, since the establishment of the *appareils frigorifiques*, or freezing machines, in 1881, the length of time during which a corpse may be preserved has been greatly extended, from one month to years, according to various claims. In the *salle d'exposition* the temperature is maintained at about zero, Centigrade, freezing point, Fahrenheit; and in the cells in which the bodies are first placed, at fifteen degrees below zero, Centigrade. The bodies of criminals are not submitted to the public inspection. The garments are returned to the families, when the body has been recognized or burned; their sale has been forbidden since 1883.

All persons are formally invited to furnish any indications they possess that may lead to the recognition of the bodies, and are informed that they will be put to no expense. A photographic plant was installed here in 1877, and all bodies are photographed,—those which are not recognized before burial have these, their last portraits, affixed at the entrance. The number of corpses received annually is about nine hundred, including new-born babies, fœtuses, and the remnants from the dissecting-tables, and this number increases year by year. In it are included also those bodies which it is desired to submit to a medico-legal examination. About six-sevenths of the total number exposed are those of men, and about one-seventh are never recognized. The sanitary surveillance is under the charge of three medical inspectors; not only are the autopsies here frequent, but there are also held many conferences in legal medicine, and there is a laboratory of toxicology. All departments of the establishment are cramped for want of space, and it is proposed to establish a distinct medico-legal institution on a new site, at the angle of the Quai aux Fleurs and the Rue du Cloître-Notre-Dame.

Near the Morgue (and River) at Night

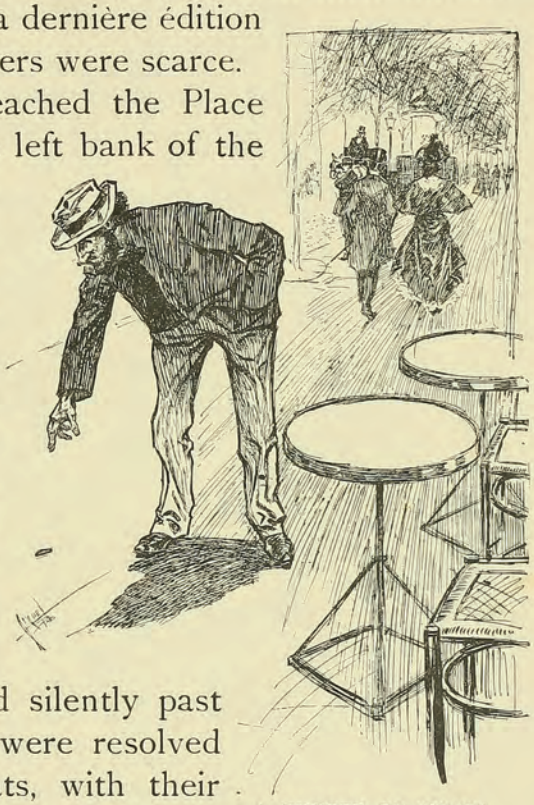
Among the tables outside the Café d'Harcourt crouched and prowled an old man, bundled in ill-fitting rags, searching for remnants of cigars and cigarettes on the sanded sidewalk. From his glittering eyes, full of suspicion, he turned an angry glance upon us as we paused a moment to observe him, and growled,—

"Allons, tu n' peux donc pas laisser un pauv' malheureux?"

Bishop tossed him a sou, which he greedily snatched without a word of thanks.

At the corner, under the gas-lamps, stood shivering newspaper venders trying to sell their few remaining copies of la dernière édition de la presse. Buyers were scarce.

We had now reached the Place St.-Michel and the left bank of the river. We turned to the right, following the river wall toward Notre-Dame, whose towers were not discernible through the fog. Here there was an unbounded wilderness of desolation and solitude. The black Seine flowed silently past dark masses that were resolved into big canal-boats, with their sickly green lights reflected in the writhing ink of the river. Notre-Dame now pushed its massive bulk through the fog, but its towers were lost in the sky. Near by a few dim lights shone forth through the slatted windows of the Morgue. But its lights never go out. And how significantly close to the river it stands! Peering under the arches of the bridges, we found some of



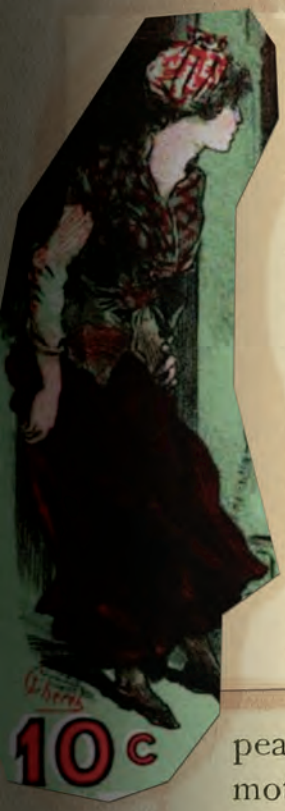
A HUNTER OF SCRAPS

Near the Morgue (and River) at Night (Cont'd)

the social dregs that sleep there with the rats. It was not difficult to imagine the pretty girl in black whom we had passed coming at last through dissipation and wrinkles and broken health to take refuge with the rats under the bridges, and it is a short step thence to the black waters of the river; and that the scheme of the tragedy might be perfect in all its parts, adjustments, and relations, behold the Morgue so near, with its lights that never go out, and boatmen so skilled in dragging the river! And the old man who was gathering the refuse and waste of smokers, it was not impossible that he should find himself taking this route when his joints had grown stiffer, though it would more likely end under the bridges.

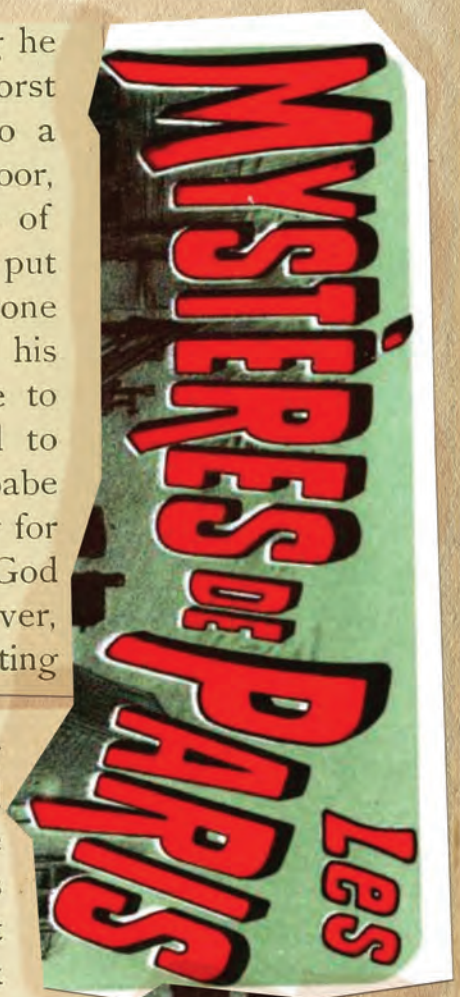
The streets are very narrow and crooked around Notre-Dame, and their emanations are as various as the capacity of the human nose for evil odors. The lamps, stuck into the walls of the houses, only make the terrors of such a night more formidable; for while one may feel a certain security in absolute darkness, the shadows to which the lamps lend life have a baffling elusiveness and weirdness, and a habit of movement that makes one instinctively dodge. But that is all the trick of the wind. However that may be, it is wonderful how much more vividly one remembers on such a night the stories of the murders, suicides, and other crimes that lend a particular grewsomeness to the vicinity of the Morgue and Notre-Dame.

An Artist at the Morgue



When Bishop was not sketching and painting he was working up his inspiration; and that was worst of all. His great effort was to get himself into a suicidal mood. He would sit for hours on the floor, his face between his knees, imagining all sorts of wrongs and slights that the heartless world had put upon him. His husband had beaten him and gone off with another woman; he had tried with all his woman-heart to bear the cross; hunger came to pinch and torture him; he sought work, failed to find it; sought charity, failed to find that; his babe clutched at his empty breasts and cried piteously for food; his heart broken, all hope gone, even God forgetting him, he thought of the dark, silent river, the great cold river, that has brought everlasting peace to countless thousands of suffering young mothers like him; he went to the river; he looked back upon the faint glow of the city's lights in the distance; he cast his glance up to the grim towers of Notre-Dame, standing cold and pitiless against the blacker sky; he looked down upon the black Seine, the great writhing python, so willing to swallow him up; he clutched his babe to his breast, gasped a prayer . . .

At other times he would haunt the Morgue and study the faces of those who had died by felo-de-se; he would visit the hospitals and study the dying; he would watch the actions and read the disordered thoughts of lunatics; he would steal along the banks of the river on dark nights and study the silent mystery and tragedy of it, and the lights that gave shape to its terrors. In the end I grew afraid of him.



COURTS A

Without going into the infinite details of the administration of justice in the capital, it may suffice to indicate briefly the different attributes and functions of the four great courts of Paris. These are: Cour de Cassation, which sits in the Palais de Justice; the Cour des Comptes, at the Palais-Royal; the Cour d'Appel, at the Palais de Justice; and the Cour d'Assises, at the Palais de Justice. The duties of the first of these—at the present moment occupying so large a share of the attention of the civilized world—are briefly stated to be "to maintain the sound and uniform application of the laws." This court sits in judgment on all demands for the quashing of judgment and decrees rendered by courts of the last resort; it decides upon the demands for transferral from one court to another, in case of legitimate suspicion or for the benefit of the public security, conflicts of jurisdiction, and decisions of judges. It has the power of annulling all procedures in which the legal forms have been violated, and all judgments which are in direct contradiction with the text of the law. It can take cognizance only of questions of law, and not of those of facts and material details; after having quashed a judgment, it sends the case back to another court of the same order as that of which the decision has just been annulled. This new decision may be again attacked and set aside, but to prevent the endless repetition of this process, the tribunal or the court to which the case is referred after a second reversal must conform on the point of law with the decision of the Cour de Cassation.

It can pronounce upon the decisions of all the tribunals of the judiciary, properly so called, but cannot take cognizance of any decision of administrative justice. The decisions of the military tribunals can be brought before it only by non-military persons appealing against the incompetence of the military jurisdiction in their case. It can quash the decisions of Juges de Paix only when they exceed their power. It cannot determine upon the decisions of voluntary arbitrators, who are not considered as legal tribunals, nor upon judgments which are not definitive and conclusive, or which have acquired the authority of the famous *chose jugée*,—decision rendered.

The Cour de Cassation consists of a first President, three Presidents of Chambers, forty-five Conseillers divided among the three chambers (of Requêtes, Civil and Criminal), a Procureur général, six Avocats généraux, a Greffier en chef, and four Gref-

Lilien

fiers. The Chambre des Requêtes sits in judgment in all civil matters not excepted by some law, if the appeal is admissible. In this case, it sends back, by a decision the grounds of which are not given, the case to the Chambre Civile. Otherwise, it rejects the appeal by a decree the grounds of which are given. It renders judgment in electoral matters, and, within certain limits, in various special affairs.

The Chambre Civile decides definitely upon all appeals received and sent to it by the Chambre des Requêtes, it takes cognizance directly of appeals in questions of expropriation for the public utility, of appeals brought, in questions of law only, in civil matters, by the *procès gallican* before the Cour de Cassation; of appeals, when there are grounds, in disciplinary matters

The Chambre Criminelle decides directly upon appeals in affairs criminal, *correctionnelle*, and of the police, upon demands for revision in judicial decisions and transferrals from one tribunal to another, in cases in which the legal powers have been exceeded and the decisions are annulled under proceedings instituted by order of the Minister of Justice. In certain cases, determined by the law, the three Chambres are united in a solemn audience to sit as the Conseil Supérieur de la Magistrature.

Since 1883, the Cour de Cassation has constituted the Conseil Supérieur de la Magistrature and has been in possession of all disciplinary powers with regard to those magistrates who cannot be removed from their offices, of the Cour de Cassation, of the Cours d'Appel, Tribunaux de Première Instance, and Juges de Paix. The Conseil Supérieur determines, the three Chambres being reunited, upon the requisitions of the Procureur général; representing the government. No irremovable magistrate of the courts and tribunals can be displaced excepting upon the decision

of the Conseil Supérieur. This removal does not entail any change of functions nor diminution of position or income. The magistrates can be placed upon the retired list, for grave and permanent infirmities, by the decision of the Conseil Supérieur.

It may be interesting to know that the salary of the first President is thirty thousand francs; of the Presidents of Chambres, twenty-five thousand francs each; of the Conseillers, eighteen thousand francs each; of the Procureur général, thirty thousand francs; of the Avocats généraux, eighteen thousand francs each; of the Greffier en chef and the four commis-Greffiers, together, thirty thousand francs.

It is before the Chambre Criminelle of this court that the inquiry into the case of Captain Dreyfus has been conducted; and one of the many frantic appeals of the anti-revisionists, anxious to prevent another trial at any cost, has been to have the case transferred before the full Cour de Cassation,—which has been finally granted by the government.

The Palais de Justice, in which this august tribunal sits, shelters also the Cour d'Assises, the buildings of the Cour d'Appel, the prisons of the Conciergerie and of the Dépôt, the apartments devoted to the service of the Parquet, of the Juges d'Instruction, the smaller ones belonging to the library and to the Salle du Conseil des Avocats, etc., and encloses jealously the beautiful Sainte-Chapelle, the slender spire of which and the great angel rise so incongruously over these secular buildings devoted to windy and dusty Law.

Through the great gilded gates which from the Boulevard du Palais lead into the Cour du Mai the visitor enters this ancient building, now almost completely rebuilt by the restorations which have been going on since 1840. Turning to the right, he passes

COURTS D

into the great Salle des Pas-Perdus, and from that into the long Galerie des Prisonniers, which traverses the whole length of the Palais from east to west, and which was originally constructed by Philippe le Bel. This gallery gives access to the halls of audiences of the three Chambres of the Cour de Cassation and the Galerie Saint-Louis. A curious detail of municipal administration is connected with this supreme court. Though from an architectural point of view it is undoubtedly an integral part of the Palais de Justice, it is considered from an administrative point of view as a separate construction, appertaining to the direction of civil edifices, having its separate budget for construction and maintenance and its special architect. This variety of budgets and services extends throughout the building, the different institutions and tribunals under its roofs being considered as belonging to different branches of the administration. The State alone has charge of that portion of the building occupied by the Cour de Cassation; that occupied by the Cour d'Appel comes under the authority of the Minister of the Interior, since the costs of the maintenance of this court are supplied by a group of the departments of the nation. The department of the Seine and the City of Paris have each their portion in the costs of construction and of maintenance of the building, that of the city being by no means the lightest. The Galerie des Prisonniers, for example, on the ground-floor appertains both to the City of Paris and to the State, since on one side it communicates with the Cour de Cassation; the basement, which is a dependency of the Dépôt and of the Conciergerie, belongs both to the city and to the department of the Seine, and the upper story is equally divided in its allegiance. So that, if there is a question of replacing a tile in the pavement, of repairing a ceiling, or of repainting a wall, the architect is obliged to divide the cost, to a centime, between the State, the Minister of the Interior, the City of Paris, and the department of the Seine, each in its due and exact proportion.

The Cour de Cassation is very handsomely lodged, as is its due, the Salle des Délibérations, with its heavy ceiling of carved and gilded wood, being one of the most important and luxurious in the Palais, and the Chambre d'Audience having for its plafond the celebrated *Glorification de la Loi* of Paul Baudry. The literal and realistic magistrate who doffs his cap in the midst of all these pretty allegories, at the pedestal of the Law, wears the gown of the President of the Cour de Cassation.

"If, in the middle of the afternoon, you should issue from the Salle des Pas-Perdus, your ears buzzing with the incessant hubbub which fills it for three hours every day, deafened by the shrill ringing of the bell which calls the attorneys in different directions, and after having followed the long Gallery *des Prisonniers*, you should penetrate into the passages of the Cour de Cassation, you would be astonished at the extraordinary contrast presented by these two portions of the Palais, such near neighbors. Over there, the noise and the tumult of the crowd of lawyers, the arguing of cases and the spectators; here, the dull silence of deserted edifices.

"It would seem that Jurisprudence, a magician with somnolent powers, had steeped in lethargic slumber his faithful servitors, and the old councillors who nod their heads, during the hearing, in their majestic seats, wearing the toque of black velvet the peculiar form of which has procured for them the disrespectful appellation of 'lancers,' the occasional attendants who pass silently through the long corridors, the solitary soldier of the Garde Municipale seated on a bench in the gallery Saint-Louis, frightened almost at the solemnity of the place, all seem but sorrowful shadows guarding the sanctuary of the Supreme Court. Even the spectators complete the impression of profound ennui which disengages itself from the very walls; here are none of the ardent or tedious pleadings, the passionate or cheerful discussions, which keep alive the attention of counsellors and judges in the Cour d'Appel and the Tribunal. Facts, actions, with their complications and their peculiar interests, with their infinite variety, are here banished from the argument. The Law here takes an ample revenge; here are discussed only matters of pure legislation, profound decrees of the supreme court, or the interminable argumentations of authors who have produced sapient dissertations upon the uttermost juridical disputation.—It is the triumph of the ancient classic controversy, for discussions are still held in the supreme court *pro et contrà*, to conclude in *baralipton*, in the same manner as in the ancient Sorbonne;—Latin alone is wanting to the festival.

"Pleadings, indeed, have but little importance before the Cour de Cassation: it is the *mémoire*, laboriously and lengthily composed by the avocat, which is the *pièce de résistance* in every case, because it sets forth a complete exposé of the affair and the minute discussion of each one of the juridical problems which it brings up, with infinite divisions and subdivisions. The monotonous

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reading of the Conseiller-rapporteur being finished, the avocat proceeds to develop his mémoire, and the Avocat général states his conclusions; then, if the question present only mediocre juridical interest, the conseillers gather in a circle in the centre of the Salle d'Audience to discuss, adopt, or reject the judgment prepared in advance by the Rapporteur;—this is what is called *faire le rondeau.* And there may be seen, in the unshaded light of the hall, under the ceiling in gilded oak of the Chambre Civile, these gray or white heads agitating themselves, and Passion (passion inspired by abstract law!) reappears. The apathy, the somnolence of a few minutes ago, have disappeared, and these hoary old men find again, for the moment, an ardor which seemed to have been forever laid to sleep. . . .

"Silence, a silence which is scarcely troubled by the sound of the discreet footfalls of the rare promenaders, an icy chill, are the inalienable characteristics of the locality in which sits the first court of the justice of France. Respect it, do as do those who frequent it willingly or because of the necessities of the daily task, and issue from these deserted galleries, speaking in an undertone, and with the finger upon the lips, in order not to trouble the repose of its inhabitants."

The Cour des Comptes, which sits in the Palais-Royal, ranks immediately after the Cour de Cassation, and enjoys the same prerogatives. It is the modern representative of the Chambres des Comptes of the old monarchy and of the Commission de Comptabilité Nationale which replaced these Chambres at the period of the Revolution. It was created by a law of September 16, 1807, and constitutes at once an administrative tribunal charged with the verification and examination of certain financial accounts of the administration and an institution of the body-politic intended, by its control over the financial measures of the administration and other administrative accounts which it is not called upon to examine, to advise the executive and legislative powers. It may therefore be considered as the superintendent of the public fortune and of its financial measures.

It consists of a first President, three Presidents of Chambres, eighteen Conseillers Maîtres, twenty-four Conseillers Référendaires

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of the first class, sixty of the second class, a Procureur général, fifteen Auditeurs of the first class, ten of the second class, a Greffier en chef, etc. The salaries of these officials are about the same as those of the Cour de Cassation. The first President has the supreme direction of all the deliberations of the court, as well as of the police and general surveillance. The court is divided into three Chambres, having each a President and six Conseillers Maîtres who alone have a voice in the deliberations and constitute, themselves, the members of the administrative tribunal sitting in judgment. The deliberations are not public. The Presidents and Conseillers cannot be removed, and are placed on the retired list, the Presidents and Maîtres at seventy-five years of age, and the Référendaires at seventy years. The court addresses an annual report to the chief of the State, in which it sets forth those matters which, in the course of its examinations, have seemed to it worthy of the attention of the government, and advocates those reforms and ameliorations in the administration of the public finances which have been suggested to it by its consideration of the various facts and enactments.

The Cour d'Appel, at the Palais de Justice, includes in its jurisdiction the departments of the Aube, Eure-et-Loir, Marne, Seine-et-Marne, Seine-et-Oise, Yonne-et-Seine. In all cases, the decrees are rendered by the magistrates deliberating, in groups of some odd number,—at least five, including the President. In all civil and commercial cases, appeal can be made from all decisions rendered by the tribunals of the arrondissements or of commerce, by referees, judicial reports upon cases in litigation in which the amount involved exceeds fifteen hundred francs of injury to the person or to personal property, or sixty francs of revenue from real estate.

FIG. 54.—Labyrinth

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This court is composed of a first President, nine Presidents of Chambres, and sixty-two Conseillers, divided among nine Chambres, of which seven decide upon civil and commercial appeals, one upon appeals *Correctionnels*, and the ninth is the Chambre des Mises en Accusation, before which are brought criminal cases after they have passed the stage of preliminary examination. The Parquet connected with the Cour d'Appel consists of the Procureur général, seven Avocats généraux, and eleven Substituts of the Procureur général. The Cour d'Appel sits in judgment as a court of first and last resort in all cases of misdemeanors, involving a legal penalty, committed by the magistrates of the Cour de Cassation, of the Cour d'Appel, of the Tribunal de Première Instance, by the Juges de Paix, the Préfets, the Grand Officers of the Legion of Honor, generals, archbishops, bishops, presidents of Consistoires in the Protestant and Jewish organizations.

In each department of France there is a Cour d'Assises to try those individuals who are sent before it by the Chambre des Mises en Accusation of the Cour d'Appel. In the departments generally these courts sit every three months, and more frequently if occasion requires. The Cour d'Assises of the department of the Seine holds its sittings every day, in the Palais de Justice. This court consists, first, of three Conseillers of the Cour d'Appel, the first sitting as President, the two others as Assesseurs, designated every three months, the President by the Garde des Sceaux, the Assesseurs by the first President; second, of a representative of the Ministère Public, selected among the Avocats généraux or the Substitutes of the Procureur général; third, of a Greffier; fourth, of a jury composed of twelve citizens selected by lot by the President from the list of thirty-six *jures* designated for the session. After the examination of the accused, the depositions of

the witnesses, the Réquisitoire of the Ministère Public and the presentation of the defence, the jury retires to deliberate upon the probable guilt of the prisoner and the extenuating circumstances. When the jurors have agreed upon their verdict, the President causes the prisoner to be brought back into court, the Greffier reads to him the conclusion of the jury, and the court pronounces his acquittal, or sentences him to the penalty due the crime of which he has just been convicted, even when this penalty is only a matter of police regulation.

The decision of the jury is supposed to be final, but when a prisoner is found guilty and the court is convinced that the jury is entirely in error, it may set the judgment aside and postpone the case to another session. Against the sentence of the court, appeal may be made to the Cour de Cassation. The Cour d'Assises exercises full jurisdiction in all cases criminal, *correctionnelle*, or of the *Simple Police*, excepting in the case of some special law. It takes cognizance, moreover, of actions qualified as crimes, of actions qualified as misdemeanors which a special law places under its jurisdiction,—misdemeanors committed during its sessions, political misdemeanors and those of the press, excepting offences against the public morality and slander, or insults offered to individuals, which all come before the Tribunal Correctionnel.

[illegible] of the oldest and most [illegible]

The number of offenders who appear before it annually averages from forty-three to forty-five thousand.

But, as it does not sit on Sundays, Mondays, fête-days, and but three days a week during the vacation, the total number of hearings amounts to two hundred and forty annually. This makes nearly two hundred cases for each sitting, and as the sittings last from an hour and a half to three hours, the court has about one minute to devote to each case. To enable it to dispose of them with this rapidity, it classifies the offenders, and tries all those accused of the same offence at once. The Ministère Public announces: "Are accused of violation of the ordinance of police regulating public cabs: Pierre, Paul, Jacques," etc. From time to time, a voice from the audience answers to one of these names: "Present!" This roll-call finished, the Juge de Paix, who has marked on his list the names of the absentees, reads these names again and condemns them all by default to the maximum penalty. Then there is a second roll-call of those who are present. The Ministère Public calls on all those who have anything to say to come forward; two or three of the offenders advance, stammer out some excuses which are scarcely listened to, and this second list is condemned in a lump to the regulation minimum penalty. By this simple process, the forty-five thousand cases are tried in the course of the year.

courts I

The Tribunal de Simple Police is provided with apartments on the ground-floor, almost in the basement, of the Palais de Justice, under the stone arches that date from Saint-Louis, and where the atmosphere is always damp, chilly, and sombre. The Juges de Paix, in addition to their civil functions, are charged with sitting in judgment upon these petty misdemeanors, and they take their places in the Tribunal alternately, a week at a time. In addition to the Juges de Paix, the court is composed of three Commissaires de Police, delegated by the Procureur général, who fulfil the functions of the Ministère Public, one as Chef de Service, the two others as Substituts, and of a Greffier en chef and of four commis-Greffiers.

A grade higher in the judiciary scale is the Tribunal Correctionnel, which sits in the wing of the Palais on the south side of the court of the Sainte-Chapelle, and which occupies itself with what may be called the bourgeois of crime and poverty. The sittings of this court draw so many spectators that the visitor is frequently stopped at the entrance by the Garde Municipal, who says: "*C'est complet!*" like an omnibus conductor when his vehicle is full. Four Chambers are devoted to the sittings of this court, two on the first floor, and two on the second; on each of these stories is a Salle des Pas-Perdu. All these halls of justice are thronged by such a compact and democratic crowd that one of the attributes of the magistrates is a little flask of vinegar or smelling-salts placed on the bench, by the side of the Code, before each of the three judges of the Tribunal and before the Substitut. The avocats do not enjoy this privilege, nor the Greffiers unless they have been very long in the service of the court. Here, also, the pressure of affairs is so great that the judges leave the bench, saying to their consciences: "Well! those who are innocent can appeal!" The terror and ennui of the law are, however, so great that but very few of those condemned do thus appeal. One of the characteristics of this tribunal of the Police Correctionnelle is the number of *avocats raccrocheurs* who infest it in the search for clients of any degree, and who seem to bear a close resemblance

to that unsavory class known in New York as "Tombs lawyers," or "shysters."

In the rear of the Palais, looking out on the Place Dauphine, is the Chambre des Appels de Police Correctionelle. The Salle d'Audience is a vast, chilly, and cheerless hall in which the appellant follows anxiously the retrial of his case in the formal and dispassionate résumé of the magistrates. The president begins by interrogating him courteously on his age, profession, etc.; then he says, with equal civility, turning toward one of his colleagues: "We will now hear Monsieur le Conseiller-rapporteur." One of the group of seven counsellors thereupon proceeds to read a strictly legal and impartial summing-up of the whole case, quite devoid of literary ornament or of personal observation; when he has finished, the president, turning again to the appellant, directs him to arise and interrogates him summarily on the principal points of his affair. During this examination, the counsellors, for the first time, turn their attention upon the appellant, but very briefly, and then, like magistrates whose judgment is quickly enlightened, resume the various occupations in which they have been engaged. Then the president calls upon the counsel for the defence; to him replies M. l'Avocat général. After these two orations, pro and con, the president announces that "the court will now deliberate;" all the counsellors rise, and, after some moments of consultation in a circle behind the arm-chair of the president, retire in procession into the Chambre du Conseil. This journey indicates that there is a question of law to be considered. Otherwise, the decision would have been rendered immediately, upon the spot.

The poor *prévenu* draws favorable auguries from this solemn deliberation. But his hopes are generally dashed; the court,

usually, retires into the Chambre du Conseil only to correct the law, while affirming the decree, of the lower court. The president re-enters, the *dossier* of the case under his arm, and followed by his six counsellors; he proceeds to read the decision of the court, setting forth that, while the reasonings of the lower court are entirely erroneous, its conclusions are, nevertheless, irrefutable. Sometimes, however, this court, called the "Chamber of Bishops" by Henri Rochefort, demonstrates its judicial independence by overturning the decisions brought before it, even though they may be sustained by the popular verdict,—as it did in the case of M. Wilson.

The jury system of France resembles, in a general way, in its alleged safeguarding of the public liberties, and in its injustices, inequalities, and obstinate bringing to the service of Themis the uncertain aid of Chance and of Prejudice, that of the United States. Each year, in each canton of France, these generally unwilling aids in the administration of justice are selected among the respectable citizens by a council composed of Maires, Juges de Paix, and Conseillers généraux. Their names, forwarded to the central judicial authority, are subjected to a second revision, by a commission sitting in the chief town or the capital. In this manner is obtained the "general list of the jury;" from this is drawn by lot, every three months, and in Paris every fortnight, the jury of each criminal session, composed of thirty-six titular jurors and four supplementary. All citizens, having the required qualifications, between the ages of thirty and seventy, are obliged to serve, under a penalty of five hundred francs. The juror receives a very small sum for travelling expenses if the court is at a distance from his residence, but nothing at all if it be in his neighborhood. Consequently, these arbitrary summonses in the name

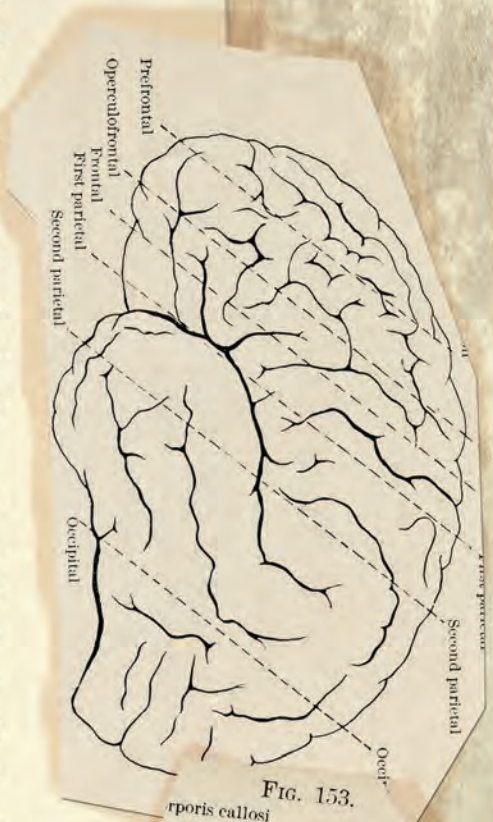


FIG. 153.

of Justice are viewed, generally, with as much disfavor by the recipients thereof as in other countries, with the exception of the members of some such leisure class as retired officers on half-pay. The tendencies of certain classes of jurors are well recognized, the law and the evidence being as they may;—thus, before a jury of peasants and farmers, the young girls guilty of infanticide are nearly always acquitted, the rural economy entertaining a natural aversion to illegitimate children, reared at the public cost to become vagabonds at the age of fifteen. On the contrary, incendiaries, counterfeiters, and those accused of assaults upon young children in the fields, receive no mercy at the hands of these honest countrymen. The severity of the juries of Versailles is well known. Composed of market-gardeners, ex-officers, and retired shopkeepers and employés, living in small cottages in the suburbs, and exposed night and day to the incursions of the Parisian marauders, they give always to the prosecution the verdict which it demands, and sometimes even more. There was a case, a few years ago, of three young rascals who set out from Paris to assassinate an old innkeeper of Argenteuil; the Ministère Public claimed one of them for the guillotine, but the Versailles jury gave him all three.

As to the Parisian jury, its composition is naturally more complex, but its results are said to be equally unreliable. Its deliberations are not affected by any spirit of caste or class, since these distinctions are not sharply enough defined; "but it is at the mercy of a fine talker. This will not be the avocat, rarely listened to, nor even the Avocat général, offensive in the eyes of the Parisian *frondeur* as the representative of authority. No; it is among its own members that the jury will select this veritable chief, some reasoner with abundant and facile speech, discovering in everything concealed meanings, hidden allusions, and all the

more dangerous for the good sense of his colleagues that he has an elegant talent for paradoxes."

The Parisian jury is also, it appears, peculiarly under the influence of the fashions and customs of the day, no matter what they may be. For several years it was almost impossible to secure a verdict of conviction in the so-called "passionate dramas;" the heroines of vitriol and the revolver passed with impunity before these complaisant juries. The Parquet was obliged to withdraw most of these cases from trial by jury and send them to one of the Chambres of the Tribunal Correctionnel, which did not fail to do them justice. The notoriety, the celebrity, of a case have also a great effect upon these citizen jurors. If a crime has been committed on some fête-day, or in the midst of a ministerial crisis, the twelve jurors take into favorable consideration all the extenuating circumstances and render a verdict of acquittal. If, on the contrary, the crime has attracted much popular attention, been exploited in the daily papers, with portraits of the accused, of his victim, etc., then is the condemnation to death inevitable. "The Parisian jury is nothing but a great child whom it is necessary to keep in leading-strings and to watch very closely."

One of the most picturesque and characteristic features in the train of justice, one in which the French themselves have always taken a lively, though a professedly disparaging, interest,—as befits a military nation,—is the black-robed multitude of *avocats*, the attorneys, the lawyers. The nature of their profession, their professional costumes, certain peculiarities of whisker and absence of moustache, all those qualities which, in all countries, offer cheap handles to easy wit at the expense of the members of this judicial order, all these unite to lend them an interest, of various kinds, as a class somewhat apart. Their intelligent, shrewd, generally

unimaginative heads, under their cylindrical black caps, offer endless studies to the physiognomists and the caricaturists. Their services are indispensable for all those who seek the aid of the law. At Paris, the avocats alone have the right to plead for litigants, before all the Cours d'Appel and the Tribunaux Civils. They can also plead before the military, commercial, and administrative tribunals and the Conseils de Prud'hommes. The only exceptions are the Conseil d'État and the Cour de Cassation.

The Ordre des Avocats, with its monopoly of this privilege, claims to date back to the year 518 A.D., and to have had for sponsor an uncle of the Emperor Justinian. It was restored by Charlemagne and continued under various names

By the word *avocat* is designated those lawyers who, after having obtained the title of Licencié en Droit, have taken the professional oath before a Cour d'Appel. But, in order to be able to plead, they are required, in addition, to be admitted to the bar of the tribunal or the court. The Avocats-Consultants are those

who, not having been admitted to the bar, cannot plead in the courts, but give legal consultations in their offices. The *Avoués*, attorneys, are appointed by the court or tribunal to represent the litigants before it. They cannot be avocats, and are obliged to be residents of Paris.

Among the multitude of attendants and habitués of the judicial tribunals are the necessary witnesses and experts, of all kinds in degeee,—the *témoin à charge*, important witness, listened to with attention; the *témoin à décharge*, uncertain and ill at ease; the *expert-comptable*, very conscientious; the *expert en écriture*, in handwriting, very positive and authoritative and unreliable, after the manner of his kind; the experts in medicine, in mental ailments, in physics, etc. The various degrees of willingness and unwillingness on the part of those who receive these official *assignations à témoin* are much as in other climes.

to lodge its criminals in one of its dependencies, the prison of the Conciergerie, whence the guards conduct them directly, by private staircases, to the court-room where they are to be tried,—thus avoiding any unseemly exposure of these unfortunates to the populace. An ingenious supposition as to the origin of the name of this famous prison, a barracks under the old kings of France,

Prisons of the Palais de Justice

is furnished by M. Pottet,—that it was inhabited by a certain captain who provided himself with the title of *Comte des Cierges* [Count of Candles], concierge, janitor, or house-porter. Those who are confined in the Conciergerie are the criminals who are to appear before the Cour d'Assises; those convicted by the police correctionnelle of the departments, waiting the result of their appeal to a higher court, and those condemned to death during the three days which the law allows them for their appearance *en cassation.*

In the Dépôt are deposited temporarily all the individuals arrested in the department of the Seine, for any crime whatever, and held for justice. This general depository receives on an average a hundred and fifty prisoners a day. Any one arrested by a police agent and conducted to the *poste*, if not delivered by some friend before the arrival of the *panier à salade*, is put into this cheerful vehicle, much like a closed-up omnibus, and carted off to the Dépôt. There, he is interrogated, searched, measured by the *service anthropométrique* of M. Bertillon, and held for three days. At the end of this period, he is transferred to some other prison,—to Mazas, before it was demolished, or to the Santé. The desperate criminals have the privilege of remaining in the Dépôt under the eye of the agents de la sûreté.

Within the walls of the Palais de Justice is included a third place of detention, the *Souricière*, in which are confined the accused brought from the various prisons of the city,—la Santé, Sainte-Pélagie, la Petite and la Grande-Roquette, Saint-Lazare,—to appear either for their trial or for their examination before the Juge d'Instruction. The Souricière [mouse-trap] is a gloomy and ill-smelling basement, almost without light and air, and frequently crowded to suffocation, situated under the chambers of the police correctionnelle. The prisoners are very often confined here from eleven o'clock in the morning to eight o'clock in the evening, without being given either food or drink. This abuse is of long standing, notwithstanding the many protestations that have been raised against it.

Before 1826, the entrance to the Conciergerie was from the grand court-yard, the Cour du Mai, to the right and at the foot of the grand stairway. This entrance, with its iron railings, still exists, it now gives access to the Tribunal de Simple Police, and through it the multitude of victims, illustrious and obscure, of the Revolution and the Terror, issued to take their places in the cart for the guillotine. This doorway was walled up in 1826, and the

Maza Prison

In returning homeward, the visitor passes the *Prison des Jeunes Détenus* (House of Detention for Young Criminals), and the new *Bicêtre*, on opposite sides of the way, in the *Rue de la Roquette*. The latter is designed for convicts; and executions take place in front of it. Here above 60 persons, seized as hostages, including Archbishop Darboy, President Bonjean, and the Curé of the Madeleine, were shot by the Communists, 24-7th May, 1871. Not far from this is the *Abattoir Popincourt*, or Ménilmontant, one of the six or seven large public slaughter-houses with which Paris is supplied. On proceeding

Maza Prison slated for demolition — a horrid horrid place you do not want to visit — (Maison d'Arret et de Correction Cellulaire), on the Boulevard Diderot, receives prisoners from the Depot. 120 cells (1015 for prisoners, rest for hospital & baths.)

Victor Hugo imprisoned there, which they may attempt to tell you as some kind of consolation, but it's an insult naturally, a joke of the working man against the distressed

Expect such splendid furnishings / amenities as:

- table w a drawer
- earthenware jug thing
- porringer (eating bowl, filthy)
- iron cup
- wooden spoon
- spittoon (génieux)
- broom (I always had two for some reason)
- 3 shelves
- wardrobe (inset in wall)
- round hole in wall for talking with other prisoners (others did more than talk) — AND THE BULLS LISTEN IN OF COURSE

You will arrive from Depot, receive a number, in solitary except when working, which you will come to see as blessing. — Exercise in the preaux cellulaires, converging cells under low ahead, w iron grating on one side so you can look into atrium

The **Charities** of Paris are as numerous as its demands. The gay capital could not suffer the public eye to be saddened with the sight of public misery and distress, as in London. La Mendicité is forbidden in the department. In London it has the workhouse; in Paris, the prison. Yet private and public charities have done much to alleviate misery in the French metropolis.

THE STEAM MAN.

M. Perdu was never captured
I later glimpsed him at the Mireiton

PRISON DE LA SANTÉ

aged by the State, but by private enterprise. In the prisons of the Seine, with the exception of Saint-Lazare, the food of a prisoner costs the administration daily 59.9 centimes, about twelve cents.

The Prison de la Santé (Maison d'Arrêt et de Correction), in the Rue de la Santé, has been devoted to three classes of prisoners,—those condemned to periods of from one day to one year, prévenus whose sentences have been appealed, and convicts and prisoners condemned to solitary confinement. The régime cellulaire adopted is known as the *système de Philadelphie;* this absolute solitary confinement is reserved for convicts awaiting their departure for New Caledonia, for other grave offenders, and also for minor offenders serving short sentences. The prisoner thus isolated leaves his cell only for an hour's exercise in *promenade cellulaire;* he is allowed to see no one and to receive no communication from outside, but the ingenuity of the prisoners contrives to modify these regulations. There is also a section in which the inmates pass the day together, but sleep in solitary cells. This *Quartier Commun* is to disappear in the reorganized prison which is to take the place of Mazas, and which will be specially devoted to prévenus, to those whose cases have been appealed and to those condemned to death. Among the numerous light industries to which the short-sentence prisoners are compelled to devote their time, that of the manufacture of dolls is one of the most important; designers, painters, and carvers, of sufficient artistic excellence, are all found among the inmates.

This prison was constructed to replace that of the Madelonnettes, destroyed by the opening of the Rue Turbigo. In the Protestant chapel attached to the institution, which serves also as a school for one hour a day, the prisoners accused of various offences appear each morning at ten o'clock—as in all the prisons of the Seine—in the "prætorium," the three judges of which, the director, the comptroller, and the inspector, sit under an immense open Bible displayed on the wall and surmounted by the somewhat incongruous text: "Man may not live by bread alone, but by every word which proceedeth out of the mouth of God."

eXile to New CaLedonia is no LaughiNg matter. It will eat your investigatione here, Guard, Verault & Hymé amiable to Criles.

A doll made here crawled through my window. Said its name was Pretty Polly. I caught it with my razor, about to cut off my toe.

Sainte-Pélagie: Prison for Intellectuals

Rue de Puits-de-l'Ermite

Sainte-Pélagie (Maison de Correction), in the Rue du Puits-de-l'Ermite, though one of the smallest and worst-conditioned prisons in Paris, is one of the most celebrated, and the only one imprisonment in which is made a subject of jest. This singular reputation it owes to the numerous journalists and men of letters—Béranger, Alfred de Musset, Théophile Gautier, Balzac, Eugène Suë, J. Richepin, Henri Rochefort, among others—who have been sent here by a censorious government. These gentry have so exploited the *Pavillon*, the section of the prison devoted to the *politiques*, with its "great and little tomb," "little and great Siberia;" they have so ostentatiously received their friends every afternoon, from one to five, in their cells; they have so proudly worn their beards and their usual garments, as to diffuse a popular impression that imprisonment in this edifice is rather a joke than otherwise. Nevertheless, the *Pavillon*, says M. Paul Strauss, "is only one quarter of the ugliest, the most frightful prison in Paris; fortunately, it is devoted to speedy destruction, and it is by this one that the work of reformation of the penal institutions of the Seine will doubtless be inaugurated; there is no demolition more urgently demanded than this, in the unanimous opinion of all those who have visited it. The extent to which the buildings are falling to decay, the narrowness and lack of cleanliness in the workroom, corridors, and dormitories, are not less offensive than the promiscuousness of the life in common, daily and nightly. Nowhere is the defile of the prisoners at the sound of the workroom bell, or from the sinister court-yard to the chapel refectory, more lamentable; the gray or chestnut-colored garb of the prisoners is more forlorn in its worn shininess than anywhere else, and the canvas sack itself hangs more dismally at the prisoner's back. It is not the fault of the penitentiary administration and the

Sainte-Pélagie (Cont'd)

government of the institution; the establishment itself is worthless, the life, moral and material, that is there led is intolerable."

The prisoners for debt (to the State) enjoy the same privileges as the politicians. The baser, or more unfortunate, inmates, serving sentences of from one day to one year, are obliged to work in one of the six ateliers. and to submit to the usual prison

INTERROGATORIES BEFORE A "JUGE D'INSTRUCTION."
After a drawing by R. de la Nézière.

regulations, rising at six o'clock and going to bed at half-past seven. Among the articles produced in the workroom are toy balloons, Venetian lanterns, and, in general, all those materials for the illuminations with which Paris amuses itself on nights of festival. The fine gentlemen in the first and second quarters of the prison, instead of partaking of the meagre prison fare, are nourished at the expense of the State by some restaurant designated by themselves. This prison was erected in 1635 by the Order of the Sœurs Repenties; it was a prison for debt till 1793; until the suppression of the Garde Nationale, it was known familiarly as *Prison des Haricots* [beans], because those refractory citizens who objected to serving in this corps were here confined on a strictly vegetable diet. In the chapel which serves as the refectory is preserved a relic of Sainte-Pélagie. Madame de Beauharnais, afterward the Empress Josephine, was here imprisoned in a chamber, which is still shown, on the second floor.

When you are arrested you will most likely be confined here (save when your offence involve blatant violence [including arson!!!]) – vegetable-only diet may exceed the quality of your student fare – for release taste sweetly of the law or connexions back home

Grand-Roquette (Death Row)

In the Grande-Roquette (Dépôt des Condamnés), in the Rue de la Roquette, are confined those condemned to death, or to deportation to some penal colony. As late as the first months of 1899, the executions were public, the guillotine being erected in front of the prison, in the space between it and the Rue de la Roquette; the locality was marked by five large oblong stone slabs in the pavement of the sidewalk. Hereafter the executions will take place in the Place Saint-Jacques; and the prisoners condemned to death will be confined in the Prison de la Santé. The three cells devoted to these unfortunates in the Grande-Roquette were larger than the others, and the condemned man enjoyed certain privileges. He was not compelled to work, he was given meat every day, he could smoke, read and write, and play cards with the two guards who kept him company day and night until the moment when Monsieur de Paris took possession of him. In the chapel, an upper lodge or box was provided for him, where, behind a grating, he could hear the mass without being seen by those below. The library which was at the disposal of these unfortunates, and which was their principal distraction, included some four thousand volumes. The books most read were novels and romances, and of these the works of Dumas père were the favorites. After these came those of Alphonse Karr, Mayne Reid, Eugène Suë, books of travels, and the *Magasin pittoresque*.

Eugene Sue's tales burst with gruesome sensation – the more grotesque, the more likely to be based in secret fact

Saint-Lazare (Prison for Women)

Saint-Lazare (Maison d'Arrêt et de Correction), on the Faubourg Saint-Denis, is at once a hospital, a police station, and a prison for women, and its methods and regulation have long been the object of earnest denunciation. As a prison for women, it is divided into two sections, for those accused, and for those condemned to less than two months' imprisonment; among the latter are women of the town, who have a special hospital. The only *condamnées* who remain for any length of time within these walls are the sick, nursing women having a child less than four years of age, and those enceinte. There is a special *crèche* for the newly-born babies,—for there are no less than fifty or sixty births annually. The nursing mothers, whether convicted or only accused, have special dormitories, and there is a shady garden for the wet-nurses. The prostitutes are provided with a special section. These unfortunates have not passed before any court; they have been condemned without appeal by a Chef de Bureau of the Préfecture de Police to an imprisonment of from three days to two months. During the day, the inmates are assembled in a workroom under the surveillance of one of the Sisters of the Order of Marie-Joseph, to whom is confided a general oversight of the workrooms and the dormitories. These prisoners take their meals in common, take their exercise walking in a long file, and at night sleep in a great chilly and crowded dormitory. Those who have merited it by their conduct are given one of the cells of the *ménagerie*, a double story of grated cells, furnished each with a bed, a stool, a shelf, and an earthenware vessel. The menagerie was formerly devoted to the service of the *correction maternelle*.

In the great dormitories, there may be witnessed each morning such a scene as that reproduced in the illustration, the prayer addressed to the image of the Virgin on the wall, decked out with faded artificial flowers and with tapers in front of her; following the example of the Sister, all stoop with more or less reverence before this symbol and utter with more or less sincerity from impure lips the prayer for a pure heart. This grand dormitory is a great hall containing more than eighty beds arranged in four rows. The red tile floor is of irreproachable cleanliness, the eighty beds, with their gray blankets and white bolsters, are arranged with military symmetry. But this cleanliness and this good order, it is claimed, count but for little in the amelioration of these unfortunates, gathering contamination from each other in this indiscriminate herding together.

Saint-Lazare (cont'd)

According to the law, those merely accused, the *prévenues*, and those actually convicted, are kept apart from each other, but in each of these two classes no distinctions are made,—the homeless unfortunate, arrested for *délit de vagabondage*, is associated with the criminal guilty of infanticide or assassination. Even the little girls of ten and twelve years are kept together in the same promiscuousness, those already hardened in criminal ways corrupting the more innocent.

The prévenues enjoy certain privileges; they are not obliged to work, though it is but seldom that they refuse to take up some of the light sewing which occupies their leisure and brings them in small sums of money; they are not obliged, when they take their exercise, to walk round and round in a circle in the préau, forming in line only at the entrance and the exit. The formalities of search and interrogation, upon entering the prison, are the same for all, as are the general regulations and the discipline. All rise at five o'clock in summer, and at six or half-past six the rest of the year, and all go to bed at eight; all receive meat with their bouillon only on Sundays. The children are more favored in this respect, being furnished with eggs, roast meat, etc.

Everywhere are seen in these gloomy and unwholesome halls and corridors "the austere and consoling figures" of the Sisters of Marie-Joseph. They wear a dark robe, sometimes with a white apron, a white *cornette* under a black veil which has a blue lining, and they supervise all the details of the monotonous life of the prison. Rising in the dawn, a half-hour before any of the prisoners, they perform their devotions, and one of them rings the bell which summons all to leave their beds; they direct the workrooms in which the prisoners sew, a Sister sitting upright in a high chair, like a teacher presiding over her class, and they keep a watchful

When the King had entered my dreams the prayers of Sister Beatrice pulled me from the vortex. . . .

Do not reveal the full truth of your distress! Without innocence her powers will dim.

St-Lazare (cont'd)

eye during the night on all the sleepers, in all the dormitories, great and little. Their hours of service as guards are from five or six o'clock in the morning to ten o'clock in the evening. After this hour, until the morning again, two Sisters remain on watch in the first section of the prison and one in the second. Their sole comfort and recompense is found in prayer and meditation in the mortuary chamber of Saint Vincent de Paul, now transformed into an oratory for their use. There is also a chapel for the use of the inmates, as well as a Protestant oratory and a synagogue.

Of the buildings still standing, the superstructures mostly date from the reign of Louis XIII. The remains of the church built by Saint Vincent de Paul, in which he was buried at the foot of the high altar, may still be distinguished. The very extensive grounds surrounding the establishment, divided up and sold during the Revolution as *biens nationaux*, have now disappeared under the buildings and streets of the quarter. The chapel constructed by Saint Vincent is now a store-room; the crypt, with its tombs of bishops, is a bath-house; the low apartment on the ground-floor was reproduced by the painter Charles Muller in his *Appel des Condamnés*, formerly so popular at the Luxembourg; in the *Passage du Massacre*, between two courts, the victims of the Terror, in 1793, found death when they had expected liberty; and the bells which sound the hours in the clock-tower are the same which rang under Louis XIII.

Saint-Lazare encloses also the general magazines, the storehouses of linen, and the central bakery, for all the prisons of the department of the Seine. It is here that is effected the panification for five thousand prisoners. In common with the general victualling of these penal establishments, this bakery is not managed by the State, but by private enterprise. In the prisons of the Seine, with the exception of Saint-Lazare, the food of a prisoner costs the administration daily 59.9 centimes, about twelve cents.

HOSPITALS

A visit to *Charenton Lunatic Asylum* is instructive and impressive. The management is admirable, and the celebrated soirées of the lunatics are quite a feature of the institution. In Paris there are 40,056 households, or 101,570 persons, succoured by charity. The sum devoted to charity by the Budget de l'Assistance Publique is above twenty million francs.

Almost all the French hospitals are served by nuns of three orders: Les Sœurs Augustins, Hôtel Dieu, de la Charité, de Saint Louis; the Sœurs Jansenistes, la Pitié, Beaujon and Ste. Antoine; the Sœurs de la Charité, Ste. Eugénie, Necker, and les Enfants Assistés. The following table will show the number of those assisted in 1864 in the principal Paris hospitals:—

	Admitted	Died.
Hôtel Dieu	11,968	1,419
Pitié	8,735	1,065
Charité	7,079	730
Saint Antoine	9,953	1,188
Necker	5,647	746
Cochin	1,569	175
Beaujon	6,590	633
Lariboissière	9,796	1,228

The **Hospitals** of Paris are divided into two classes, general and special. Of the latter class, are the Accouchement, Rue Port Royal; Incurables (Femmes), Rue de Sèvres, 42; Incurables (Hommes), Rue Popincourt. Hospice (or Refuge) de la Vieillesse (Femmes), or *La Salpêtrière*, Boulevard de l'Hôpital; and a similar one for men, or the *Bicêtre*. The Salpêtrière (on a site of a Saltpeter factory), was founded 1656; and is a collection of 45 houses, 1,680 feet long, with room for 5,200 women, including lunatics. The Bicêtre, also founded 1656, is at Gentilly, near Fort Bicêtre, and occupies a square, 900 feet each way, with room for above 2,000 old men. Some other charitable institutions were founded at the following dates: Charenton Lunatic Asylum, by Sebastian Leblanc, 1641; the Accouchement was founded by the Convention, 1795; La Pitié, founded in 1612; Hôtel Dieu, the greatest of all, behind Notre Dame, and the oldest in Paris, said to have been founded in the seventh century, by Bishop Landry; La Charité, by Mary of Médicis, 1602. *Blind Institution* (Institution Nationale des Jeunes Aveugles) 56, Boulevard des Invalides; for 200 to 300 children; open on Wednesdays and Saturdays, 1-30 to 5; or by application to Director. It has a printing office, sale room, and chapel. Founded 1784, by V. Hauy.

Deaf and Dumb Institution (Institution des Sourds-Muets), 224, Rue St. Jacques, near the Luxembourg. Founded 1720, by the Abbé de l'Epée, whose bust is here. It contains about 200 boys and girls.

At Porte Maillot is the new *Hertford Hospital* for English patients, founded by the benevolent Sir R. Wallace, Bart., as a memorial of the late Marquis of Hertford, who bequeathed to him a large fortune.

At 77, Avenue Wagram, is *Miss Leigh's Mission Home for Young Englishwomen*, containing nearly 80 beds; with a Sanitorium, and a Crèche for infants, as well as a Soup Kitchen (at No. 79) for the poor, which is open in winter. Connected with these is a *Free Reading Room and Young Women's Christian Association*, for English girls employed in Paris, at 88, Faubourg St. Honoré. Also an *English Orphanage*, at 35, Boulevard Bineau, Neuilly, for poor English left orphans, the gift of Mr. Galignani, 1876; open 2 to 4. Hon. Physician to both Homes, Dr. Bishop, 99, Rue de Mornay. Near the Orphanage is *Christ Church*, a new building which holds about 500 persons, with Schools attached. Service at 11 and 3-30.

The suburb of Levallois-Perret (now built over) in this quarter, between Neuilly and Clichy, takes name from M. Levallois, who erected the first house here, in Rue de Courcelles.

In Rue Montmatre is a *Young Men's Christian Association.*

Miss Broen's Mission is at Belleville, 21, Rue Piat.

Baron Haussmann, the famous Prefect of the Seine, opened, in 1866, an admirable institution for the reception of lunatics, and the industrial treatment of imbeciles. It is the *Asile Clinique*, near the Boulevard St. Jacques, with accommodation for 500 lunatics, occupied in agricultural work. Nothing can be better than the organisation of this establishment. The bathing arrangements are quite a model. In Rue Bodier is the *Museum of Aerostation* (Baloons); open on Thursdays, 2 to 6, free.

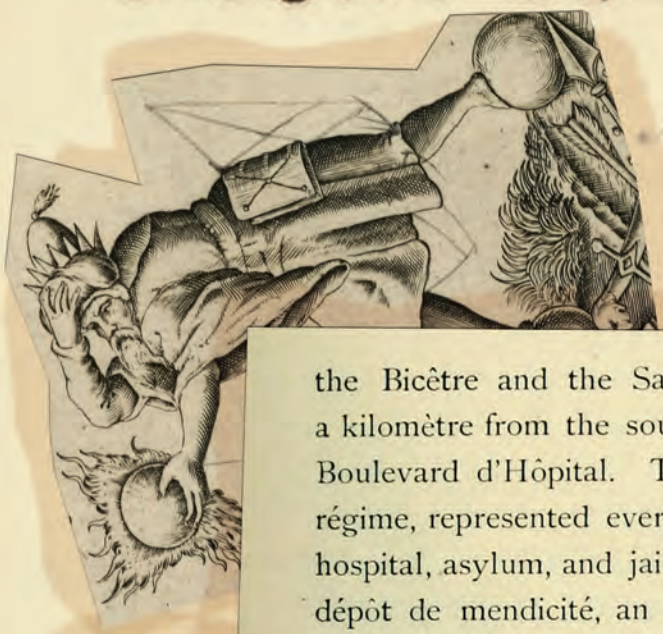
Asylums for the Aged

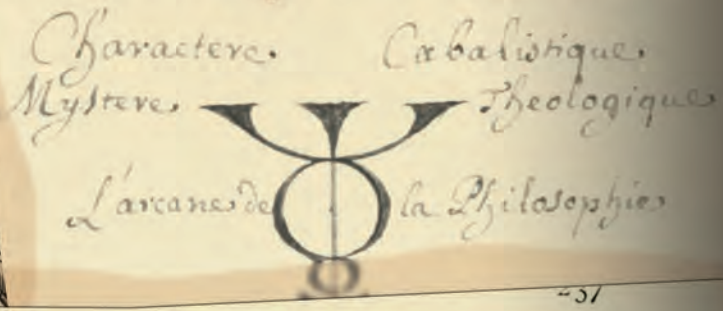
Equally formidable, from the point of view of a perfect commonwealth, and, perhaps, even more to be commiserated, the immense army of the helpless and sickly poor,—paupers, paralytics, scrofulous, consumptive, idiotic, cancerous,—demands from the State or the municipal administration a machinery as complex and as extensive as the criminals. For a multitude of these unfortunates the words of Victor Hugo are true: "They begin in the hospital, and end in the hospice." "The child comes into the world in a *Maternité*, and, later, if life has not been generous to him, he finishes his days in one of the asylums for the aged, at Bicêtre, at the Salpêtrière, at Debrousse, at Brévannes, at Ivry, after having more than once paid his tribute to sickness in the wards of some hospital! And still more, at intervals, during certain difficult hours, he has been obliged to ask aid of the Bureau de Bienfaisance, so that, during the whole of his life, this unlucky one has been the pensioner of the *Assistance Publique*."

Hospices

Very fortunate are those who succeed in obtaining a bed at the hospice in which to end their days; the number of applicants each year exceeds by three or four thousand the number of vacancies. The crippled and incurable paupers, for whom all labor is impossible, are admitted without regard to age; the octogenarians, cancerous, blind, and epileptic, and the sick transferred from the hospitals to the hospices, are always eligible; but the slightest misdemeanor recorded on their civil papers, even though atoned for by a long life of honesty, is fatal to the hopes of the unfortunate aged;—for them there is no asylum but the Dépôt de Mendicité. The most celebrated of these hospices of Paris are

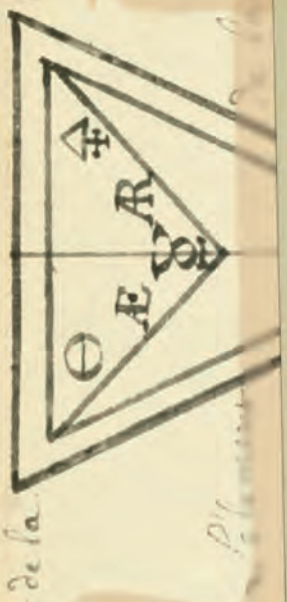
Bicêtre and Salpêtrière





the Bicêtre and the Salpêtrière; the former at Gentilly, about a kilomètre from the southern fortifications, and the latter on the Boulevard d'Hôpital. The Bicêtre especially, under the ancient régime, represented everything that was abhorrent in a mediæval hospital, asylum, and jail combined; it was "at once a prison, a dépôt de mendicité, an asylum for the aged, a special hospital, a lunatic asylum, a political Bastille, an establishment for receiving sick children." It owes its name, it is recorded, to Jean de Pontoise, Bishop of Winchester,—corrupted into Bicêtre!—who built a château here in 1286. The present edifice was constructed largely by order of Richelieu, for invalided soldiers, in 1632; it has been devoted to its present uses as a modern hospital and asylum since 1837.

It is organized in two great divisions,—a hospice for old men, and an asylum for the deranged; but the latter includes an infirmary for idiot, epileptic, and feeble-minded children. The insane and the children are received from the Asile Clinique de la Seine, in the Rue Cabanis, and are maintained by the department of the Seine. The buildings of the hospice proper are arranged around four rectangular courts, planted with trees and gardens, in which the aged inmates sun themselves, and when it rains they take refuge under arcades known as the *Allée des Bronchites* and the *Rue de Rivoli de Bicêtre.* For a considerable distance around the establishment these pensioners may be seen in fine weather taking the air; they have this privilege for the whole of the day on Sundays, Tuesdays, and Thursdays, and from eleven o'clock in the morning to four in the afternoon on the remaining days of the week.



All the sounder ones, to the number of some four hundred, are obliged to work at one of the many useful trades practised in

the various ateliers, and they gain, for their own use, from forty centimes to a franc a day, money which goes to provide them with various small creature comforts. Those who are not strong enough, or capable enough, to work in the ateliers are obliged to pick vegetables for the culinary department, for which they receive no pay;—from this obligation no one is free excepting the octogenarians, the sickly, and the active workers. The administration also encourages the enterprise of those who wish to work on their own account; it provides them with a locality and facilities, for which they pay a monthly rental of from twenty centimes to one franc twenty centimes a month. Some of these petty industries are very curious and ingenious.

At both the Bicêtre and the Salpêtrière, the quarters devoted to the children, boys and girls, in which almost every variety of childish affliction, bodily and mental, is under treatment, are the most worthy the visitor's attention, though the inspection is not always a pleasant one. The general method employed is that of Séguin and Delasiauve; by its aid, and that of infinite tact and patience, very many of these helpless unfortunates are provided with faculties and made useful members of their community. At the Bicêtre, this section is visited by foreign physicians as a model institution; the honor of its installation is due entirely to Doctor Bourneville, who was a zealous advocate of its establishment before the Conseil Municipal, and who, as *médecin de service* at the hospital, has succeeded in obtaining admirable results from the methods employed. The number of his little patients is somewhat under four hundred; some of them are sound bodily and others almost helpless; with the exception of the *gâteux* [feeble-minded and incontinent], they are divided, according to their age, or their infirmities, into two schools, the "little" and

Bicêtre and Salpêtrière (cont'd)

"great," the first under the direction of women, and the second of men. The children of the first are taught to exercise with the gymnastic apparatus of the system Pichery, and their rudimentary senses are cultivated by giving them small objects to see, to touch, to weigh, etc.; in both schools, but principally in that of the older pupils, systematic instruction is imparted in the workrooms of cabinet-making, shoemaking, sewing, locksmithing, basket-making, the plaiting of straw seats for chairs, brushmaking, and printing. The children are gradually accustomed to this labor; the cabinet-makers and locksmiths are selected from among the most intelligent, the makers of baskets and straw seats from among the most feeble, and the tailors from among those paralyzed on one side. "We have in the sewing-room," said Doctor Bourneville, in one of his reports, "twenty-four afflicted with hemiplegia, that is to say, unfortunates condemned, almost certainly, to pass their entire existence in the hospice; five of them are already good tailors, the greater number of the others will be. Formerly, they knew how to do nothing; now, thanks to the instruction which they receive, whether transferred to the epileptic adults if they are still subject to attacks, or to the divisions of the hospice if they are not, they will be able to work in the common atelier of the institution, and their work will compensate in part, and during very many years, for the cost of their maintenance, and, at the same time, will afford them a small pecuniary resource." The little workmen are rewarded with slight payments, of from ten to forty centimes a week, and special efforts are made, as recommended in the system Séguin, to provide them with amusements and variety,—such as walks abroad, visits to their families, games, etc.

In the similar quarter of the Salpêtrière, similar results are

Bicêtre and Salpêtrière (cont'd)

obtained among the little girls afflicted with epilepsy, hysteria, *gâtisme*, and idiocy; they are taught to sew and to make artificial flowers; they are easily interested and amused by the concerts,

the dramatic representations which are provided for them, and the ball of the Mi-Carême, in which they dance in company with the demented and insane women, is a great event in their lives.

As organized at present, the Bicêtre contains three thousand one hundred and fifty-three beds, and the Salpêtrière three thousand eight hundred and eleven. The latter includes also a clinic for nervous diseases, with consultations for out-door patients, the former clinic of Doctor Charcot, and one service of electro-therapeutics, for both in-door and out-door patients, which attracts many from outside. There is a very curious medical museum; and the institution itself claims to be one of the great centres of scientific research.

DÉPÔTS DE MENDICITÉ (POORHOUSES)

In addition to its various prisons, the department of the Seine maintains two very large establishments for beggars, paupers, vagabonds, and the wretched of every description, whether they have or have not records approved by the police. The largest of these *Dépôts de Mendicité*, that at Nanterre, is at once a prison and a hospital; it contains three thousand inmates of both sexes, and cost some twelve millions of francs. Of the five sections into which it is divided, the first, reserved for voluntary mendicants, is the only one which contains prisoners, properly speaking, men in one quarter and women in another. The other sections, each divided likewise into male and female quarters, are devoted, the second, to voluntary patients whose antecedents are known; the third, to those whose antecedents are doubtful or unknown; the fourth, to the impotent, infirm, paralytic, and septuagenarians; the fifth is the hospital proper. The inhabitants of these different sections are distinguished from each other, the men by the color of their woollen caps, and the women by the little trimming of imitation lace in theirs. The Dépôt de Villers-Cotterets, which occupies the buildings and dependencies of the celebrated château built by François I, on an admirable site, was at first a prison, devoted to vagabonds and beggars of all ages and conditions; since 1889 it has been a *Maison de Retraite*, an asylum to which are admitted only the aged and infirm indigent whose past has been without reproach. The number of these peaceable inmates is about a thousand men and half as many women.

[illegible] of Dépôts, prisons, magis-

Who truly sees the city? Its vagabonds. It is they who spot the inhuman beings who slink in darkness, who smell the cordite of Carcosan sorcery, who overhear the blasphemous recitations made in the pit of night. Here you will find the street tramps who wish they hadn't seen, but had nowhere else to look.

CASTAIGNE
WE SELL
TRIUMPH

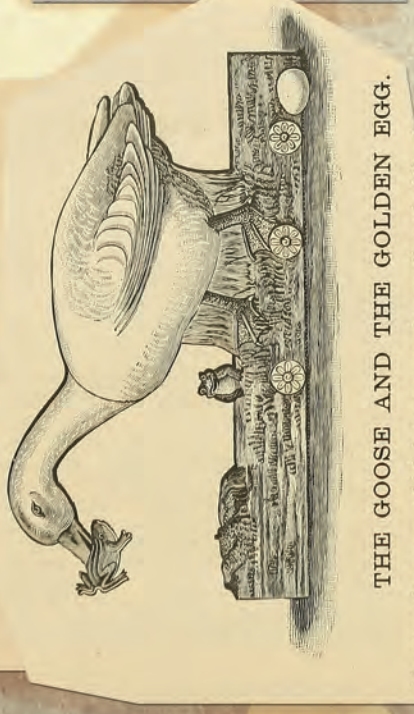
SALLES DE GARDE

An interesting feature of the general administration of the Parisian hospitals is the arrangement made by the *internes*, the graduates in medicine and pharmacy in the in-door service of the institution, for providing themselves with the necessary meals. These young men are paid by the Assistance Publique the modest sums of from six hundred to a thousand francs a year, from the first to their fourth year, out of which they have to provide for themselves until they are *de permanence*. They therefore make provisions for dining in common, and their *salles de garde* are cheerful and very informal gathering-places, gay and hospitable, liberally adorned with inscriptions, engravings, and paintings, permeated with the souvenirs and traditions of the institution to which they are attached. At the Hôtel-Dieu, owing to the size of the hospital and the number of clinics, the number of *internes* and *externes*, *bénévoles* and *provisoires*, and their friends, is so great that the social character of the salle de garde naturally suffers; each one dines hastily, occupies himself only with his invited guest, and, after coffee, if his duties do not claim him, goes off in search of some shady promenade, which the cloisters of the Hôtel-Dieu—unlike the green courts of the Bicêtre and Salpêtrière—do not offer him. Consequently, the gastronomical qualities of the repast assume a considerable importance, and the duties of the *économe* become proportionally heavy.

This very useful official is a comrade endowed with the necessary domestic and executive qualities, who assumes the onerous task of directing this refectory. He must be a gourmet, of course, this is indispensable; he must have imagination and experience in order to prepare and to suitably vary the *ménus*; he must be economical, orderly, judicial, and discriminating, so as to know which rebellions and protests are to be heeded and which

ignored, and to preserve suitable relations with his *cantinière*. The interne on duty alone has a right to have his repasts served by the Assistance Publique; as these are constantly changed, the administration furnishes the equivalent of what it owes in provisions, which are turned into the common stock. It also furnishes the necessary utensils and cooking apparatus. The cantinière must have given proof of her worth either as a cook in the hospital or as a *cordon bleu* in the city. She must also be provided with a husband or some other connection capable of serving at table. At the end of each repast, the économe marks on a list of his subscribers a cross opposite the name of each participant, or two or more crosses if he has had guests. At the end of the month, the permanent expenses are added up, wages, etc., which sum is divided into as many parts as there are internes. This is a fixed amount, the proportionate share of which must be paid whether the subscriber has dined only once, or not at all. Then the cost of the number of meals actually consumed is added up and divided by the number of crosses. This cost of each meal varies greatly in the different hospitals, those outside the city walls being able to provide more cheaply. Thus, in 1893, it was one franc seventy-five centimes at the Hôpital de la Charité, and only eighty-five centimes at the Bicêtre. The presence of the monthly fixed charges which have to be met brings about the apparent anomaly that the more meals the young doctor eats in his messroom the less proportionally do they cost him.

As a recompense for his labors in the general service, the économe has the privilege of presiding in the centre of the table, of carving, and of sitting as umpire on all the *manifestations*. When any one of the habitués of the common table has passed an examination, assisted his master in some difficult operation, or



THE GOOSE AND THE GOLDEN EGG.

this came the goose, which is represented as wading placid

126

only Ca

Salles de Garde (Cont'd)

otherwise had a chance to distinguish himself, it is in order for him to celebrate the great occasion by discreet libations in which his friends may share. As it sometimes happens that these fortunate ones—entirely through timidity and modesty—omit to mention their professional successes at the hospitable board, the custom has arisen of proclaiming their virtues for them and thus causing them to "manifest" themselves. "But, as the examinations are rare, and the flasks of Chartreuse small, some one is called upon to manifest, on the slightest provocation, for the promulgation of an unseasonable political opinion, for a bad pun, for anything you please. The *manifesteur* is made aware of the fate which menaces him by a clinking of bottles and plates, by a hammering with the backs of knives;—however, his condemnation is not definite until the économe has pronounced judgment upon it. He is careful to see that it is not always the same culprit who is executed."

THE CATACOMBS

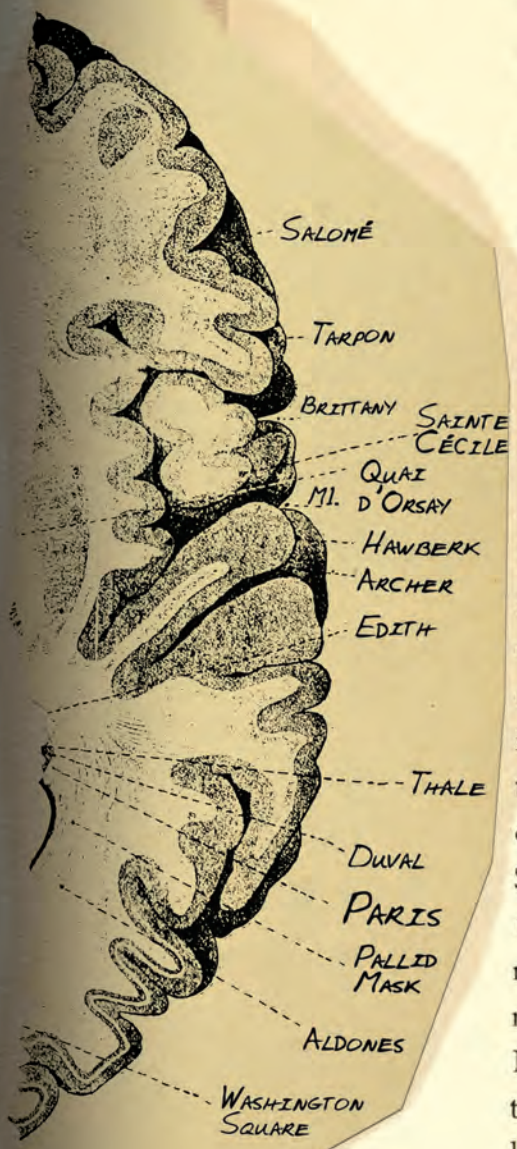
As a contrast to the Hôtel-Dieu, the Hôpital Cochin, in the Faubourg Saint-Jacques, has one of the smallest salles de garde in Paris. In recompense, its diners have under their feet an immense city, with streets, open places, and many inhabitants, a city cool in summer and warm in winter, and which, for a long period of time, the internes of this hospital had been in the habit of considering as an annex to their dining-room. It is not every one who would take this view of the catacombs; but the practice of medicine and surgery does not lend itself to the cultivation of squeamishness. Every evening, accordingly, exploring parties were organized to visit these subterranean streets; underneath the hospital itself is a large open square, from which radiate, in every direction, lanes and avenues. These the internes at first explored by means of a compass, but, as a result of some judicious meditation before the commemorative slab recording the death by starvation of Philibert Aspaut, concierge of the Val-de-Grâce, lost in the catacombs in 1793, they took the trouble to unearth an old plan in the Musée Carnavalet and draw up a new one, probably now one of the best in existence.

I suspected the internes of nefarious activity in the catacombs but found them engaged only in that innocuous award Death that is the necessary prerogative of the medical profession.

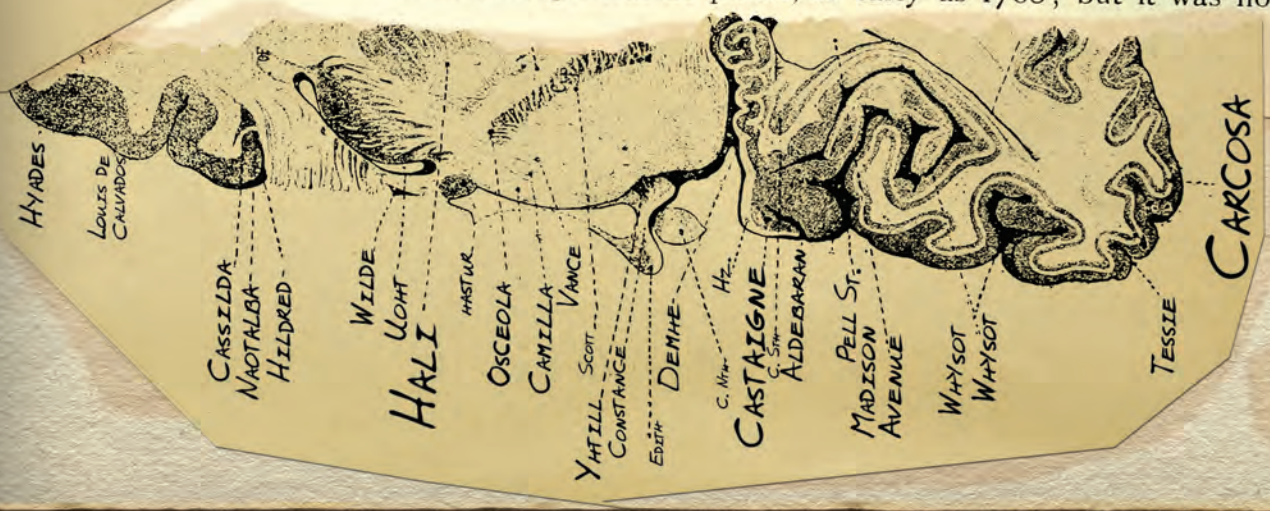
They proved quite adept and willing as guides, though the meals I was obliged to purchase for them exceeded the fair bounds of a student budget.

CATACOMBS (CONT'D)

IG. 177.



The catacombs are those portions of the ancient stone-quarries under the city which have been used as municipal ossuaries since 1786. As far back as the Roman epoch, the inhabitants of Lutetia were in the habit of drawing their building material from these subterranean quarries, of clay, gypsum, and limestone. The clay, *argile plastique*, is found in the region of Passy and Grenelle; the zone of gypsum extends from Montmartre to Bercy, and the limestone, rich in fossils, is found under Passy and most of the city on the left bank of the river, from the Jardin des Plantes on the east to the former barrière de Vaugirard on the west. This stone was largely used in the construction of ancient and mediæval edifices,—the Palais des Thermes, the portal of Saint-Julien-le-Pauvre, a portion of Notre-Dame, Saint-Germain-des-Prés, and the old Hôtel-Dieu, were all supplied from the quarries of the Faubourgs Saint-Jacques and Saint-Michel. As the capital increased, these excavations were carried farther; those nearer the centre of the city were gradually filled up after being exhausted of their building material. By 1774, they had become the refuge of numerous thieves and vagabonds, and in consequence of the many accidents caused by the sinking of the earth over them, in the quartiers Saint-Jacques, of the Observatoire, and of Montrouge, in 1774, 1777, and 1778, an official inspection was ordered by the government, and a corps of engineers was directed to carry out all the necessary measures. The credit of the idea of using the quarries of Montsouris and of Montrouge as a receptacle for the bones from the ancient cemetery of the Innocents is ascribed to M. Lenoir, lieutenant général de police, as early as 1780; but it was not till



CATACOMBS (CONT'D)

November, 1785, that M. Guillaumot, inspecteur général of the quarries, received definite orders to prepare a suitable place for these relics of mortality.

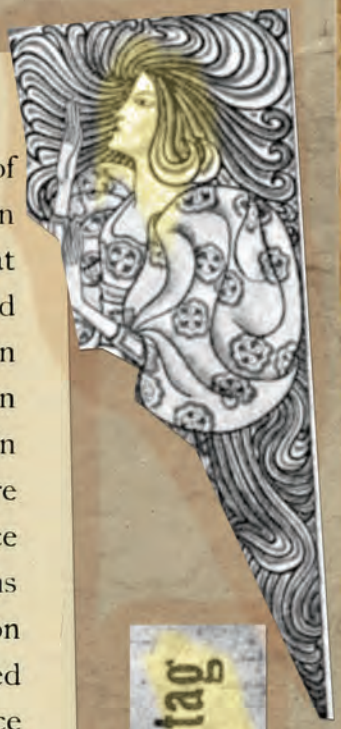
This officer selected the quarries under the plain of Montsouris in the locality known as the Tombe-Issoire—it was said from a famous brigand of the time of Louis VII, who ravaged this neighborhood, because of their extent and their proximity to the city. It was proposed to deposit in this ossuary not only the bones from the Innocents, but from all the other cemeteries, charniers, and sepulchral chapels of Paris. On the 7th of April, 1786, the quarries were formally blessed by the clergy and consecrated to their new use, and on the same day the transportation of the bones from the Innocents was begun. It was carried on constantly, at the close of each day, in funerary cars covered with a pall and followed by surpliced priests, chanting the service for the dead. This operation, interrupted only during the heat of summer, was completed in less than fifteen months; and the catacombs—so called from this date—have since received a vast number of bones from other cemeteries and churches, and also of the victims of the many street revolutions of the capital. During the Revolution and the Terror, a number of bodies were also thrown in here, and down to 1810 no attempt was made to arrange the bones, which were piled up like rubbish. It is estimated that these subterranean crypts now contain the remains of nearly three millions of persons,—the guide-books say six.

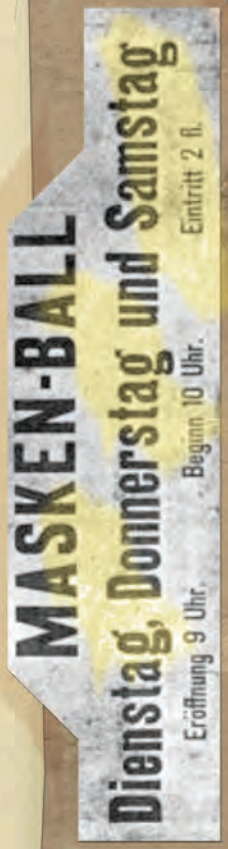
In 1810, a new organization and rearrangement of the catacombs were carried out, the falling roofs were propped up, the galleries cleaned out, ventilated, and dried, and the bones all symmetrically arranged along the walls—the large bones of the arms and legs piled up like cord-wood, presenting their ends, and

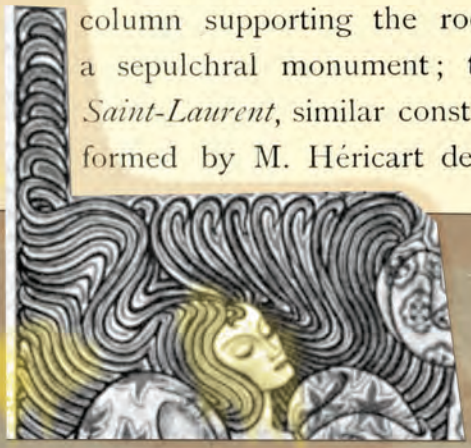
old bones speak, if you come here with a true medium. But like the living, many dwelling here are liars. Distrust especially the words of the spirit identifying herself as either Mme. Debré, or Mrs. Simpson.

interrupted by occasional rows, or centre-pieces, or cornices of skulls, and the smaller bones thrown in behind them, between them and the wall, so as to be out of sight. Various attempts at grotesque or fanciful designs, wrought out with craniums and tibias, break the monotony of these grisly corridors. Between 1792 and 1814, the catacombs permitted the suppression of sixteen cemeteries, and they still receive the bones that are turned up in the course of various excavations in the city. Visitors were formerly admitted to explore them every day, but in consequence of the numerous accidents which happened, greater restrictions were imposed, and it is now permitted to make this visit only on the first and third Saturdays of each month, and when furnished with a permit obtained from the Préfet of the Seine. The entrance is on the Place Denfert-Rochereau, and the exit on Rue Dareau; the journey is made under the care of a guide, and the visitor—who is advised to wear sufficiently thick clothing and heavy shoes—is furnished with a candle and a holder for which he pays fifty centimes.

The total number of entrances is sixty-three, many of them outside the city; these galleries are sufficiently well ventilated by numerous openings, and dry. The visitors traverse a certain route, in a general southerly direction, inspecting the various curiosities on the road and the great *Ossuaire*. In the latter are included several of these,—the *Fontaine de la Samaritaine*, so called from an inscription which recalls the words of the Saviour to the Samaritan woman; the *Tombeau de Gilbert*, which is only a column supporting the roof to which was given the form of a sepulchral monument; the *Lampe sépulcrale*, the *Crypte de Saint-Laurent*, similar constructions, and the geological collection formed by M. Héricart de Thury, chief engineer of mines and







inspector-general of quarries in 1810, which contains specimens of all the earths and minerals encountered in excavating the quarries.

There were formerly to be seen in the Samaritan fountain numerous red fish, which were placed there in 1813 and thrived, but have now disappeared. The quarries are not without animal life,—in the region of the Jardin des Plantes have been found various insects, species of coleoptera, myriapod and thysanoura, and several small crustacea, all more or less blind. One of these latter, a species of small crayfish, inhabits the waters of a little stream which traverses the Ossuaire. The bones of the combatants of 1789 and 1790, and those of the victims of September, 1792, are collected and arranged by themselves in this ossuary. The walls of the galleries are set off with numerous quotations drawn from sacred literature and engraved on pillars in French, Latin, Greek, Italian, and Swedish.

One of the most remarkable of these curiosities, one which was the favorite show-place of the young doctors of the Cochin when they had guests and sufficient candles, is now no longer to be seen. This was a representation of the fort of Port-Mahon, in which he had been imprisoned by the English, cut in the face of the rock in high relief by an old soldier of the king, named Lescure, who had become a stone-cutter after his retirement from the army. This is situated in the quarry of Port-Mahon, under another quarry in the quarter of the Tombe-Issoire, which was discovered by Lescure, who kept his discovery to himself and passed his leisure in executing this record of his past career. When it was completed, he began to talk, and in order to enable his visitors to reach it easily he undertook the construction of a stairway uniting the two quarries; he had scarcely commenced it,

CATACOMBS (CONT'D)

when the earth gave way, and the unfortunate artist was crushed in the débris.

Notwithstanding the care taken to shore them up, the roofs of the abandoned quarries still give way occasionally under the superincumbent weight. In May, 1879, a house in the Passage Gourdon, Boulevard Saint-Jacques, sank through the earth; in the following year, a tree in the Luxembourg garden, near the Médicis fountain, did the same thing, and in July of this year, 1880, the lightning fell in this garden, and at almost the same moment two houses in the Boulevard Saint-Michel began to sink, as well as a large section of the sidewalk. These events naturally produced a great excitement in the quarter, and measures were taken to prevent a possible recurrence of such happenings. Proprietors proposing to build in these suspected districts are now required to conform to certain regulations of the inspector-general of quarries, who examines the subsoil under their properties.

The Cimetière des Saints-Innocents,—said to have dated from the time of Philippe-Auguste,—which thus contributed to the first furnishing of the catacombs, was one of the institutions of mediæval Paris. Surrounded by its arcades of *charniers*, it had long been one of the most popular resorts of the city, and the Danse Macabre, earlier than the famous one at Bâle, painted along fifteen of these arcades, with inscriptions "to incite the people to devotion," only incited them to dance themselves. It was believed that the Duc de Berry had caused these paintings to be executed after the assassination of the Duc d'Orléans, the king's brother, in 1407, and the verses written under each personage were attributed to Jean Gerson, who was "inspired by serious contemplation to appeal, by the presentation of death, to his contemporaries of this

When will a building sink into an abandoned subterranean quarry? While you are in it, of course!

CATACOMBS CONTD

fifteenth century—so abounding in calamities of every nature." The contemplation of death ceased to appal them,—for the space of six months, from August, 1424, to Lent, 1425, the people were in the habit of assembling in the cemetery on Sundays and fête-

PARTY OF STUDENTS LUNCHING DURING A VISIT TO THE CATACOMBS.
Engraved from a flash-light photograph.

days, grotesquely attired to represent various classes of society, and, led by a mask disguised as Death, dancing frantically over the graves and along the charniers heaped with skeletons. In this *ronde infernale* might be recognized some obnoxious abbot, or procureur, or bourgeois, or serjent, travestied and caricatured;

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Catacombs (cont'd)

Not missing at all! but rather an omen that chooses it.

the people, "seeking for the moment to forget their cares and sorrows, mocked at that death which they no longer scarcely feared, for it was, at this disastrous epoch, very often for them a deliverance." Too close familiarity with the *Camard*—"the flat-nosed," the death's-head—had bred the proverbial lack of respect.

There is not very much information available concerning this Danse Macabre,—it is known that it was the most important mural painting of the cemetery of the Innocents, and it is now attributed to Jehan d'Orléans, *valet de chambre* and painter in ordinary to Charles VI, familiar companion of Jean, Duc de Berry. The first record that is known of it is found in the memoirs of a contemporary, printed under the title of *Journal de Paris sous Charles VI et Charles VII, à l'année 1424*, and which gives this "ITEM: *l'an iiii^c xxiv, fut faite la Danse Macabre à Saint-Innocent, et fut commencée environ le moys d'aoust et achevée au carême ensuivant*,"—begun in August, 1424, and finished in the following Lent. In the library of the city of Grenoble is the only known copy of a work illustrating this painting with wood-cuts,—"*cy finit la dāse macabre imprimée par ung nommé Guy Marchant demeurant en Champ Gaillart à Paris le vingt-huitiesme iour de septembre mil quatre cēt quatre vingz et cinq*,"—printed by Guy Marchant, Champ Gaillart, Paris, September 28, 1485. The earliest known wood-engraving is the German one of Saint Christopher, dated 1423,—one year before the execution of the Danse Macabre on the walls of the Innocents. The famous Dance of Death in Bâle was not executed till 1439, and Holbein—to whom it has been attributed—was not born till 1498. The Paris dance is thus much the earlier, and in the reproduction given by Guy Marchant the varying buffoonery of the grotesque figures of death is remark-

Appearance deceptively. Often it materializes, flee!

able,—they laugh, they become astonished, they become enraged,—the "serious contemplation," which they were to inspire, seems far away to our modern eyes, so conventional in their conception only of a conventional horror, silent, menacing, without any shade of humor.

Another image of this mediæval Death has been preserved to our day. This is the small alabaster statue, formerly known as the *Mort Saint-Innocent*; now preserved in the museum of the École des Beaux-Arts. It stood under the fifth arcade, when issuing from the church, in the charnier of "Messieurs les Martins," and had been executed by their order. It was kept enclosed in a box of which the church wardens had the key, and on All-Saints'-day it was exhibited to the people until noon of the next day. Although attributed to Germain Pilon, it is probably anterior to his time, and is now considered to be the work of a sculptor named François Gentil, a native of Troyes. As shown in the illustration, on page 142, it represents a corpse in the process of dissolution, "a much more striking figure than a skeleton;" it is about a mètre in height, stands upright, with a menacing expression, in its right hand it holds the folds of a shroud or winding-sheet, while the left rests upon the top of a species of shield on which is engraved the following quatrain, which was indicated by a dart placed between the fingers of the left hand:

> "*Il n'est vivant, tant soit plein d'art,*
> *Ni de force pour résistance,*
> *Que je ne frappe de mon dard,*
> *Pour bailler aux vers leur pitance.*"

Which may be translated "There is none living, however artful or strong to resist, that I do not strike with my dart, to give to the

worms their share." Underneath this somewhat trite observation is a sort of monogram, the upright of which is supported by an M. When the church, the cemetery, and the charniers of the Innocents were all suppressed in 1786, this figure was transferred to the church of Saint-Jacques-la-Boucherie, afterward to the Musée des Monuments français, by M. Alexandre Lenoir, then to the Louvre, and finally to the Beaux-Arts.

"In the Middle Ages, Death played a very important part; in the arts, the games, and the ornamentation, his image was everywhere. The churches, the cemeteries, and the charniers were covered with epitaphs and with sinister phrases relating to death, and paraphrases of the *De profundis* and the *Dies iræ*. At every step, says the author of the *Légende des trépassés*, the thought of the life eternal presented itself, sombre and terrible;—the melancholy chants and lamentations sobbing under the vaults of the churches hung with black, the hurried tolling of the death-bell which seemed to appeal for help and to sound the tocsin of eternity, the slow and solemn processions of the monks and the penitents intoning in the public squares the seven psalms of penitence, the great dance macabre performed in the cemeteries and the city streets, the representation of the Last Judgment by the brothers of the Passion, . . . the bell-ringer of the dead making his nocturnal round,—all these formed an ensemble of awe-inspiring scenes well calculated to alienate the living from the frailties of this world."

The use of *charniers* to receive the bones of the dead, disinterred to make room for more recent corpses in the century-old cemeteries, was peculiar to Paris, and began with the Cimetière des Innocents at an unknown date. The word seems to have first been used in France in the eleventh century;—the historian, Raoul

Glaber, quoted in MM. Firmin-Didot's important work on Paris, previously cited, tells us that after a terrible famine, "as it was no longer possible to inter each body separately because of their great number, the pious people who feared God constructed in

ENTRANCE TO THE CATACOMBS, PLACE DENFERT-ROCHEREAU.
After a drawing by A. Sauvage.

divers localities charniers, in which were deposited more than five hundred corpses." A dictionary of architecture, published in Paris in 1770, defines the word as meaning a "gallery or portico,

Along the shore
the cloud waves
BREAK
The twin
SUNS
sink
behind the
LAKE

CEMETERIES

PÈRE LA CHAISE, or the Cemetery of the East; so called from its being laid out on a piece of ground where formerly stood the house of Father la Chaise, the confessor of Louis XIV.; who is notorious as having persuaded that monarch to revoke the Edict of Nantes. Before his time, however, this spot was called *Champs l'Evéque*, because it belonged to the Bishop of Paris. It afterwards became the property of a wealthy grocer, who built a magnificent mansion on the hill, which was afterwards given to the Jesuits of the Rue St. Antoine, in whose possession it continued until the reign of Louis XIV. It then received the name of Mont Louis, and Père la Chaise was made superintendent of the institution. It was subsequently purchased and repurchased, passing through several hands, until M. Frochot, prefect of the Seine, bought it for the purpose of converting it into a cemetery, which was accordingly effected. In 1804 the ground was consecrated, and on the 21st May of that year the first grave made in it. It then contained 42 acres, but it has since been so considerably augmented that it covers upwards of 150 acres.

The hill on which Père la Chaise has been ormed commands a fine view of Paris and the ountry beyond, and being tastily arranged and aid out, has become a place of universal ttraction. The Communists were driven from a strong position which they held here, 27th May, 1871, when several tombs were injured. Many of the monuments possess great beauty and architectural elegance. The principal to be seen are the tombs of *Abelard and Héloise*, *Madame Demidoff*, *Casimir Périer*, *Lavalette*, *Boieldieu*, &c. The Cemetery is said to contain more than 50,000 funereal monuments.

The tomb of **Abelard and Heloise** lies to the right on entering. It consists of a rectangular chapel, built of materials brought from the Abbey of the Holy Ghost, which Abelard founded in the twelfth century, and of which Héloise was abbess. The length of it is fourteen feet, the breadth eleven, and the height twenty-four. Fourteen columns, with rich foliaged capitals, support trifoliate arches, surmounted by cornices wrought in flowers. The whole is Gothic. In the chapel is the original tomb built for Abelard by Pierre le Vénérable.

The monument to *Casimir Périer* is erected on a piece of ground given gratuitously by the city, as a mark of respect for their illustrious citizen, and consists of an excellent statue of that statesman placed on a high and profusely decorated pedestal.

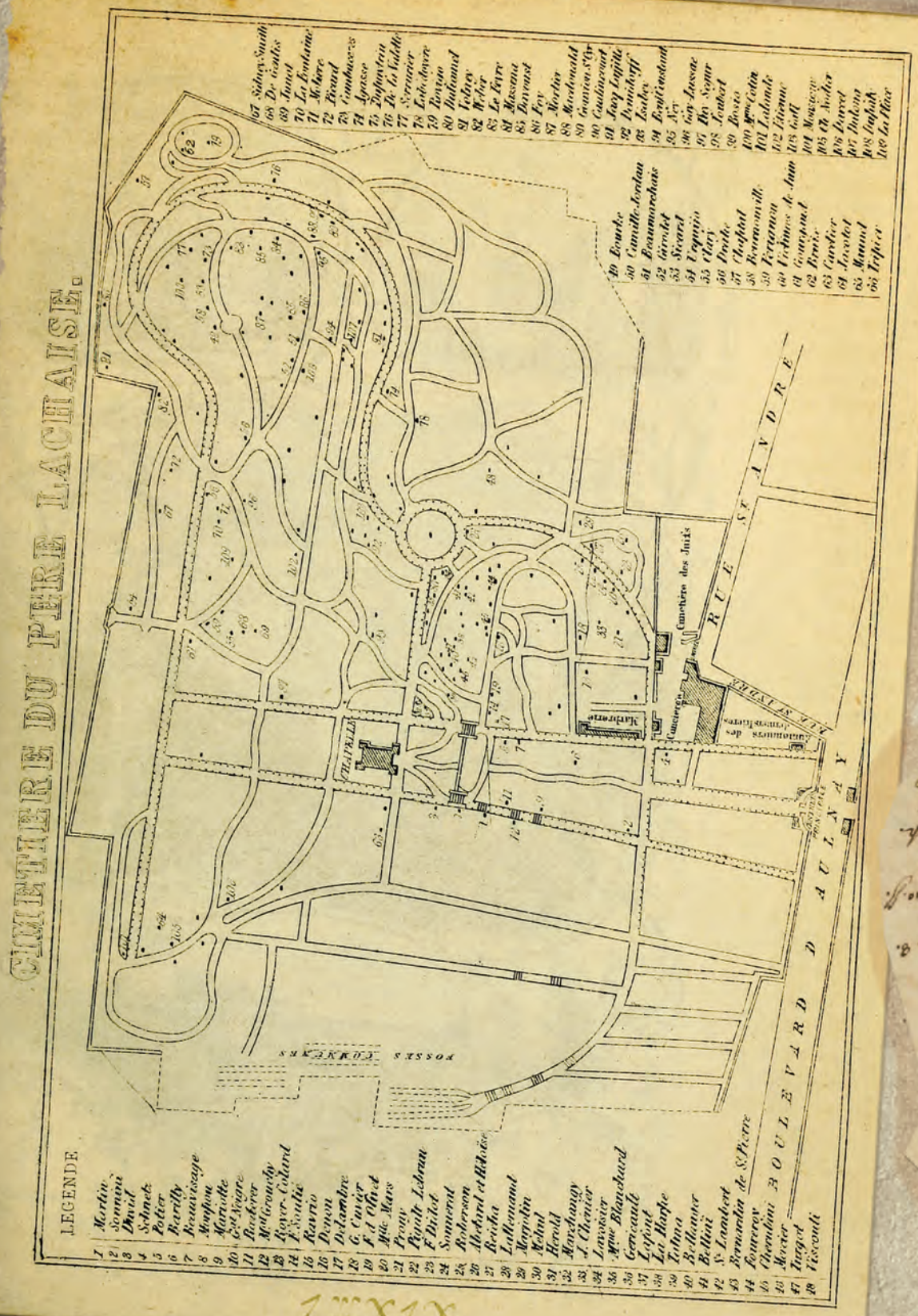
The tomb of *Madame Demidoff* is a beautiful structure of white marble, elegantly ornamented, and adorned with ten Corinthian pillars, which support the entablature.

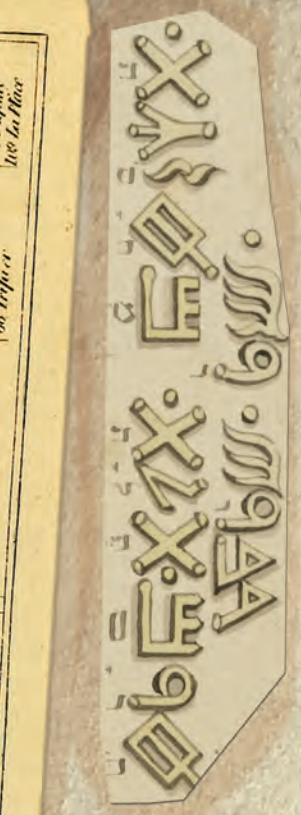
A pyramid of white marble, twenty-one feet high, and a bas-relief portrait of the marshal, point out the resting-place of *Massena*; and a little further on is an iron railing, which encloses the remains of his companion-in-arms, *Marshal Ney*. No other sign indicates the spot. Some passing hand has rudely traced the words, *sta viator, heroem calcas*, on the railing.

It would be impossible to enumerate or point out in these pages the various objects of interest, historical, &c., to be seen in this cemetery. A guide may be had for a small gratuity.

The following list, in addition to those already mentioned, will be found useful to visitors who only seek monuments of most prominent interest:—Arago; Auber; Balzac; Beaumarchais; Boieldieu; Barras, President of the Directory; Bellini, the composer; Béranger; Champollion, the Egyptian scholar; Cherubini, the composer; Gen. Clément-Thomas, shot by the Commune, 1871; Marshal Davoust Caulaincourt; Cambacérés; V. Cousin; Cuvier; David d'Angers; Denon; Delille; Delavigne, the poet; General Foy; Madame de Genlis; Godoy, Prince of Peace; Geoffroy St. Hilaire; Marshal Grouchy; Lafontaine; Laplace; Labédoyère; Laffitte; Marshal Lefebvre; Gay Lussac; Molière; A. de Musset; Marshal Ney; Pozzo di Borgo; Garnier-Pagès; St. Pierre, author of "Paul and Virginia;" Racine; the Queen of Oude; Rossini (1868); Ledru Rollin; Abbé Sieyès; Scribe; Abbé Sicard; Admiral Sir Sidney Smith; Talma, the actor; Baron Taylor, aged 93 (1880); Ex-President Thiers, 1877; Visconti, the architect Volney, the philosopher. Madame Rachel, the actress; Rothschild, A. Fould, &c., are buried in the Jews' quarter, near the entrance.

PERE LACHAISE MAP





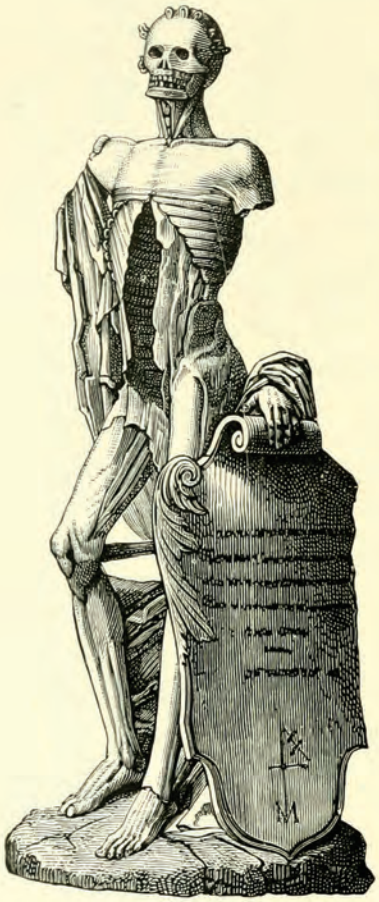
POMPES FUNÈBRES (FUNERAL GUILD)

A certain contractor, a Sieur Bobée, was authorized by the Préfet of the Seine, M. Frochot, in 1801, to furnish to wealthy families the means necessary to give their interments the desired pomp, and he was, in fact, the first organizer of the Pompes funèbres. He collected, at his own cost and risk, all the requisite material, and drew from his wealthy clients a sufficient recompense to reimburse him for the gratuitous burial of the poor, which was required of him. He received, also, the proceeds of the funerary tax, which provided the indigent with a shroud, a coffin, and the necessary transportation to the grave. Under his successors, the business gradually enlarged till, in 1869, the municipal administration judged it expedient to purchase a site and erect buildings that should assure a sufficient establishment for the future. The war with Germany delayed the completion of this undertaking, but the new buildings of the Pompes funèbres, offices, stables, store-rooms, etc., all complete, were finally inaugurated in 1873. They were constructed in the name, and at the cost, of the city of Paris, and the funerary establishment pays a rent of two hundred thousand francs. These buildings are situated on the site of the former abattoirs de la Villette, on the Rues Curial and d'Aubervilliers. In the manufactory is kept a large stock of coffins and caskets of all kinds, and a reserve stock is always on hand in case of epidemics; in the carriage-houses are nearly three hundred and fifty vehicles of all kinds, and in the stables, three hundred and sixty-four horses,—two hundred and ninety-one black ones.

The service of the Pompes funèbres is placed under the surveillance of the Préfet of the Seine. The administration centrale may be addressed directly by telephone, to 104 Rue d'Aubervilliers, when required, or application may be made to the bureau of the Pompes funèbres in each Mairie, or to their agents in each arrondissement. There is a conseil d'administration of thirteen members, elected, ten by the city churches, one by the consistory of the Reformed Church, one by the consistory of the Confession d'Augsbourg, and one by the Israelite consistory. This conseil represents the *fabriques*—that is to say, the revenues and property—of the parochial churches, divided into ten circonscriptions, and the consistories of the non-Catholic churches of the city. There is also a vicar-general, delegated by the Archbishop of Paris, who is a member of the conseil, and ranks next to the president.

The expense of a funeral, of course, varies very greatly. An ordinary coffin costs from eight francs to forty-four. The municipal tax, which brings in to the city treasury annually some eight hundred and sixty thousand francs, is included in the cost of each

class of funeral, and varies from forty francs for the first and second classes to six francs for the ninth. For the *convois catholiques*, the expense is from eight thousand to ten thousand francs for the first class; for the *convois protestants*, four thousand two hundred to seven thousand five hundred for first class; for the *enterrements israèlites*, two thousand nine hundred at the most. The ninth, or cheapest, class of funeral, of all these may be had for eighteen francs seventy-five centimes for the Catholic, nine francs for the Protestant, and three francs for the Israelite. These figures vary according to the parish, the size of the church or temple, etc., but they generally include the decoration of the residence, the draping of the place of worship in which the service is held, the payment for this religious service, etc., but not the cost of the coffin, of the land in the cemetery, of the tickets of invitation or notices of death, and other details. In the Jewish service, there is an item of a thousand francs for the choir, either at the dwelling or in the cemetery. For the *convois civils*, where there is no official



DEATH.
Alabaster statuette, one mètre high, kept in the charniers of Saint-Innocent; uncovered on All-Saints'-day.

The Bureaucracy of Dying

religious service, the price varies from eighteen hundred and fifty to twenty-four hundred francs for the first class to nine francs for the ninth. For incinerations, the cost is about the same, adding the tax to be paid the city,—three hundred francs for the first class, and fifty for the sixth, seventh, and eighth. A permit for a gratuitous interment may be obtained by presenting at the Mairie a certificate of indigence obtained from the Commissaire de Police upon application sustained by two witnesses in good standing.

As in every other important event of his life, the Parisian is obliged in this—the last—to occupy himself with the official *procès-verbaux* of his *état civil*. At his decease, an *acte* must be drawn up, upon the declaration of two witnesses, if possible the nearest relatives, or neighbors, giving his name, Christian name, profession, age, place of birth, domicile, those of his father and mother, and those of the attestors, with an indication of their relationship if they are relations; stating whether the deceased was married or widowed, and, in either case, the name and Christian name of his spouse. No operation upon the corpse, such as autopsy, embalming, or taking a cast, can be performed before the expiration of twenty-four hours after death, and then only upon the authorization of the Préfecture de Police, and in the presence of the Commissaire de Police of the quarter. This authorization is granted only upon the statements of two doctors,—one of the official Médecins de l'État Civil, and another physician, sworn and delegated for the occasion. The family must preserve and produce upon the demand of the Médecin de l'État Civil all the prescriptions of the doctor who had attended the deceased in his last illness; they must also give the name and address of the doctor and of the druggist who prepared the prescriptions. It is also for-

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Pompes Funèbres (redux)

bidden to clothe the body or place it in the coffin, or to cover the face, before the expiration of twenty-four hours,—a light veil of very thin gauze alone is permitted. It cannot be denied that these are all very intelligent precautions.

In these funeral processions, the public authority is represented by the *ordonnateur des Pompes funèbres;* "it is he who, from the residence of the defunct to his last resting-place, never quits him, watching over him like a faithful friend." His official costume has been modified of late years,—he now wears a red and blue scarf, a cockade with the two colors, and his insignia is embroidered on the collar of his coat. The Napoleonic cocked hats, black garments, and high boots of the drivers of the hearses are familiar sights in the streets of the capital, especially in the neighborhood of the cemeteries, driving slowly at the head of their mournful processions, or, in their moments of relaxation, descended from the heights of their sable chariots and drinking familiarly at the zinc bar of a workman's wine-shop, side by side, it may be, with the white blouses of masons and plasterers. The four hundred *porteurs* of the Pompes funèbres still retain their ancient familiar designation of *croque-morts*, concerning the derivation of which there is much uncertainty. A number of the *Revue des traditions populaires* suggests that it may come from the mediæval custom of biting the little finger of the deceased at the moment of placing in the coffin, in order to obtain a final assurance of death. At the masked balls of the Opéra, these personages are represented by the traditional Père Bazouge and the cheerful Clodoche,—shedding their decorum with their official costumes.

By the decree of 1804, which forbade all inhumations within the walls of the capital, it was provided that there should be

Un bas-relief de M

established cemeteries outside the city limits, and at a distance of not less than thirty-five or forty mètres. Four such enclosures were ordained: the Cimetière du Nord, or of Montmartre, on the north; that de l'Est, or of Père-Lachaise, on the east; that du Sud, or of Vaugirard, on the south, and that of Sainte-Catherine. The first of these was already in existence, having been established in 1798 by the municipal administration, to replace that in the plain of Clichy, comparatively new, which had replaced the old one of Saint-Roch. The Montmartre cemetery occupied the site of an abandoned and very extensive plaster quarry, whence it took its popular name of Cimetière des Grandes-Carrières, and it was also known, more poetically, as the *Champ de repos*, while the Montparnasse, later, was given that of *Champ d'asile*. When the city limits were enlarged, in 1859, Montmartre, in common with other communes of the suburbs, was brought within the enclosure, and, after the creation of the new cemetery of Saint-Ouen, called by the people Cayenne, the only interments in Montmartre were those made in the vaults of certain private families.

Père-Lachaise, the most important and most picturesque of these enclosures in Paris, takes its name from the confessor of Louis XIV, to whom it was presented by his royal penitent. The Cimetière de l'Est was inaugurated, in 1804, in a locality which originally bore the name of Champ l'Évêque, because it had been the property of the Bishop of Paris. The Jesuits purchased it, in 1626, under cover of a private individual, and established there a country house, surrounded by trees and shrubbery, the site of which is indicated to-day very nearly by the central rond-point of the cemetery. Popular report ascribed to this pleasure-house a character in keeping with the hypocrisy and luxury of the order as painted by its enemies; and young Louis

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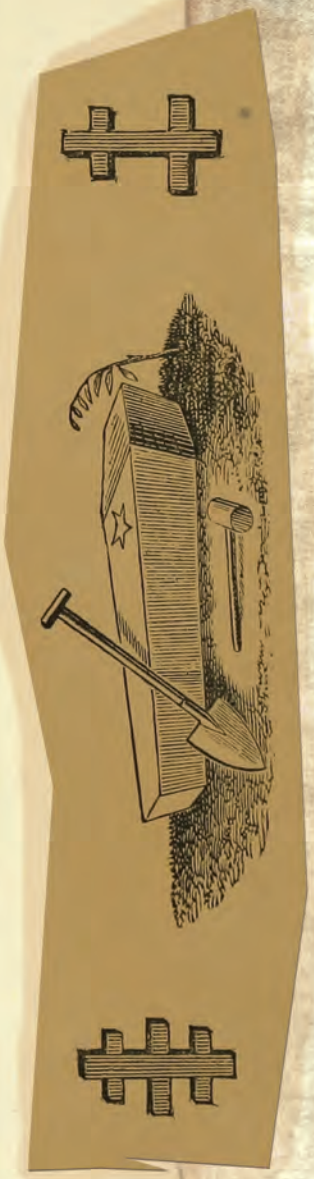
Cemetery Employees

the church; that of Saint-Gervais is buried under the caserne Lobau, back of the Hôtel de Ville; Sainte-Marguerite-Saint-Antoine, in which were placed the remains of the young dauphin, is now a waste land; Saint-Joseph, and the little Cimetière de la Chapelle Marcadet which was used during the siege of 1871, are now occupied by commercial or secular establishments. Among those the sites of which are still recognizable are Saint-Vincent and Saint-Pierre at Montmartre; Saint-Médard—so famous in the last century as the scene of the extravagances of the convulsionnaires and the alleged miracles on the tomb of the Jansenist deacon, Paris—has been only partially destroyed by the opening of the Avenue des Gobelins; and on the old Cimetière de la Madeleine now rises the Chapelle Expiatoire to the memory of Louis XVI and Marie-Antoinette.



Each of the great cemeteries, both within and without the walls, is under the charge of a *conservateur*, having under him a receiver or steward, a surveyor, clerks, guardians, and grave-diggers. The guards, who number in all a hundred and thirty-five, including five brigadiers and fifteen sous-brigadiers, have all been sworn into office and are empowered to draw up procès-verbaux. The landscape-gardening of the cemeteries is all under the direction of the *service des promenades*, and the municipal administration of the city of Paris takes a laudable pride in maintaining the picturesqueness and attractiveness of these places of sepulchre. Many of the tombs, or funerary monuments, are preserved through legacies or donations, and the city assumes the care of others possessing an historical or patriotic interest, as those of Abelard and Héloïse, of Molière, of La Fontaine, of Casimir Périer, and the "four sergeants of La Rochelle." Consequently, the cemeteries of the capital are, distinctly, one of the

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They Might Not Be Buried There

features of the city,—Père-Lachaise, particularly, is a most curious, picturesque, original, and characteristic "sight," and, alike on the day of Toussaints when they are visited by the populace almost *en masse*, and when they receive the solitary funeral procession winding slowly through the streets, the carriages followed by a long train of mourners on foot, they may be said to be truly representative institutions of this people with whom we are for the moment concerned.

In Père-Lachaise, for example, it is well not to be too credulous. "You may there discover, in fact, very many tombs decorated with names familiar in various ways, and even very great names, which certainly have never contained the ashes of those whose memory they honor. Neither Lavoisier, nor Lesurques, 'victim of the most deplorable of judicial errors,' as his epitaph says, nor General Malet, whose body was interred in the cemetery of executed criminals, would be able to find themselves under the monuments which a posthumous piety has reared to them. The same can be said of the tombs of Racine, of Molière, and of La Fontaine, which were the first to embellish these groves, and of which the style proclaims clearly enough that they do not date further back than the First Empire. It is the same for Héloïse and Abelard, and for their graceful little structure to which the lovers and the newly married do not fail to pay pious visits. This historic tomb, constructed of composite materials, is also of very recent erection. The two statues ornamented, in the last century, the monument which stood in the Abbaye de Paraclet; from there they were transported at first to the Musée des Petits-Augustins, and, in 1817, to the place where we now see them. The graceful canopy which covers them is formed of materials borrowed from the ancient Abbaye de Nogent-sur-Marne. As to the ashes of these perfect lovers, they have been scattered to the winds for a great many centuries."

Paupers' Graves

For the poor, the three great Parisian cemeteries have long been closed,—space within their walls is reserved by the law for the fortunate owners of the ninety thousand *concessions perpétuelles.* The indigent and the working population are relegated to the two enormous enclosures situated, the one at Ivry and the other at Saint-Ouen, which have received from the people the picturesque appellations of *Champ de Navets* and *Cayenne.* Champ de Navets means a turnip-field, and Cayenne is a penal colony. Even in this exile, the dead are allowed to rest undisturbed only five years; at the end of that period, the earth is reclaimed, turned over again, and prepared to receive new tenants for the same length of time. The surroundings of these two suburban cemeteries are, moreover, of the most barren and forlorn character; the plain around Saint-Ouen is occupied by various factories and manufacturing establishments which fill all the air with evil odors. The *Fosse commune* is simply a long trench in which the cheap coffins are placed all together, and the earth heaped over them indiscriminately. But even the tombs of malefactors who have perished under the axe of Justice are not forgotten in these dreary receptacles; although it is illegal to designate with a name the grave of one of these, "there are still to be found pious hands to mark these accursed tombs with a cross and to surround them with a modest railing. In the Champ de Navets there may be seen the grave of the assassin Géomey ornamented with wreaths bearing his initials, and the tomb of the infamous Vodable surmounted by a cross with this word: AMI.—friend." In Père-Lachaise, that of the socialist, Blanqui, is still the object of annual pilgrimages and "demonstrations," which frequently culminate, as on the very last anniversary, in a free fight among the pilgrims, and the intervention of the police; and the "wall of

Picpus (Private Cemetery)

the Federals," against which the Communists were stood up to be shot, is almost covered with memorial wreaths. "How many years longer," says M. Havard, "will there still resound these instigations to hatred and these appeals to vengeance?"

The only private cemetery in Paris is that of Picpus, the entrance to which is in the street of the same name. When the guillotine was transported from the Place de la Revolution to the former barrière de Trône, it became necessary to find in the quarter a place of burial for the victims, and the Commune of Paris selected, on the 26th Prairial, year II, a "piece of ground that had belonged to the so-called canons of Picpus." Here these victims of "the law" were interred, to the number of thirteen hundred and six, all executed between the 14th of June and the 27th of July, 1794; and this *cimetière des guillotinés* has been preserved as the property of the relatives and friends. It includes the tombs of a number of the most ancient and illustrious families of France, that of General Lafayette, of General de Beauharnais, of the poet André Chénier, of Talleyrand, Montalembert, etc. It was acquired, under the First Empire, by the Prince de Salm-Kirbourg, one of whose ancestors had been buried in the Revolutionary fosse commune; and is open to visitors on payment of a fee of fifty centimes. The victims of the guillotine of the Place de la Concorde were buried in two provisional cemeteries which have disappeared,—one which had served as a kitchen-garden for the Bénédictines in the Rue de la Ville-l'Évêque, and the other near the Folie-Chartres, in the neighborhood of the present Parc Monceau and the Boulevard de Courcelles.

Crematory

On the crest of the hill in Père-Lachaise, in a fine open space from which the tombs recede on all sides,—as if appalled at the presence of this horrible new-comer,—rises the tall Crematory furnace, with its quasi-classic columbarium behind it. Great improvements have been made in the material details of this method of disposing of the dead since its first revival in modern times, and even since the erection of this edifice,—but the overturning of immemorial prejudices proceeds but slowly.

The first apparatus, a reverberatory furnace burning wood, was found to be entirely insufficient, and was replaced by a chamber of combustion filled with incandescent gas, much more elaborate in construction. A special apparatus, called a *Gazogène*, evolves

Crematory (Cont'd)

carbon protoxide, which, set on fire by peculiar burners, produces a temperature of eight hundred degrees Centigrade in the chamber of combustion. The entire arrangement at Père-Lachaise is some nine mètres in height by five and a half in width, the actual furnace is below the chamber of combustion and not directly under it, this space being occupied by long, perpendicular flues through which the air—fed through a large horizontal shaft passing under the furnace—rises. In the chamber of combustion, into which the body is introduced in its coffin, the destruction was formerly effected by the aid of the actual flames, and the result was not completely satisfactory,—the skull was left almost intact and some of the bones, with a few fatty acids and salts. The attendants gathered these remnants up with pinchers, brushed the black and greasy residue from the bones, and placed the whole in a little wooden casket, about the size of a child's coffin, for final deposit in the columbarium. Now, by the improved process, the total residue that issues from the furnace is a quantity of white ashes, varying from nine hundred to twelve hundred grammes in weight, although the flame is no longer permitted to reach the body and the combustion is effected by refraction alone. A curious detail in both operations is that the liver is the last of the organs to be destroyed, and remains an incandescent mass when all the rest of the body has disappeared.

In the funerary chamber, in which the mourners assemble, in the second story, the coffin is received by the attendants, placed on a metallic chariot, running on rails, the long shafts or extensions of which carry it, with its contents, directly into the fiery heart of the furnace and there deposit it. The time required for the complete combustion is, at present, twenty-five minutes for a child, and fifty-five for an adult. An urn of a peculiar model is

Cremation (cont'd)

now provided for the reception of the ashes, and this can be either buried in the family vault or placed in one of the cells of the municipal columbarium, erected in 1895. Although this latter receptacle does not, as yet, meet with much favor, and has been irreverently compared by one of the apostles of cremation to a shed, it might be made a very neat and unobjectionable mausoleum. At present, it is a species of lofty white marble arcade, or porch, the wall side of which is filled up with cells about two feet square, the panels closing which bear the name and dates of the occupant. This panelled white marble wall is, however, defaced by the black wreaths, beadwork, and artificial flowers which the misguided mourners hang over the remains of their departed. In this municipal columbarium, families have a right to deposit their ashes for the space of five years, at the end of which period the urns are taken out and emptied in the fosse commune. A concession perpétuelle for the urns in a cemetery may, however, be purchased for the sum of three hundred and sixty-nine francs and eighty centimes. The columbarium provides for three hundred urns; less than half these receptacles are as yet filled, but the number of cremations increases slowly year by year. There is also a similar establishment in the cemetery at Clichy, and others are projected for other sites.

Statistics show that the annual mortality in Paris is about 22.6 per thousand inhabitants, which the Parisian publications erroneously claim is below the average for large cities.

Business, Trade and Taxes

Bourse (or Exchange), one of the finest pieces of Grecian architecture in Paris; it is the "Royal Exchange" and "Stock Exchange" in one. It occupies the space once occupied by the convent of the *Daughters of St. Thomas*, and was commenced in 1808, after the designs of Brongniard, the architect; though not finished until 1826. It consists of a rectangular pile, 212 feet long, by 126 feet wide. The whole is surrounded by a gallery supported by sixty-six Corinthian columns, beneath which the merchants walk and discuss their business. A fine flight of steps, running the whole length of the front of the building, gives it a majestic appearance. At the corners are placed statues emblematic of Commerce, Consular Justice, Industry, and Agriculture. At the *Chamber of Commerce*, in Place de la Bourse, is a Commercial Library, open 11 to 4. A fee is now demanded from all persons (not subscribers) who enter the Bourse during business hours, from 12 to 3.

The interior consists of a vast hall, one hundred and sixteen feet long, by seventy-six feet wide, capable of containing two thousand persons. The ceiling is divided into compartments, and embellished with fresco paintings by Abel de Pujol and Meynier, having the effect of bas-reliefs. To the right we see the *Union of the Arts and Commerce giving prosperity to the State*; on the left, *France receiving the products of the four quarters of the world*; in front, *Paris delivering the Keys to the Genius of Commerce, and inviting Commercial Justice to enter her gates.* A library, called the Bibliothèque du Commerce, principally containing works on commercial subjects, is in connection with the Bourse, and may be seen any day from twelve to four. The hall is always open.

Savings Banks are established in each arrondissement, the head one being at 9, Rue Coq Héron.

TRADES.—In a late return the Paris trades are classed thus:—Establishments ministering to Food, 29,069, with 38,859 hands; Building, 5,378, and 71,242 hands; Furniture, 7,391, and 37,951 hands; Clothing, 23,805, and 78,377 hands; Textile Fabrics, 2,836, and 26,810 hands; Metals, 3,440, and 28,806 hands; Jewellery, &c., 3,199, and 18,731 hands; Chemistry, porcelain, 2,719, and 14,397 hands; Printing, engraving, &c., 2,759, and 19,507 hands; Other trades, 20,580, and 82,071 hands.

CITY REVENUE.—About 10 millions sterling; of which the house, furniture, and window duties yield about 2 millions; trade licenses (patentes) about £60,000; but a great portion (above 5 millions) is derived from the *Octroi* duties taken at the city gates or Barrières (corresponding to the old Bars in the city of London). This octroi includes duties on wine, spirits, beer, oil, charcoal, wood, hay and straw, meat, &c., and involves inspection of all carriages passing in. The City *Expenditure* includes £600,000 for the poor; £400,000 for education; £200,000 for lighting; £200,000 for water; £800,000 for police; and 1 million to the State and the Department of the Seine. Debt, 79½ millions; interest on Debt, 4 millions.

KING CANUTE

Fortifications

CTION.

terraces, and a wall 33 feet thick, with a ditch and glacis outside;

2. Of seventeen detached Forts with several fosses. The whole system is united by strategic roads, and it includes all the new communes annexed since 1860, as Batignolles, La Villette, Bercy, &c.

The following is a list of the detached Forts: Charenton, Nogent, Rosny, Noisy, Romainville, Aubervilliers, de l'Est, Couronne du Nord, la Briche, Mont Valérien, Vanves, Issy, Montrouge, Bicêtre, Ivry, Stains, Rouvray; and the redoubts of Faisanderie and Gravelle.

The fort of Vincennes has also been strengthened.

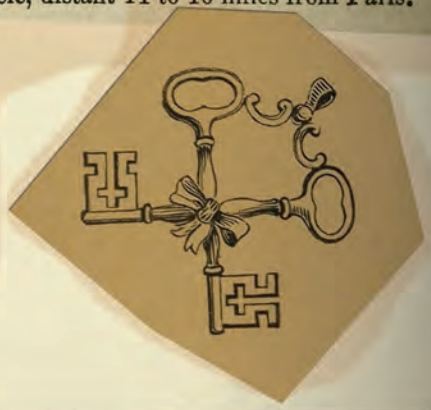
The complete circle of fortifications round Paris requires upwards of 2,800 mortars, guns, &c., to defend it; most of which were given up to the Germans, 1871. The chief advocate for the erection of the fortifications was M. Thiers, when minister to Louis Philippe; who lived to see their efficiency strangely tested in the five months' siege of 1870-1. They served to delay the progress of the German forces, and though they could not save Paris from being finally occupied by the enemy, they gave the defenders of the country outside opportunities of making a rally, though unavailing. Vanves, Issy, and other forts were captured in the siege; and Mont Valérien (600 feet above the river), which made the greatest figure, was at length given up and dismantled. Forts Bicêtre and Ivry were occupied by the Commune, 1871. Most of them have been restored since the war. New forts are in progress upon an outer circle, distant 14 to 16 miles from Paris.

FORTIFICATIONS.

Since the Revolution of 1789, the project of building fortifications round Paris has been several times entertained. After the disasters of 1815, Napoleon expressed at St. Helena bitter regret at the Parisians having been forced to open their gates to the allied armies, for want of sufficient protection, and he repeated the regret in the *Mémorial de Sainte-Hélène.*

At length, after long parliamentary debates, the fortifications were voted in 1841, and completed 1846. The building of them cost 140,000,000 fr. They form a gigantic undertaking, and consist:—

1. Of a continuous *enceinte* of about 23 miles in length, surmounted with 94 bastions and



THE TUILERIES—(NOW IN COURSE OF RESTORATION).

THE Tuileries and the Louvre, which now form as it were, but one grand building, will be the primary object of attraction to the visitor, the former as being intimately connected with the modern history, the second with the fine arts, of France. This splendid palace is situated along the side of the river Seine; and fronted on the west by the gardens of the Tuileries, the Place de la Concorde, and the Champs Elysées. On the spot where it now stands, existed formerly, tile-fields, from whence the name is derived, the word *Tuilerie* signifying a tile-field, or more properly a tile-kiln. These fields were converted into gardens, and laid out in 1665, according to the taste of the age of Louis XIV., by Le Nôtre, but have since his time undergone considerable alteration. These gardens form a grand parallelogram, containing about 67 acres, and are flanked by the Rue de Rivoli on the north, and the Seine on the south. They consist of flower-beds and public walks in front of the palace, a grove of trees in the centre, and another walk and flower-beds on the western side of the grove. Two elevated avenues of lime trees run parallel with the Rue de Rivoli and the Seine. A sunk fence with a sloping green sward and white stone finishings separates a portion of the flower garden in front of the Tuileries, and this portion now, as well as the rest, is open to the public. An elegant new bridge, of white stone, crosses the southern avenue and leads to the terrace which is next to the Seine. A *Laocoon* and a *Diana* in bronze, amongst other statues, ornament this garden, and on each side of the road-way leading up to the grand entrance may be also seen bronze figures of the *Sicilian Knife Grinder* and *Venus sitting on a Tortoise.* Three circular basins, with jets, d'eau, and full of gold and silver fish, ornament the public gardens; and around the centre one are collected several fine groups of statuary, among which *Æneas rescuing Anchises and leading Ascanius*, the *Death of Lucretia*, and *Atlas changed into a Rock*, may easily be distinguished. On the north side, parallel with the Rue de Rivoli, runs the *Allée des Orangers*, so called from the *orange trees*, which in summer are brought out and arranged along it. At the further extremity is a fine Grecian statue of *Meleager*. The horse-chestnut trees, which form the principal trees in the grove, have long been celebrated for their size and beauty. Beneath them, a most agreeable shade may be obtained; and in the afternoon of a sunny day, crowds people come here to enjoy an hour's recreation. In the summer military bands in Paris play, affording a delightful concert at the price of a few sous.

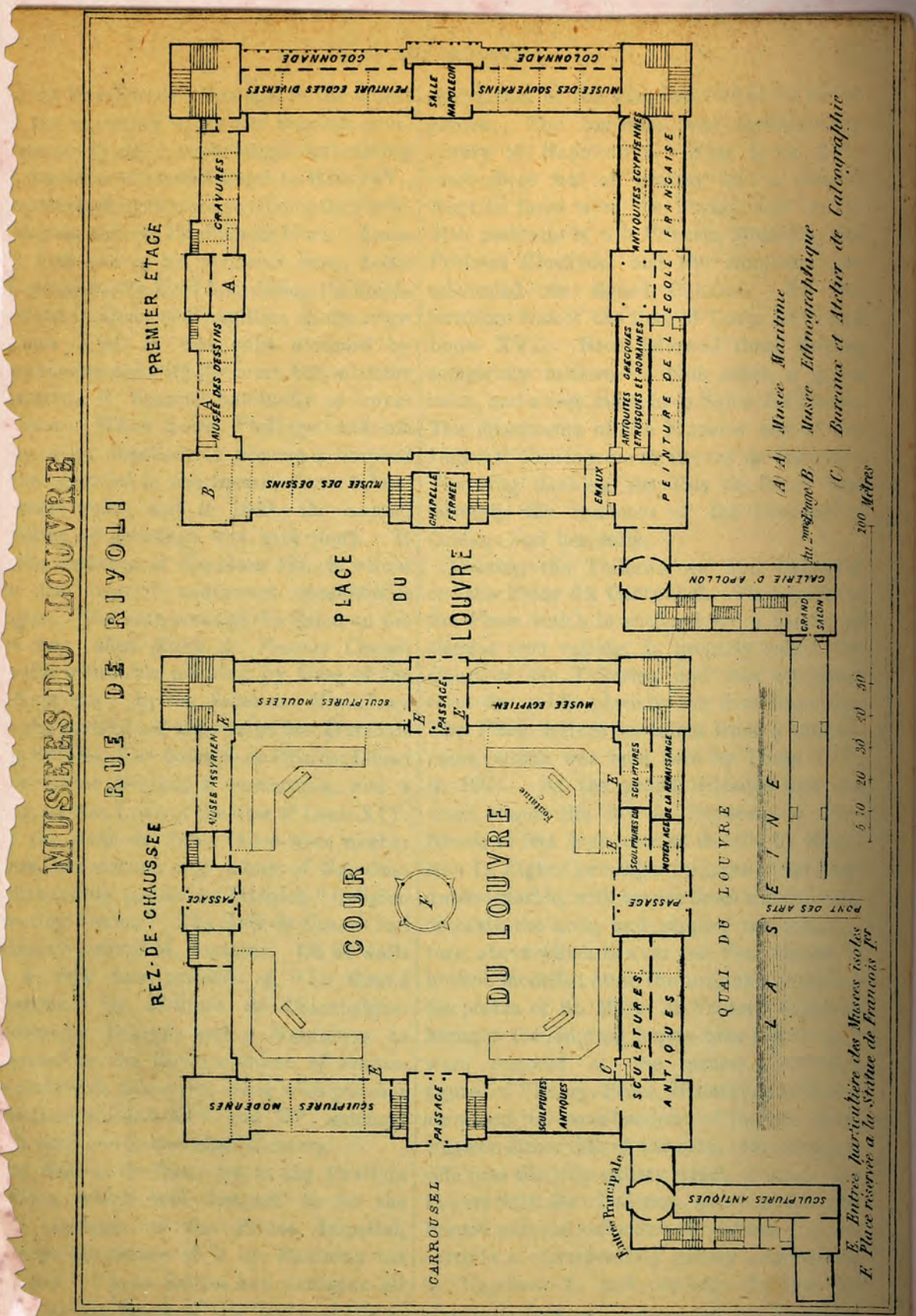
After a fatiguing morning in the Louvre it is a very agreeable relief to enjoy the afternoon, listening to this excellent music in the shade of these fine gardens. The bands play (in summer) between 4 and 6 p.m. This grove is divided by a broad open avenue, leading from the Pavilion de l'Horloge, to the Place de la Concorde, and used on state occasions as a carriage way up to the Tuileries. From this avenue, a fine view of the Obelisk de Luxor, the Avenue de Neuilly, and the Triumphal Arch at the Barrière de l'Étoile may be obtained. The best time, however, for viewing this scene, is the evening, when the sun, being in the west, lights up the whole with a peculiar radiance. On either side of the broad avenue are open spots amongst the trees, converted into small gardens, and decorated with statues. The semi-circular banks of white marble nearest the Tuileries, containing the nude figures of a man and a woman, were designed by Robespierre, and intended for the seats of a court of old men, which, after the manner of the ancient Greeks, were to preside over the games to be held in honour of the god Germinal. There are also a *Centaur conquered by Cupid*, a *Hercules in his Youth*, and a fine *Boar* in marble, beneath the trees. At the eastern extremity, figures of ancient Roman and Greek celebrities are ranged alternately with some beautifully-executed marble vases. On the west side is the second garden. In the centre is a fine octagonal basin, with a jet d'eau, which, when the waters are in full play, throws up a stream to a height considerably above the level of the trees. *La Petite Provence* is a name given to the parterre on the northern side, from the genial character of its position, which faces the south, and is sheltered from the eastern and northern winds. Here invalids and nurses and old men flock in abundance. The building on the elevated avenue on the south side is the *orangerie*, where the orange trees are kept during the winter months. Allegorical statues of the Seasons, the principal rivers of France, and the Muses, adorn this garden. To the west is the gateway leading into the Place de la Concorde; on either side is a fine group in marble, representing *Victory*, *Mercury*, and *Fame*, on winged steeds. A shady terrace faces the *Place*, from which a good view may be had.

PALACE OF THE TUILERIES.

[Not open to the public. The Pavilion de l'Horloge, on the west side, facing the Garden, is a ruin, having been set fire to by the Communists 22-3 May, 1871. The north wing and Flora Pavilion have been restored; and the Marsan Pavilion has been rebuilt by Lefuel. They are occupied by the Prefect of the Seine and the Municipality. The Flora Pavilion contains a *Museum of Decorative Art;* open daily for 1 fr., 10 to 4. A short description will give an idea of its former condition.]

The palace was begun 1564, on the site of a tile work (tuilerie), as a residence for Catherine de Medicis, the plans being furnished by Delorme and Bullant. The central pavilion, now

TUILERIES MAP



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Tuileries & Louvre (Cont'd)

Leaving the Tuileries we find ourselves on the **Place du Carrousel.** That part of the Place which is enclosed by a barrier of elegant iron railing, is properly called the Court of the Tuileries, and was separated from the public place by the first Napoleon. The *Place* derives its name from a tournament, which was held here by Louis XIV. in 1662. At the grand entrance into the court stands the *Arc de Triomphe du Carrousel*, 45 feet high, erected in 1806 by Napoleon I. Eight Corinthian columns of red Languedoc marble, with bronze bases and capitals, decorate the arch, and support the entablature, above which is a car and Four Horses in bronze, modelled after the original group on the piazza of St. Mark, at Venice (Napoleon brought the original horses here; and they were restored at the peace). Colossal figures of Victory, Peace, History, and France surmount the stone bastions of the two gateways on either side of the arch. On the south side runs the long gallery which connects the Louvre with the Tuileries, and contains the French national collection of pictures; on the north is a corresponding gallery commenced by Napoleon I., and partially finished by him, but afterwards completed by Napoleon III. It had been intended by Percier and Fontaine, the architects of the first Napoleon, to erect a fountain, issuing from an enormous rock in the centre of this place, to hide an irreparable architectural defect which exists in the construction of this vast square. This was not, however, put into execution, but two lateral buildings have been erected, forming part of the whole, and in the centre of the square a parterre has been formed, planted with trees, which serve to hide the defect. At the extreme end of the Carrousel is the

Louvre.—[Threatened by the Commune 1871, but happily saved, except part of the Library, which was burnt, and robbed of many books. It has been restored. New galleries have been added.] Visitors to the Louvre fall into two categories:—1st. Those who can only give it a few hours, and therefore carry away a vague impression of its contents. 2nd. Cursory visitors, yet can come more than once; let them go over it, first to get a general idea and know the place, and afterwards return to study some special part of it.

The Galleries of the Louvre are open daily (except Monday), from 9 to 5 in summer, 10 to 4 in winter. Here books and paintings are combined in one immense collection; the pictures being on the first floor. The different rooms cover nearly 20 acres, and take about three hours just to walk through. Good catalogues of each collection may be had; and those who require it will find guides at 2fr. an hour, who speak English and other languages. The general arrangement is as follows:—

Ground Floor.—Assyrian Antiquities, collected by M. Botta 1843-5. Antiquities from Asia Minor. Egyptian Museum. Algerian Museum. Mediæval and Renaissance Sculptures—chiefly of the French, German, and Italian schools, in five rooms. Christian Museum. Jewish Room. Then a series of Salles or Rooms—named after the works of the artists which they contain—as Colombe, who died 1514; Jean de Douai or de Bologne, who died 1608; Goujon, who died 1572; the Brothers Anguier, who died 1669 and 1686. Museum of Engravings, where they may be bought. Then the Rooms dedicated to Modern Sculpture—named after Coysevox, who died 1720; Puget, who died 1694; the Brothers Coustou, who died 1733 and 1746; Houdon, who died 1828; Chaudet, who died 1810. The last includes works by Canova, Pradier, and other artists.

Museum of Ancient Marbles—including the Rooms of the Caryatides; Achilles, or the Rotonde (Round Room); the Seasons, or the Emperors; Augustus; the Autel, or Altar; the Tiber; the Gladiator; Minerva Room; Melpomene Room; Room of **Venus of Milo** (or Melos, in the Archipelago), otherwise Venus Victrix, a very fine work; Psyche Room; Sarcophagus Room; Room of Hercules and Telephus; Medea Room; and the Room of Pan.

Place de la Concorde & Champs d'Elysees

Place de la Concorde.—This *Place* has received various names, having been called successively *Place Louis XV.*, *Place de la Revolution*, *Place de la Concorde*; it was commenced in 1763, and was finished in 1772. It has, however, undergone several alterations since then, but was finally completed in 1854.

The *Place* consists of a fine open space, the entrances to which, at the four corners, are decorated by eight pavilions, bearing allegorical figures representing the towns of Strassburg and Lille, Bourdeaux and Nantes, Marseilles and Brest, Rouen and Lyons. In the centre stands the **Obelisk de Luxor,** brought from Egypt in 1833, and placed on its present pedestal in 1836 by Lebas, the celebrated engineer. The mode of raising it to its present elevation, and the machinery employed are engraved on the sides of the base. This monolith is one of those which were placed in front of the temple of Thebes, so long ago as the reign of Sesostris, 1550 years before the Christian era. The height of this single block of granite is 72 feet; it weighs more than a hundred-and-twenty tons. Eight hundred men were employed for three months in taking it from its place at Luxor, and conveying it to the Nile. A beautiful model of its transit to the Nile may be seen in the Musée de la Marine, in the Louvre. It stands on the spot where the Guillotine was erected in the "reign of terror," after the death of Louis XVI.

On either side of the Obelisk are two elegant fountains, richly embellished with allegorical subjects—the one dedicated to sea, the other to river, navigation. The figures and mouldings which adorn them represent the Genii of Commerce, Science, and Industry. The lower basins, which ought to have been in marble or bronze, stretch fifty feet across, and receive the waters of two superior basins and four jets d'eau, which issue from horns held by marine deities. The Place is also embellished by rows of elegant lamp posts, once highly gilt; the large ones are forty in number, and bear two lamps each. This fine promenade is surrounded on the north by a line of building separated by the Rue Royale, consisting on the west of the Hôtel de Crillon, held by private persons; on the east by the Ministére de la Marine, after which commences the Rue de Rivoli. On the east are the Gardens of the Tuileries, on the west the Champs Elysées, and on the south the river, the Corps Legislatif, and the Faubourg St. Germain, containing several of those noble mansions which once belonged to the nobility of the ancient régime.

In 1770, whilst the people were assembled to view the fêtes, given in honour of the marriage of Louis XVI. with Marie Antoinette, a rush was made by the multitude, on an alarm caused by the explosion of some fireworks, by which 1,200 were crushed and trampled to death, and more than 2,000 seriously injured. A collision took place here also between the troops and the people, which proved the signal for the attack on the Bastile in 1789. In 1793, Louis XVI. and Marie Antoinette were beheaded here, at scaffolds erected near the site of the present fountains. In 1848, the proclamation of the Republic was celebrated here. Here, and in the Champs Elysées, the Germans bivouacked, in March, 1871; and marks still remain of the injuries done to some of the statues (see that of Lille, &c.) by the insurgents, 21-2 May. On this occasion, 10 or 12 houses in the adjoining Rue Royale, with the Hôtel de la Rue Royale, and Weber's English Tavern, were set fire to by the Communists.

The **Champs Elysées** is properly speaking only a continuation of the promenade, which commences with the Gardens of the Tuileries. Up to the sixteenth century, the space it now occupies, as far as the Barrière de l'Etoile, the Rue du Faubourg St. Honoré, and the river, was but very partially cultivated, and dotted with a few straggling cottages belonging to poor labourers. In 1616, however, Marie de Médicis had a portion of it, stretching along the banks of the Seine, and still called *Cours de la Reine*, laid out as a private promenade. Afterwards Coligny had the whole planted with trees and turfed, when it soon became a place of delightful resort, and received the flattering name it now bears. The Avenue des Champs Elysées, which rises by a gradual slope to the Arc de Triomphe at the summit of the hill, is upwards of a mile and a quarter in length from the Place de la Concorde.

Like every other part of Paris, the Champs Elysées has of late years been considerably improved, and adorned with embellishments of every kind. Beneath the trees are placed some graceful fountains, and, further up, breaking the long perspective of the grand road-way, an extremely elegant one throws out its waters to a considerable height in the form of a bouquet, and forms the centre of an open spot called the Rond Point. On either side are Cafés and Restaurants, and other places of public divertissement—amongst them the Folies Marigny—which, from the manner in which they are constructed, add considerably to the beauty of the picture. To the right is the *Cirque d'Eté* (late *de l'Impératrice*), a fine theatre, where the troop of Franconi go through their manœuvres to the delight of crowded audiences. It is open from the 1st of April to the 1st of October; prices one and two francs; commences at 8. Directly opposite, on the south side of the avenue, is a new building to match, devoted to a **Panorama** (2 fr.) From the Cirque, proceeding up the Avenue Gabriel,

VERSAILLES

On either side of the eastern front of the left wing may be read the inscription: "*A toutes les gloires de la France*," which indicates the present object to which the château has been applied.

The *Central part* contains, on the ground floor, a hall adorned with busts or statues, four suites of apartments, once royal residences, and several vestibules. On the first floor are the salons, seven in number, that adjoin the entrance to the chapel. They were formerly the grand apartments of Louis XIV.

The *South Wing* consists, on the ground floor, of twelve rooms, adorned with paintings, illustrating the political and military career of Napoleon, from 1796 to 1810, and containing busts of the emperor and his family; and another, the Hall of Marengo, illustrating French history from 1789 to 1814. The busts of generals killed in battle occupy places in the windows. There is also a gallery of sepulchral monuments. On the first floor is the hall containing pictures of battles gained by the French, from that of Tolbiac, in the reign of Clovis, down to the battle of Wagram. The principal paintings in the *Galerie des Batailles* are, Gerard's Battle of Austerlitz, and H. Vernet's Battle of Wagram, with the Battle of Friedland. There is also a gallery of sculpture commencing with productions of the sixteenth century, and embracing those of the eighteenth.

The *North Wing* contains, on the ground-floor, a series of pictures representing the most remarkable events anterior to the reign of Louis XVI., and a gallery of busts, statues, and monuments. The first floor contains a continuation of these paintings, from the time of the first republic, down to the reign of Louis Philippe. The second storey contains portraits of eminent persons.

The *North Wing* is divided into 11 Salles, in which some of the principal paintings are the following:—Salle I.—No. 10, Ary Scheffer's Charlemagne presents the first Capitularies to the Assembly of the Francs. Salle II.—Brenet, Death of Duguesclin. Salle IV.—Ary Scheffer's Death of Gaston de Foix in the Battle of Ravenna. Salle VI.—Anne of Austria, by Delaroche. Salle VIII.-Chabord, Death of Turenne.

To obtain admission into the château, which is open every day, it used to be necessary for the visitor to show his passport to the porter, who occupies a bureau on the right hand side of the court, but it will not now be demanded.

On entering he will pass through the suite of rooms containing pictures illustrating the history of France, down to 1789, when he will arrive at the *Salle des Croisades*, containing five rooms, embellished by paintings of different battles, fought by the Crusaders in the Holy Land; or which influenced the Christian cause in the East. The ceilings are richly decorated with the arms and escutcheons of the principal French chevaliers who went to Palestine. These rooms also contain some beautifully carved doors of cedar wood, belonging formerly to the Knights of Rhodes, and given by the Sultan to Louis Philippe, in 1836.

The principal objects in the five *Salles des Croisades* are:—Taking of Jerusalem, by Signol; Battle of Las Navas de Tolosa, by Horace Vernet; Battle of Ascalon, by Larivière, &c.

In the long *Sculpture Gallery* which follows, the visitor should observe among many other striking statues and busts, the beautiful statue of Joan of Arc, executed by the talented Princess Marie d'Orléans, and the fine statue of the Duke of Orléans in a sitting posture, by Pradier.

The pictures are labelled—in itself an immense advantage, but they often change places, which increases the difficulty of finding them.

The principal modern paintings are in Salles I., II., III., IV., V., VI., and VII., leading

Versailles (Int)

to the *Gallery of Statuary*. Among the principal paintings notice: Salle V., or of the Crimea, with scenes of the wars at Sebastopol and Solferino.

Ten Salles on the first floor leading to the Gardens, represent events of the first 30 years of this century; especially events in the life of Napoleon I. But the principal battle scenes are in the splendid *Galerie des Batailles*, 329 feet long and 40 feet wide.

The *Gallery of Louis Philippe* contains pictures illustrating his career from the time of his presentation to the people in 1830. The historical pictures of the war in Algiers, by Horace Vernet, are well worth a close inspection.

The Chapel, consisting of a nave and aisles, is very chaste and elegant. The pavement is of rich marble, divided into compartments, and elaborately wrought in mosaic. The ceiling is eighty-six feet high, and embellished by the pencil of Coypel, Lafosse, and Jouvenet. The high altar is very fine. In the Chapel of the Virgin, one of the seven which this building contains, Louis XVI. and Marie Antoinette were married.

The Theatre.—During representations the King and his suite occupied seats above the pit; the ambassadors, the central compartment of the first tier; and the rest of the guests, the different boxes arranged all around. The last representation that took place here was in 1844. On the 26th August, 1855, a grand ball was given in this room to Queen Victoria, Prince Albert, the Prince of Wales, &c. Her Majesty occupied the Petits Appartements of Marie Antoinette, during this visit to Versailles. Here the National Assembly held their meetings till the return to Paris 1880.

The *Grands Appartements*, amongst which the visitor will find

The *Salon d' Hercule*, which was formerly used as a chapel. Here Bossuet and Massillon preached to the court. *Salon d'Apollon*, or Throne room, where Louis XIV., XV., and XVI. received ambassadors and other great functionaries. The *Grande Galerie de Louis XIV.*, the most splendid room in the château, and which, notwithstanding its immense size, 242 feet long by 35 feet broad, and 43 feet high, was daily crowded with courtiers. Here the King of Prussia was proclaimed German Emperor, 18th Jan., 1871. In the *Salon du Conseil*, or *Cabinet du Roi*, are the council table and arm chair of the Grand Monarque; with a curious clock that plays a chime when the hour strikes, and is set in motion by a curious machinery, by which sentinels are made to advance; a cock flaps his wings, Louis XIV. comes forward, and a figure of Victory or Fame descending from the skies crowns him with a golden chaplet. In this chamber many of the most important designs on which the state of Europe depended, were planned.

In the *Œil de Bœuf*, the courtiers were accustomed to await the King's rising, and many a scandalous intrigue was carried on. The *Salle des Pendules*, is so called from a curious clock in it. This clock shews the days of the month, the phases of the moon, the revolutions of the earth, and the motions of the planets, besides the hour, the minute, and the second of the day. A meridian traced on the floor by Louis XVI., and a marble table with a plan of the forest of St. Germain engraved upon it should be noticed here. After this, we enter the suite of apartments peculiarly associated with the memory of *Marie Antoinette*, amongst which we may mention the bed-chamber where the queen slept when the people burst into the palace on the 5th of October, 1789, and from which she escaped by a corridor leading to the Œil de Bœuf. The furniture of these apartments is very chaste, and is preserved just as that unfortunate queen left it. There is in a recess in one of the rooms a series of mirrors, so planted that the person who looks into either

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THE BAMBOOZLE GAME OF POPULAR & AMUSING

Large folding board; very attractive and funny, entirely original in method. For adults and children. Not in the least instructive. Price, each, $1.00.

of them shall see everything but his head. The *Escalier de Marbre*, or marble staircase, should be remarked as being one of the finest in France.

The other rooms of the palace are too numerous to be mentioned individually, but we advise the visitor of the series of portrait galleries occupying the upper stories. Here may be seen portraits of the kings and queens of France from the earliest periods, also of the principal personages, military, civil, and ecclesiastical, of the kingdom. There are also portraits of foreign princes and high personages, amongst which will be seen those of George IV., the Queen, and Prince Albert, and we find among the notables of France the portraits of our countrymen Pitt, Fox, Locke, Newton, and Brougham. To view the private apartments of Louis XIV. and the theatre, it is necessary to have a special order which may be obtained on the spot.

Having thus satisfied ourselves with the beauties and curiosities of the interior of the château, we will take a ramble through the park, and admire the magnificent assemblage of works of art, contrasting immediately with those of nature, though it must be admitted that the gardens are tainted with the stiff artificial taste so dominant in France in the past, and still discernible in all their efforts to be natural. Immediately in front of the building is a vast terrace, adorned by four statues, representing Antinous, Silenus, Bacchus, and Apollo, by Keller. The gardens which surround it are decorated by fountains issuing from a variety of statuary. To the right, on leaving the château, is an avenue leading to the grand fountains called the *Basin of Neptune*. But descending the avenue, directly in front of the palace, called the *Tapis Vert*, we come upon a beautiful fountain, the *Basin of Latona*, from which we have a fine view of the *Fountain of Apollo* at the further end of the avenue, and the lake beyond. Turning down the alleys to the left, we shall come upon several beautiful fountains and parterres, amongst them is the *Bosquet du Roi*, the *Bosquet de la Salle du Bal*, where the court formerly danced on summer evenings, the *Quinconce du Midi* ornamented with eight termini, and the *Bosquet de la Colonnade*, an enclosed grove with a splendid rotunda composed of thirty-two marble pillars of the Ionic order, with jets d'eau thrown up between each of them. Descending the alleys still further, we arrive upon the *Basin of Apollo*, the largest fountain in the park, with the exception of the Basin of Neptune. Apollo is here represented issuing from the water in a chariot drawn by four-horses, and surrounded by dolphins, tritons, and sea-monsters.

Pursuing the allé to the left, or now facing the palace, we shall find some of the finest fountains. Amongst them we would particularise the *Bains d' Apollon*, a beautiful artificial waterfall issuing from deep caverns, at the entrance of which are groups of nymphs. High rocks are here imitated with a very fine effect, and the delusion is so complete that we cannot but fancy we are looking upon a real and natural waterfall. When we have examined all these we must still reserve ourselves for the most splendid of all the fountains, the *Basin of Neptune*, behind the Parterre du Nord. Twenty-two vases are arranged around the margin. Against the side are three immense groups, representing Neptune and Amphitrite, Proteus and Ocean, whilst two colossal dragons, bearing cupids, repose upon pedestals at the angles. From these groups a flood of water is sent forth, which is further increased by magnificent jets arranged in different parts of this vast basin. The *Grandes Eaux*, or great fountains, play but seldom in the course of the year, and then on Sundays, at times announced beforehand. Should the visitor be fortunate enough to have it in his power to see them, he should follow the stream of people in their examination of the playing waters. They commence to play at 4 o'clock, and continue until 6 o'clock. When all the others are in full play, and the people have had time to inspect them, that is about 5 o'clock, then the magnificent waters of the Basin of Neptune are let forth. The volumes of water they exhaust are so great that they are not allowed to play more than half an hour or an hour.

Opposite the south wing of the château is the *Orangerie*, well worth seeing, where the orange trees and pomegranates are kept during the winter. One of the orange trees is called the *Grand Bourbon*, because it belonged to the constable Bourbon, whose property was confiscated, and with it this fruit tree. It is a contemporary of Francis I. The seeds from which it sprang were sown in 1421, by Leonora of Castille, wife of Charles III., King of Navarre, so that this tree has acquired a kind of historical notoriety.

Boffilies (Ltd)

we reach the *Palace of the Elysée*, now the official seat of President Grévy; the garden of which is laid out in the English style, with alleys and grass-plots. The Elysée was built in 1718, and became the residence of Madame de Pompadour, and afterwards of the Duchess de Bourbon, who for a while gave her name to it. Under the Directory it became national property, and was occupied by officers of state; under the empire, Murat resided there, and Napoleon himself for a time; in 1814 the Emperor of Russia, and in 1815 the Duke of Wellington, took up their quarters here. In 1848 it was given to the President of the Republic. It is intended for the residence of any illustrious personages who may honour Paris with their presence, and was occupied by Queen Victoria during her stay in Paris, in 1855.

Opposite the Elysée Palace is the vast **Palais de l' Industrie,** erected between 1852 and 1855, for the French International Exhibitions of Manufactures, which take place every five years. Annual exhibitions of pictures and agricultural implements are also held here. That for Pictures, usually called the "Salon," opens like our Academy, in May. It is a commodious building, with no architectural pretensions. The prices of admission are fixed by Government, and are very moderate. Round the building are names of men, of all nations, eminent in science and the arts. At the South entrance there is an Exhibition of Products of Algeria and the Colonies, open on Sunday and other days; admission free.

From the *Rond Point*, several avenues branch off. The two on the left are the Avenue d'Antin (which is to be prolonged through the quarter of the Faubourg St. Honoré to St. Philippe du Roule) and the Avenue de Montaigne. In the latter is the late elegant new villa of Prince Napoleon, now sold. To the right is the

Jardin Mabille where, three or four times a week during the course of the summer, open-air balls are given. It is open on Tuesdays, Thursdays, and Saturdays, for 5 francs; on other evenings for 3 francs. It is much frequented by women of the demi-monde. The garden is open every day from 10 to 6, for promenade; admission, half-a-franc. On the left of the Avenue d'Antin, is an open air concert during the summer. It was here that Musard gained his European renown. Admittance, 1 franc. Good music from 8 till 11 aft.

A little further up the Champs Elysees, on the left, stood the splendid mansion (demolished) occupied by the mother of the Empress of the French, who resided near the Elysée, and still further on, in the Rue de Marignan, the

Jardin d'Hiver, or Winter Garden, opened in 1845. It is simply a vast green-house, within which are collected a great quantity of rare flowers and evergreens. Concerts and balls for charitable purposes are often held here. The ordinary price of admission to see the gardens is one franc, but on special occasions, when a ball or a concert is given, the price is increased accordingly.

A little further up the Avenue, still on the left, is the

Château des Fleurs, another garden where dancing takes place, and no less elegantly planned than the Jardin Mabille. Jets of light of different colours sparkle amongst the shrubs and flowers, while alcoves and seats occur at every turn; Chinese lanterns also hang from the boughs of the larger trees, and give a picturesque and Oriental appearance to the place. When the lilacs are in full blossom the gardens are quite pretty. A Kiosk in the centre of the grounds contains the orchestra. Fireworks are frequently added to the attractions of this Château. A Café and Restaurant supply refreshments. The gardens are open

In Rue Cadet, No. 16, is the *Grand Orient*, or head lodge of the Freemasons; the only secret society in France permitted by the law. In Rue Neuve des Mathurins, is the *Hammam* or Turkish Bath, open all day.

In the Boulevard des Capucines in the Paris

The new Hippodrome, or Race Course of *Longchamp*, of 153 acres extent, near the village and river, is placed under the management of the French Jockey Club. An artificial *Cascade* or waterfall, 27 feet high, is a favourite resort. It is fed by the lake behind it, and is ornamented with rock work. In the western portion of the Bois is the *Jardin d'Acclimatation*, on a site of 50 acres. Here there are aviaries, silkworm nurseries, a good collection of rare animals, and an *Aquarium* and Waterfall. It is open every day; admission, 1 franc; Sunday ½ franc. The garden has been enriched with many exotic plants, and tropical as well as other animals, elephants, ostriches, &c., several of which have been sold to encourage their breed in France; we may specify among them the llama, alpaca, guanaco, kangaroo, wapiti stag, &c., some of which were killed for food in the siege. To the north-west of the Wood are the remains of the Abbey of Longchamp, celebrated towards the middle of the seventeenth century for its choir of nuns, and whither, on the Wednesday and Thursday in Passion Week, the élite of Paris flocked to hear the music and singing. From this circumstance has sprung up the *Fête de Longchamps*, when the wealthy display their fine equipages, and the fair, their fine habiliments, by driving out to the Wood and back. In fact, it is considered the time for commencing to wear the new fashions for the spring season.

BATHS

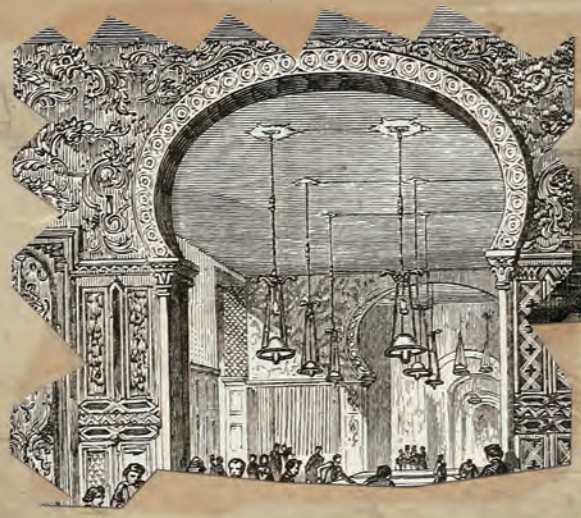
Bains Deligny, Quai d'Orsay, is the largest swimming bath in Paris, and quite a sight on days of tropical heat in July. Among other features, *des hommes sérieux*, or grave and reverend seniors of mature age, are seen deliberately performing their various ablutions on the steps of the baths, which are crowded with human forms. CAUTION.—Do not leave gold or your watch in the *Cabinets* unless the door be well fastened. Entrance, 75 centimes; linge (*i. e.*, drawers [caleçons] and towel), 25 centimes.

PARKS

Bois de Boulogne, the Hyde Park of Paris, on a flat spot to the west of the city, between the fortifications and the Seine; and so named from a village near it. Wellington camped here 1814. It has been partly restored since the siege of 1870-1, when the trees were cut down. It contains two or three lakes, a cascade 45 feet high; a Cercle des Patineurs for the Skating Club; a Jardin d'Acclimatation or Zoological Garden; and a Hippodrome or Race Course of 153 acres. Concerts at the Châlet des Iles, a pretty spot. Here new equipages and dresses come out in Passion Week at the Fête de Longchamp; so called from the old Abbey of Longchamp near the drive.

Champ de Mars (Field of Mars), a vast space between École Militaire, and Pont d'Iéna, 2,700 feet by 1,320, planted with trees, and bordered by sloping banks and ditches, once used for reviews, races, &c. The slopes were made in eight days, by the voluntary labour of all ranks of the people, in 1790, when Louis XVI. swore, at the Autel de la Patrie (erected here 14th July), to maintain the new constitution. Here the Exhibitions of 1878 and 1889 were held; the **Eiffel Tower** and the **Fountain,** and some gardens, remain as memorials of the latter.

Trocadéro, near Pont d'Iéna, and Champ de Mars, on a fine point of view, overlooking Paris, the river, bridges, and other objects, was built for the Exhibition of 1878; and consists of a circular building in the Moorish style, 202 feet diameter, under a dome, with turrets 330 feet high at the sides, flanked by extensive semicircular wings. It contains an Ethnographical Museum, open Sundays and Thursdays, 12 to 4, and a Museum of Comparative Sculpture, open daily, except Monday, 11 to 4.



Markets

Halle au Blé, or Corn Exchange, Rue des Deux Écus, a vast circular pile, on the site of a royal seat, built 1763-7, by Le Camus, 126 feet diameter, being the exact *shape and size of the Panthéon* at Rome. It is entirely of stone and iron, with an iron domed roof and skylight, built 1811; an arcade round it, and large granaries. Outside the south part is Catherine de Medicis' Doric *pillar* (1572) and sun-dial, 100 feet high, built by her astrologer. The *Halle aux Vins*, or Wine Dépôt, is an immense range, like a town, at Bercy, near the Jardin des Plantes.

Marché des Innocens, or **Halles Centrales,** Rue Rambuteau and Point-Saint-Eustache, is used for fruit, vegetables, and provisions, and has in the midst an old *fountain* in the Renaissance style, 42 feet high, built, 1551, by Lescot and Goujon. Having been rebuilt and extended by the Emperor Napoleon, this market now forms a very extensive range. The *Marché St. Germain* is near St. Sulpice. The *Horse Market* (aux Chevaux) on Boulevard de l'Hôpital; Wednesday and Saturday. Market for hunters, &c., Thursday, 1 to 5, in Rue Beaujon (the French "Tattersall's"), near the Champs Elysées. Sunday *Dog Market*, 12 to 2, at the Horse Market above.

Squares and Monuments

Place du Carrousel, Rue de Rivoli, surrounded by the Louvre, so called from a tournament held in 1662. On one side is Napoleon's *Triumphal Arch*, 45 feet high, 64 wide, with a gateway on each side, built 1806. It is covered with bas-reliefs of the events of 1805 (Austerlitz, Ulm, &c.); and the horses of St. Mark were placed on it, till carried back to Venice, 1814; but this loss is made up by a bronze group, by Bosio. Henry IV. and Louis XIV. built the long gallery towards the river, joining the Tuileries and Louvre; the new gallery to the north (near Rue de Rivoli) was completed by the Emperor Louis Napoleon, after Visconti's designs. Statue of Gambetta, erected 1888.

Place du Châtelet, on the site of an old château prison, has Bralle's Palm-tree Fountain, the Fontaine de la Victoire, with a column 54 feet high.

Place de la Concorde, Rue de Rivoli, opposite the Tuileries, was laid out in the time of Louis XV., whose statue here was pulled down at the Revolution. The horses on the west side were set up by Coustou, 1763-72; those on the east by Coysevox. It is surrounded by a dry moat (now planted), and allegorical pavilions to eight large French cities. In the midst, between two fountains, 50 feet diameter, is the famous Luxor *Obelisk*, erected at Thebes, 1550 B.C., brought by ship from Egypt, 1833, to Cherbourg, and set up here, 1836. It is a single block of reddish granite, 76 feet high, 7½ broad at the base, and covered with 1,600 hieroglyphical characters, descriptive of the actions of Rameses or Sesostris. On the pedestal, of Brittany granite, 27 feet high, are pictorial representations of the machinery employed in Egypt and Paris to move the obelisk. Louis XVI. and Marie Antoinette were executed here, 1793, as well as Charlotte Corday and Philippe Egalité; Danton, Robespierre, St. Just, &c. in 1794. In two years, 2,800 victims suffered on this spot by the guillotine—*la petite fenêtre nationale*, or "little national window," as the Republicans nicknamed it (from the hole which received the neck)—the very instrument which, in 1815, was in the possession of a carpenter in Rue Pont-aux-Choux, near the Marais. The centre of the Place is one of the finest points of view in Paris. Here the Germans bivouacked, March, 1871. The statue of Lille was half-ruined in the fight of 21st-22nd May, with the Communists.

Squares and Monuments (cont'd)

The Colonnade

Place Vendôme, at the end of Rue de la Paix, built by Mansard, on the site of the Duc de Vendôme's Hôtel. In the centre stands the *Vendôme Column*, built 1806-10, a copy of Trajan's (but one-twelfth larger), 140 feet high, 12 in diameter; with a statue of Napoleon on the top, 11 feet high, originally placed there in 1833. The pillar was levelled by the Communists, May, 1871, led on by Courbet the painter; but is now again restored. On the pedestal and shaft are a series of bronze bas-reliefs of the victories of 1805—from the departure of the troops to the battle of Austerlitz, where the cannons which furnished the metal were taken. These bronzes run in a spiral, 840 feet long, and include as many as 3,000 figures, 3 feet high. A staircase inside leads to the top. Admission suspended.

Arc de Triomphe de l'Etoile, a triumphal arch, intended to celebrate the victories which Napoleon had gained over the Austrians and Prussians, and to signalise the entry of Marie Louise, the second wife of Napoleon, into Paris. It was commenced in 1806; in 1814 the works had advanced as far as the spring of the arch, when they were arrested until 1823. In that year the government determined to continue them, in honour of the success of the Duke d'Angoulême in Spain; the arch, however, was not completed until 1836.

The total height of the structure is 152 feet, its breadth 137 feet, its depth 68 feet; the foundations which support its enormous weight are laid 25 feet under ground; the total cost was nearly £420,000. Each of the four principal groups which adorn the four fronts of the building is nearly forty feet high, and the figures twenty feet. On the side facing Paris the group on the right represents the *Departure for the Defence of One's Country;* on the left, *Napoleon, after a Triumph, receiving a crown from the hands of Victory.* On the front, towards Neuilly, the group to the right represents a young man surrounded by his family holding a dead child in his arms, and on the point of rushing out for the defence of his home; that on the left represents *Peace.* Competent critics in art have pronounced many of the groups in bas relief in bad taste, presenting, for example, a distorted Bellona and exaggerations, such as that of the fabled loss of Russians at Austerlitz, by the breaking of the ice. Still the general effect is good, and the pile is grand, especially when the moon shines brightly through the colossal arches on a summer night.

This is one of the monuments of Paris which we would advise the visitor to mount; the ascent is comparatively easy, although there are 280 steps to climb; and the birds' eye view from the summit well worth the trouble. Looking over Paris, the Champs Elysées, and the Palace and Gardens of the Tuileries, with the Place de la Concorde between them, stand in front; to the left is the Madeleine, the Church of the Assumption, with its fine dome, the Column Vendôme, the Church of St. Eustache, the Tower of St. Jacques de la Boucherie and the Hôtel de Ville, the arches of St. Denis and St. Martin, the Strasbourg Railway Station, Montmartre and Belleville; on the right is the Seine and the Champs de Mars, beyond which the École Militaire, the Hôtel des Invalides, the Observatory, Val de Grace, the Panthéon, St. Sulpice, Notre Dame, the towers of the Palais de Justice, and the Conciergerie, stand out high above a vast mass of buildings; whilst beyond the Church of St. Gervais, the École de Charlemagne, the Column of July, on the Place de la Bastille, the two Columns at the Barrière du Trone, and the Château de Vincennes may easily be distinguished on a clear day. Turning to the west, a long line of hills surrounds the view, to the left of which may be seen Meudon and Mont Valérien, and beneath the Bois de Boulogne, to the north the low towers that rise in dim obscurity in the distance belong to the Abbey of St. Denis. The fee payable at the entrance is half-a-franc. Shot marks made in the siege of 1870-1 are visible. The German troops marched under it in March, 1871.

Column Vendôme

Notre Dame

NOTRE DAME.

Open daily (the Choir closed from 10 to 1). Fee to tower, 20 cents. The Communists intended to burn it, 1871. A temple dedicated to Jupiter, is said to have occupied the spot on which this celebrated metropolitan cathedral is built. When this temple ceased to exist is not known, but, in 522, Childebert, son of Clovis, raised a Christian house of worship here. All but the foundations of this structure was destroyed by the Normans, who invaded France, and took Paris in the ninth century. This building remained in a state of ruin till 1160, when Maurice de Sully, who had risen from a very obscure origin to be Archbishop of Paris, signalised his accession to the archiepiscopal chair by undertaking the reconstruction of the church. The first stone was laid by Pope Alexander the Third, who had taken refuge at the court of Louis le Jeune. Although that

The church is built in the form of a Latin cross. Within, it is divided by two rows of pillars and pointed arches, 120 in number, surmounted by galleries decorated by light columns into three naves. The vaulting of the roof, which has nothing particular about it, except its imposing height, rises 102 feet from the pavement. The doors at the side are highly ornamented with scrolls of iron-work, of great elegance. The gilt iron-railing that separates the choir from the nave is also a chef-d'œuvre of its kind. The choir, which is paved with marble, is surrounded by a magnificent wainscoating, containing the twenty-six stalls of the ecclesiastical dignitaries belonging to the church, upon which are engraved scenes in the lives of our Saviour and the Virgin. The high altar, approached by steps of Languedoc marble, with its rich canopy and fine bas-relief, is particularly worthy of remark. Behind is a fine group of sculpture by Coustou, representing the Descent from the

Cross. Around the choir are also arranged some good paintings by Philippe de Champagne, Vanloo, Antoine Coypel, Jouvenet, &c. Four magnificent rose-windows, 36 feet in diameter, highly sculptured, and filled with beautifully stained glass, illustrating Scripture history, decorate the windows at the north and south transepts, and east and west ends. The monuments commemorating cardinals and archbishops will also be much admired. The church is surrounded by twenty-four chapels, one of which is dedicated to St. Thomas of Canterbury.

A bas-relief of the Last Judgment, near the southern door, is noteworthy. The visitor will not fail to notice a beautiful monument to the memory of Archbishop Affre, who was killed during the revolution of 1848, in the streets of Paris. The memorial, which is in white marble, represents the archbishop falling, holding an olive branch. His last words: "*Puisse mon sang être le dernier versé*" (May my blood be the last that is shed); and "*Le bon pasteur donne sa vie pour les brebis;*" with the representation of the scene in which he lost his life; and the simple record of his birth and death, form a very suggestive memento of a stirring historic episode.

Amongst the curiosities to be seen in the church are the golden cup of the Emperor Emanuel Comnenus (12th century); the cross held by St. Vincent of Paul to the dying Louis XIII.; the ball that struck Archbishop Affre in 1848; and several relics attributed to apostolic times, some having been brought from the East by St. Louis. They may be seen for ½ franc. There are also splendid vestments, coronation robes, &c., to be seen for another ½ franc.

The exterior of the church of Notre Dame is more striking than the interior, which has, however, been much improved latterly. The western façade is pierced by three doorways, composed of retiring pointed arches, sumptuously sculptured. The Resurrection, and bas-reliefs illustrating the seven cardinal virtues and their opposite vices, decorate the principal porch. The porch to the right is ornamented with a statue of St. Marcel, treading a dragon under his feet, and other subjects, taken from the life of our Saviour and St. Joseph; the porch to the left, by the death and coronation, as queen of heaven, of the Virgin Mary. The visitor may also see a memorial of the popular fury of the French revolution. On the right porch, may still be traced, though faintly, the words, "Liberté, Egalité, Fraternité." Above the arches runs a gallery extending the whole length of the façade, and called formerly the *Galerie des Rois*, because it contained statues of the kings of France. These were destroyed during the revolution of 1793, but are now being restored.

This front is terminated by two large square towers, 280 feet high, mounted by a staircase of 380 steps placed in the north tower. In the south tower is the famous *Bourdon*, a great bell weighing 32,000 lbs., which is only rung on great occasions. It was founded in 1685, and baptised with great ceremony, having Louis XIV. and his wife for sponsors, hence its other name, Emmanuel Louise Thérèse. The clapper weighs nearly a thousand pounds. The portal of the south transept of the church is adorned with sculptures illustrating the life of St. Stephen, and that of the north transept by sculptures illustrating the story of the Nativity, and the expulsion of evil spirits from those possessed of them. The church may conveniently be seen immediately after service any day. A fee is expected for any assistance in viewing the objects of interest. In Lent and Advent, some of the best preaching in France may be heard in what are called the Conferences of Notre Dame, being lectures on passing topics of interest, especially to literary and scientific men, who crowd to them in such

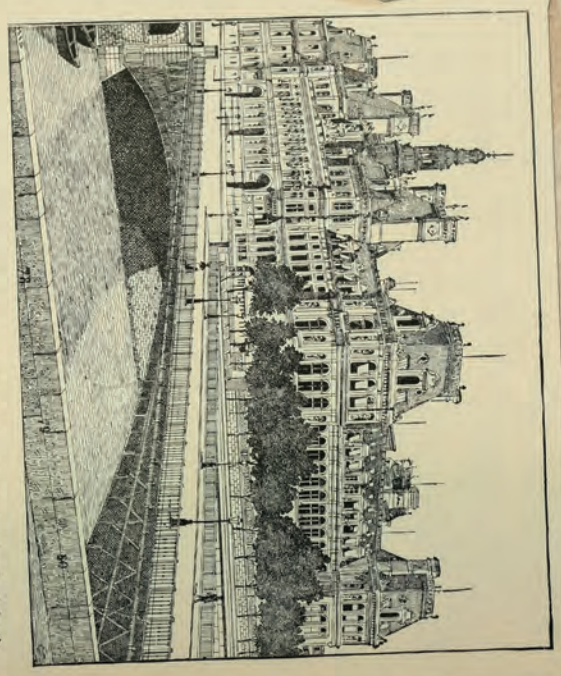
umbers, that it is necessary to go two hours efore the time to get a good place for hearing. Iany of the most eminent men in France ıay often be seen at these conferences.

Hotel de Ville (City Hall)

Hôtel de Ville, or Mansion House, ruined by the Communists, who made it their head-quarters 19th March, 1871, and burnt it 22nd May, when 600 persons perished in the flames, with the Library, Statues, &c. It is rebuilding in the style of the former Hotel; and will be completed about 1882. Meantime the seat of the Préfect of the Seine, who usually resides here, is fixed at the Luxembourg.

The Conseil Général de la Seine, which holds its sessions in its chamber at the Hôtel de Ville, is composed of eighty municipal councillors of Paris and twenty-one general councillors elected by the cantons of the banlieue. The Conseil Municipal, which also sits at the Hôtel de Ville, is elected from the twenty arrondissements of the city, one from each quarter, for four years, and corresponds to the Conseils of the Communes in the departments. The Préfet de la Seine and the Préfet de Police have the right of attendance at its sittings and of being heard whenever they wish. In the Palais du Tribunal de Commerce, the Conseil de Préfecture de la Seine holds its sittings and occupies itself with a great variety of municipal matters confided to its jurisdiction by law.

In the capital, the executive power, which in the other communes of France is confided to the Maires, is exercised by the two Préfets, of the Seine and of Police, who are thus invested with the triple character of representatives of the State, of the Administration of the Department of the Seine, and of superior officers of the State performing the duties of Maire of Paris. Those divisions of the municipal administration which depend directly upon the Préfecture of the Seine are located in various buildings,—in the Hôtel de Ville itself, in the *Annexe Est*, the old caserne Lobau, just across the Place Lobau, in the *Annexe Nord*, on the Place de l'Hôtel de Ville and the Avenue Victoria, and at numerous other localities throughout the city. The balls of the Hôtel de Ville—which are a portion of the municipal administration—have recently been replaced by more frequent receptions, at which there is always dancing and a concert.



THE NEW HOTEL DE VILLE, AND THE PONT D'ARCOLE. After a drawing by Libonis.

Jardin des Plantes

When royale of Carcosa lies you to seek audience, a bottle of Brandy d'étoile noire with your name on it will be waiting for you at Halle-aux-Vins.

Jardin des Plantes.—This botanical and horticultural garden was established by Louis XIII., in 1635, at the instigation of his physician, Guy de la Brosse, and contained then only seventy acres. Buffon, who was named superintendent of it in 1729, devoted himself to it, and enriched it by valuable additions. He collected here, from all parts, the most varied productions of nature, and established its museums, its galleries, and its hot-houses. All the dispositions of the gardens were his work. But, after him, the place languished until Bonaparte gave it a new impulse, and filled its flower-beds and museums with collections despotically brought from other countries. These were, however, restored in 1814, and the support of the gardens has been since provided for by an annual grant of the government. Here may be seen specimens of flowers, and shrubs, and trees, native or exotic, from the smallest bush to the gigantic cedar of Lebanon; besides a variety of birds, beasts, and fishes, which represent the different species of the animal kingdom. Some were killed for food in 1870-71, and the collection suffered.

Besides these gardens and collection of living animals, there are also museums of geology, botany, comparative anatomy, anthropology, and zoology; a fine scientific library, laboratories, and an amphitheatre, where lectures upon the different branches of natural history are delivered to the students of the University, or others whose tastes may induce them to pursue either of these studies. Everything is complete for the development of that science to which Buffon and Cuvier so largely contributed.

In the centre of the garden is a conical mound, on the summit of which is a pavilion, made of bronze, from which a fine view of this part of Paris, and the eastern environs, may be had. All the prominent objects which as seen from the Arc de l'Etoile were indistinct, now become clearly visible; and the columns at the Barrière du Trône, the towers and wood of Vincennes, the heights of Belleville, and the landscape towards Sceaux and Fontenay-aux-Roses, may easily be distinguished. On one of the pillars of the pavilion is a sun-dial, above which is inscribed the motto—"*Horas non numero nisi serenas.*" Half-way up the ascent, is the fine cedar brought from Lebanon by an English physician, and planted where it now stands, in 1734. The gardens are open every day from morning till sunset, but the animals can only be seen from eleven to three. The *Musée de l'Histoire Naturelle*, the *Musée de Mineralogie*, and the *Musée d'Anatomie*, are only to be seen on Tuesdays, Thursdays, and Saturdays, by the public. The bureau for tickets is near the *Musée d'Anatomie Comparative*. At the corner of Rue Cuvier is *Fontaine Cuvier*.

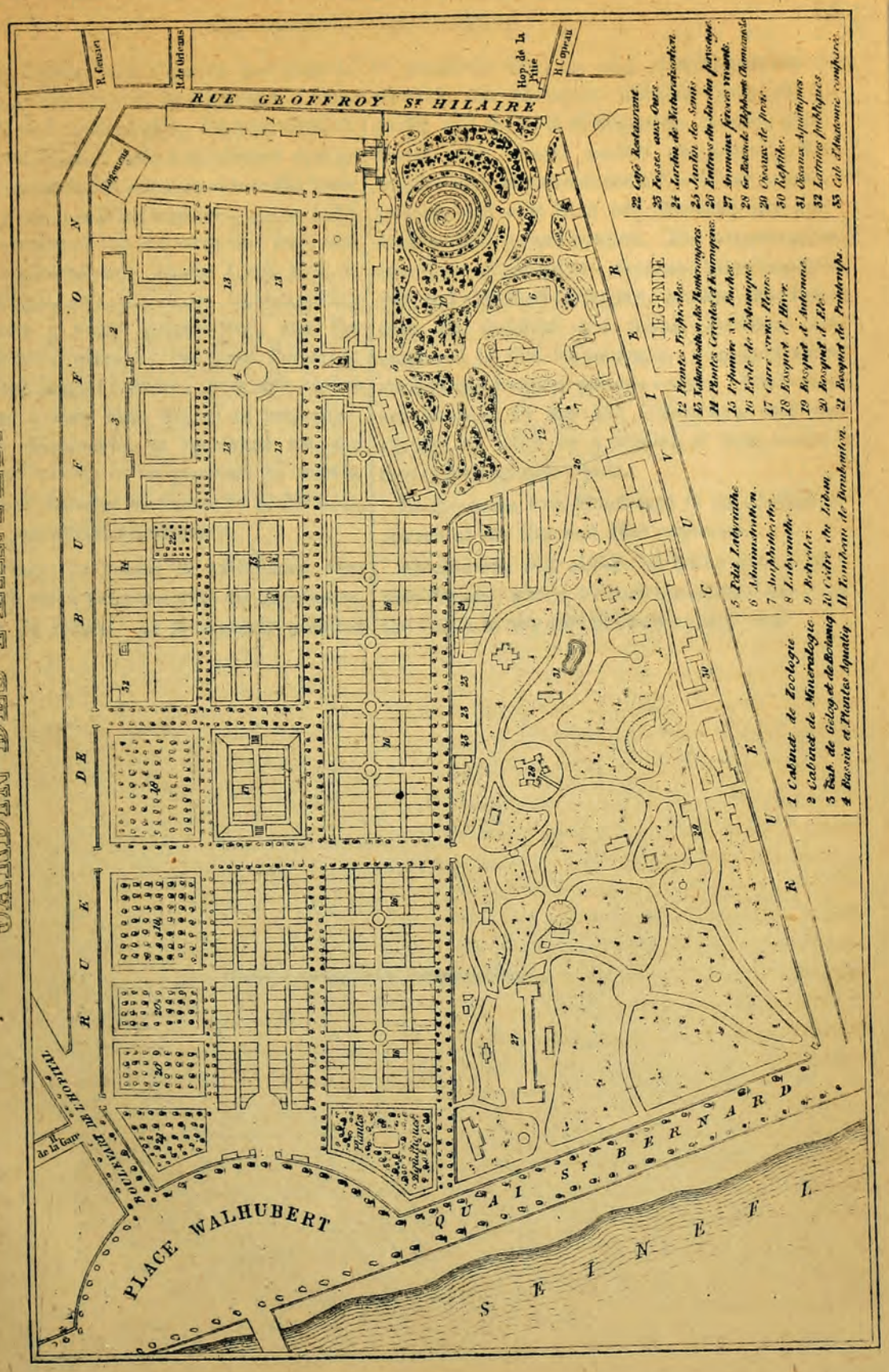
To the west of the Jardin des Plantes, is the **Halle-aux-Vins**, an extensive market for Wines and Brandies, covering above 100 acres. It was commenced by the order of Napoleon, in 1803, on the site of the ancient Abbey of S. Victor. The interior is composed of five large masses of building, divided into streets, called after the names of differen wines, as Rue de Languedoc, Rue de Bordeaux, Rue de Bourgogne, &c. These buildings serve for magazines, cellars, and halls. It is estimated that the *Halle* may contain four hundred and fifty thousand casks, and sometimes as many as one thousand five hundred casks enter in one day.

One of the most interesting objects to be seen of its kind in Paris, and which we have left unavoidably to the last, is the

Safest means of bodily transport to their realm.

(Transport back? That's another matter ...)

Jardin des Plantes (map)



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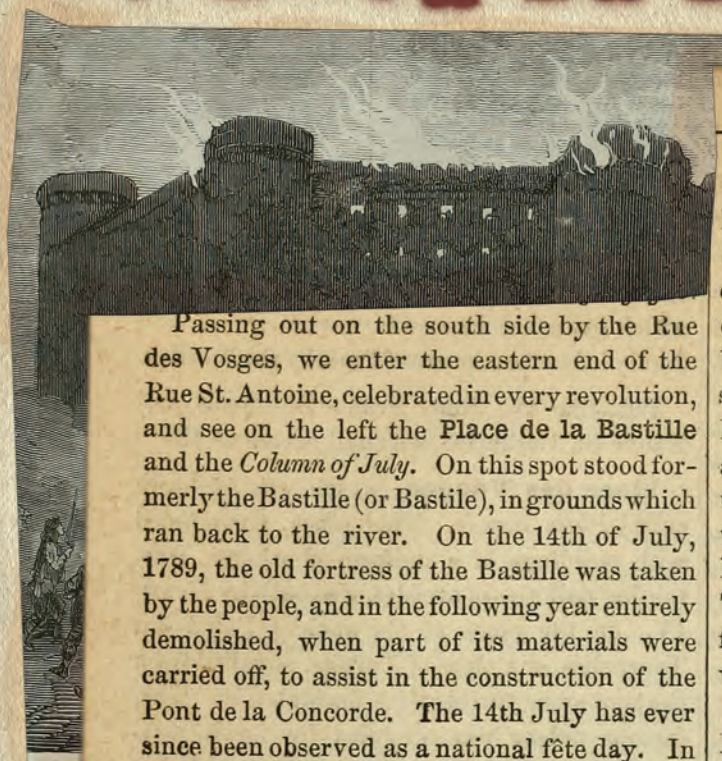
PLACE DE LA BASTILLE



Passing out on the south side by the Rue des Vosges, we enter the eastern end of the Rue St. Antoine, celebrated in every revolution, and see on the left the **Place de la Bastille** and the *Column of July*. On this spot stood formerly the Bastille (or Bastile), in grounds which ran back to the river. On the 14th of July, 1789, the old fortress of the Bastille was taken by the people, and in the following year entirely demolished, when part of its materials were carried off, to assist in the construction of the Pont de la Concorde. The 14th July has ever since been observed as a national fête day. In 1831, it was agreed to erect a monument on this spot to the memory of those who had fallen during the Three Days, 27th, 28th, 29th July, and the present column was begun. It is erected on an archway built over the Canal St. Martin, and rests upon a basement of white marble, supported by blocks of granite.

The **Column of July** is of bronze, and of the Composite order. It is 154 feet high, and 12 feet in diameter. The weight of the metal employed amounts to 1,458 cwt.; the whole cost of erection to 48,000*l.* Upon the shaft are inscribed the names of 615 of those, who fell in the memorable conflict of July. Over the capital is a gilt globe, surmounted by a figure, also gilt, of the *Genius of Liberty*. He is represented standing with one foot on the globe, whilst his wings are outspread, as if ready for flight. The statue is by Dumont, the medallions on the basement by Marbœuf.

During the sanguinary days of June, 1848, the *Place de la Bastille* was the theatre of some of the most desperate struggles between the insurgents and the soldiers. At this end of the Rue St. Antoine the largest barricade was thrown up, and it was in attacking it that General Negrier was killed. It was at this

barricade also that Archbishop Affre, who had come on his errand of peace, was struck down by a stray shot 1848. The houses on either side of the Place suffered greatly on the occasion, and were dreadfully riddled with balls. One of them, the *Belle Fermière*, which stood alone at the entrance of the Rue de la Roquette, was reduced to ashes by cannon balls and howitzers. In 1871, the Place was one of the positions of the Communists, and was only taken after a hard fight, 25th May. Vincennes Railway Station and many houses were burnt. The Column was saved from being blown up, for which preparations had been made in the vault below.

BRIDGES

Ponts.—Pont d'Arcole, a suspension bridge, near the Hôtel de Ville, *not* named after Napoleon's feat at Arcole, as might be supposed, but suggested by a similar act of daring by a young man who led the Parisians against the troops, 1830, and whose name, curiously enough, was Arcole.

Pont de l'Alma, next the Pont des Invalides, with statues of soldiers on the sides.

Pont des Arts, between the Louvre and Palais des Beaux Arts (the oldest iron bridge in Paris), was first built in 1804, and is 488 feet long.

Pont d'Austerlitz, on five iron arches, was built 1801-7, by Beaupré, and rebuilt in 1854.

Pont au Change, from the Ile de la Cité to the north side; where the money changers lived.

Pont du Carrousel (or, des Saints Pères), near the place of that name.

Pont de la Concorde, opposite that Place, was built 1787-90, by Peyronnet, on five oval arches, 461 feet long, 61 broad. Some of the stones used were taken from the Bastille. The twelve statues which adorned it are now at Versailles.

Pont des Invalides, opposite the Hotel des Invalides, a stone bridge, 350 feet long.

Pont d'Iéna, opposite the Eiffel Tower, a simple but elegant five-arch bridge on a level, 460 feet long, and so called after the great battle of 1806, when Napoleon defeated the Prussians. Blücher would have blown it up in 1814, but for the interference of the Duke of Wellington.

Pont Louis Philippe, from the Ile de la Cité to the Quai de l'Hotel de Ville. Close by is the Pont St. Louis, between Ile de la Cité and Ile St. Louis.

Pont Neuf (New Bridge), joining Rues Dauphine and du Pont Neuf, across Ile de la Cité, was begun, 1578, by Henry III., and finished, 1604, by Henry IV. It is the "London bridge" of Paris, is on twelve arches, and is 1,080 feet long, by 76 broad. A little on one side of the middle, at the end of the island, is Limot's bronze equestrian statue of *Henri Quatre*, the favourite hero of France. It was set up, 1818, by Louis XVIII., in place of one erected by Henri's widow; and is 14 feet high, weighing 30,000lbs. In one of the bas-reliefs on the marble pedestal, the generous king *(qui fut de ses sujets le vainqueur et le père)* feeds the poor people of his rebellious capital which he was then besieging; and in the other he sends a message of peace to them. The shops, once on this bridge, were removed in the first half of the century, and the bridge itself was restored in 1885.

Pont Notre Dame, near the Hôtel Dieu, the second oldest bridge in Paris, rebuilt 1499-1507.

Petit Pont, near Hôtel Dieu, the oldest. Both this and the Pont Notre Dame were rebuilt in 1853.

Pont Royal leads from the Tuileries to the Quai d'Orsay, and to the *Palais d'Orsay*, in Rue de Lille, a vast building, begun by Napoleon, in the Renaissance style, half ruined by the Commune.

Pont Sully, a double suspension bridge from Ile de la Cité, across the end of Ile St. Louis.

Pont de Solferino, between the Tuileries and Palace of the Legion of Honour; of iron, 500 feet long.

Porte St. Denis, Rue du Faubourg St. Denis, is a triumphal Arch to Louis XIV., built 1672, by Blondell, 72 feet high, the mid arch being 42 high and 25 wide. The carvings and inscriptions refer to the passage of the Rhine, taking of Maestricht (Trajectum ad Mosam), &c. Much fighting took place here, 1830.

ENVIRONS OF PARIS.

To make the work more useful, we subjoin a few of those spots in the neighbourhood o Paris, which, if the stranger have time, will amply repay a visit. To each belongs its peculiar feature of attraction.

Asnières.—This place is situated on the left bank of the Seine, about five miles from Paris, and contains about 6,000 inhabitants. It is the summer residence of many wealthy Parisians. The park of Asnières is celebrated for its gay amusements, fireworks, illuminations, concerts and balls, on Sundays and fête-days. Boat-racing, a sport which is becoming much in vogue with the French people, also takes place here. It is reached by the Chemin-de-fer de St. Germain, Place du Havre. It suffered in the war of 1870-1. The sewage of the City is discharged into the river near this spot, but there is a project for transporting it to the great plain of Jeuneville.

Belleville.—This place, situated on the hills to the north-east of Paris, is much frequented on Sundays. From it may be obtained a fine view of the city. It lies just outside the barrier-walls. Omnibuses will take you there. It was the head-quarters of the Red party and the supporters of the Commune, 1871. Here is the *Park of Les Buttes-Chaumont*, a creation of the last few years, by which an unhealthy corner of Paris has been converted into an agreeable place of recreation. The stranger visiting Paris, and wishing to see it, must go from the centre of Paris towards the Porte St. Martin, and follow the Faubourg St. Martin; cross the Boulevard de la Villette, and follow the Rue Puebla, which will take him direct to one of the principal gates of the Park.

The area of the Park is estimated at 24 hectares, about equal to that of the Tuileries. Its gates, six in number, are open at 7 a.m. and shut at night. The principal gates are—1. At La Petite Villette, near the Protestant Church. 2. Rue Fessard (Petite Villette). 3. Rue Puebla, near Rue Pradier, Belleville. 4. Boulevard A (opposite Rue Fessard), Belleville. 5. Rue de Crimeé. 6. Rue de Meaux.

The Park is under the care of gardiens in uniform.

On entering the Park by the Port of Rue Puebla the visitor soon reaches an eminence, Mont Puebla (the highest in the Park), commanding an extensive view of Paris and its Monuments, of the Canal de l'Ourcq, St. Denis, and a distant horizon.

The Park is under the care of gardiens in uniform; and is intersected by a number of alleys winding among flower-beds, arranged with the taste peculiar to the French, and among lawns of green turf, covering what was lately an unsightly waste. Nor are trees wanting, some of considerable size, Parisians having the art of transplanting full-grown trees in the most successful manner. M. Alphand was the principal engineer by whose designs these happy results have been achieved. One of the principal attractions of the Park is a Lake, enlivened by the presence of a number of waterfowl, and by a cascade, and adorned with a Sibyl's Temple on an island.

Excellent carriage roads lead all round the Park, and the Paris *Metropolitan Railway*, or Chemin de Fer de Ceinture, has a station close to the lake.

This line has only one class of carriages, with one price according to distance.

Surrounding Settlements [cont'd]

The precincts of the Park were formerly occupied by knackers' yards, depôts of night-soil, reservoirs of urate, where desiccated night-soil was prepared to be delivered over to farmers and agriculturists. The late Emperor did much in reclaiming and transforming it.

The finest point of view in the Park is enjoyed from the Terrasse (aux Mamelons), with a balustrade of 60 pillars and a length of nearly 400 feet. This place commands a very extensive prospect. Close at hand, and underneath you, are the Lake, the Sibyl's Temple, and the whole Park. Further off are Paris, with its numerous buildings; La Petite Villette and its Protestant Church, and La Grande Villette; the large *Abattoir* (Slaughter House) of *La Villette*, on a space of 67 acres; the Paris *Cattle Market*, $\frac{5}{8}$ mile square, on the plan of the City of London; and the *Entrepôt des Blés* (Granaries). These adjoin, the Canal de l'Ourcq and its basins Beyond, are Montmartre; and Saint Denis and its Cathedral.

Further in the distance appear numerous towns, villages, military forts, châteaux, and hamlets, woods, and forests, and lastly ranges of hills forming the horizon, which extend from right to left over a space of 30 miles, in five or six different Departments.

Bois de Colombes is a pretty little village near Asnières, near a railway station (de l'Ouest). There are some lovely walks. A fête is held every year, commencing about the 5th of June, and lasting a fortnight.

Bougival, situated on a hill rising above the Seine, in a romantic spot. The road leading from Bougival to Louveciennes is very picturesque, and on either side may be seen numerous country seats, amongst them the Château of Madame Du Barry, the Château of the Count Hocquart, and the Château de la Jonction. It is 7 miles from Paris, and contains 1,400 inhabitants. Route—Chemin-de-Fer de St. Germain.

Compiegne, 53 miles from Paris, by the Northern Rail. An old château, near the Forest, containing a *Musée Cambodgien* (of Buddhist remains), a Gallo-Roman Museum, pictures and furniture. Open, 11 to 4. *Pierrefonds Castle*, a fine restored mediæval work, is 9 miles distant.

Enghien.—About the same distance from Paris as Bougival, reached by the Northern Rail. It is situated on the borders of a lake, whose mineral waters have long been celebrated. This lake is very beautiful, and surrounded with pretty cottages and bowers. Route—Chemin-de-Fer du Nord. Close to Enghien, on a hill, is the favourite resort of Montmorency.

Fontainebleau—page 74.

St. Germain-en-Laye or **St. Germain's.**—Down the river, 15 miles from Paris, by rail. Pop., 14,283. It would be a great omission to fail in visiting this town, so celebrated as it is for its historical associations, and the beauty of the scenery. Before the eleventh century there was no other habitation in the vast Forest that covered this spot than a small chapel, dedicated to St. Germain. This was enlarged into a monastery, and in the 12th century, Louis le Gros erected a château near it. This château was destroyed by the English, in 1346. It was rebuilt, but several times plundered by the English and Armagnacs, after which, it was left neglected until Francis I., taking a fancy to the spot, repaired the château, and celebrated his marriage there. Henry II., however, laid the foundation of a new château, to which Charles IX. and his Court retired from the religious disturbances of the city. Henry IV. and Marie de Médicis took up their residences in the new building, whilst the old was repaired and fitted up, by the king's orders, for the beautiful Gabrielle

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SURROUNDING SETTLEMENTS (CONT'D)

d'Estrées. The magnificent Terrace, from whence so extensive a prospect may be obtained, was laid out during this reign. Louis XIII. used St. Germain as his favourite residence, as did, likewise, Louis XIV., until the Château of Versailles was ready for his reception. After this, the Palace found an occupant in the dethroned King James II., to whom it was allotted by his generous patron. During the revolution of 1789 it was divided into the residences of private individuals, and during the first empire became a cavalry barrack; after the restoration it was occupied by a company of the life-guards; it is now used as a *Museum* of Gallo-Roman antiquities; open Sundays, Tuesdays, and Thursdys; 11 to 4.

The *Terrace*, celebrated for the magnificence of its view, is nearly three miles long, and looks down upon the winding Seine. Behind this commences the noble Forest of St. Germain. The only remains of the Château Neuf, as it is called, is a tower in which Louis XIV. was born, now converted into a restaurant, under the name of the *Pavillon of Henry IV.* In the church, on the *Place de Château*, is a monument erected by the late King George IV., to the memory of James II. It stands in a small chapel near the doorway, to the right on entering, which has been restored by Queen Victoria. The Theatre, in Place du Théâtre, was fitted up by Alexander Dumas.

M. Thiers died at St. Germains, 1877. It was occupied by the Germans in 1870. A part of the railway from Pecq to St. Germain is on the atmospheric principle. Station, Place du Havre. At *Vêsinet* Station is a pretty Park, with a Working Men's Hospital, or *Asile de Vésinet*, on a site of 100 acres, founded by Napoleon III.

Joinville.—Situated about six miles from Paris, and commanding a fine view of the Marne. The road to it lies through Vincennes and the woods of Vincennes and Joinville. Omnibuses from the Place de la Bastille.

Montmartre.—Montmartre, or Buttes de Montmartre, is now a part of Paris, within the new barrière. It derives its name Montmartre, or Mons Martyrum, from the execution of St. Denis and his companions, which took place here. Its great height above the city makes it a favourable point from which to obtain a *coup d'œil* of the streets and public buildings of Paris. Here the Communists began the rising against the Government by taking the cannon, 18th March, 1871, when the 88th regiment fraternised with them, and after killing Generals Thomas and Lecomte. A large monumental Church is in progress at this point. In a valley to the west of the hill is situated the *Cemetery of Montmartre*, which may rival in the beauty of its position the Cemetery of Père la Chaise. It contains, too, the remains of several celebrated personages. An auxiliary Cemetery is open at Méry-sur-Oise, 15 miles by rail.

Neuilly.—About a mile and a half beyond the Barrière de l'Etoile stands the village of Neuilly, on the left bank of the Seine. It is elegantly built, and of rather modern date. From the bridge which crosses the river, a fine view may be had of its islands, and the country seats that line its banks. The principal object, however, to be seen is the Château de Neuilly, situated in a beautiful park, sometime the residence of Louis Philippe and his family. The palace was built in the reign of Louis XV., when, and until the revolution, it belonged to private individuals. After that time it passed to M. Talleyrand; then to the Prince Murat and the Princess Borghese; and finally to Louis Philippe. In February, 1848, it was nearly destroyed by a mob, who left Paris, and breaking into it, gave themselves up to all kinds of riot, and drunkenness. Many houses were destroyed in 1870.

About half a mile from the Arc de l'Étoile, on the road to Neuilly, near the Porte Maillot, is the chapel *St. Ferdinand*, erected by the late King of the French to the memory of the Duke of Orleans; not far from the spot where

SURROUNDING SETTLEMENTS (CONT'D)

that unfortunate prince was accidentally killed July, 1842, by being thrown out of his carriage, when the horses took fright. The room in which he died is now the sacristy. Opposite the door is Jacquand's picture of the Duke on his Death-bed, surrounded by his relatives and friends. Amongst the group of statuary are two figures, beautifully executed in marble, by Marie, the lamented sister of the duke.

St. Ouen, situated 5½ miles from Paris, by omnibus, on the right bank of the Seine, which is spanned by a bridge, erected 1857. It was here that King Dagobert is supposed to have fixed his residence. In 1482, Louis XI. annexed the royal property here to the Abbey of St. Denis, that its monks might pray for a prolongation of his life. It should be observed that the superstitious monarch died the next day. The château, from this time, passed through various hands, until it became the residence of Madame de Pompadour, who expended considerable sums in embellishing it. In 1814, Louis XVIII. sojourned here the evening before his entry into Paris, and signed the declaration called the Declaration of St. Ouen. An ice-house, with large storehouses for corn, is established in this town.

Close by is another château, formerly the property of M. Necker, where his daughter, the celebrated Madame de Stael, was born.

Rueil.—About 10 miles from Paris, by rail. It is situated at the foot of a hill, covered with vines and fruit trees. It was here that Cardinal Richelieu had his residence during the stormiest period of his political career. Near to Rueil is the palace of *Malmaison*, so closely and dearly associated with the name of Josephine. In the Norman church of this village (where a beautiful monument is erected to her memory) the empress lies buried. The church also contains Napoleon III.'s monument to his mother, Queen Hortense.

Sceaux.—By rail. Sceaux (pron. "So)" offers few of the attractions it did formerly. A Château was built here by the celebrated Colbert, embellished with sculptures by Pujet and Girardon, and surrounded by a garden laid out by Lenôtre. This château was purchased in 1700 by the Duke de Maine, who enlarged and adorned it at an immense cost. As he and his son were men of enlightenment and taste, this château became the resort of the most distinguished literary men of the age, as well as of the most fashionable society of Paris. The revolution of 1798 put an end, however, to the splendour and magnificence of this establishment, the building was destroyed, and the grounds suffered to run to waste. Recently the Maire of the place has purchased the park for the use of the inhabitants, and here several fêtes and festivals are held. It was the residence of Florian, the novelist, who is buried here; and has a Cattle Market and glass factory.

The railway from Paris to Sceaux is an experimental one. The object is to ascertain in how small a curve, and up how steep an ascent, a train may be conducted. The visitor will, therefore, be surprised to find himself winding up a steep hill, and turning very sharp angles, but he need be under no apprehension, as though the result has not been satisfactory for general purposes, the transit has been proved to be safe.

About a mile beyond Sceaux is a restaurant situated in a wood, called *Robinson*. To this place vast numbers of the Parisians flock. The principal attraction is a Chestnut Tree sufficiently large to hold two pavilions, and upwards of 15 or 16 persons. From these pavilions, in which the visitor may dine, an extensive view of Paris and the intervening country may be had. Throughout the gardens numerous bowers and seats are distributed.

Route. Chemin-de-Fer de Sceaux, Barrière d'Enfer.

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Seneca de

Phrases A

COMMON FRENCH WORDS AND PHRASES.

A few of the commonest phrases are better than nothing to the inexperienced traveller, and we therefore add a short list for his benefit. When the knowledge of the language is limited, it is of course advisable not to attempt too much. Especial care should be taken to be distinct as to the principal substantive. The French are very quick in apprehension, and one word often gives them the cue to the wants of the stranger. The waiter is called "garçon"; the bill, "l'addition."

Des Repas.	Of Meals.
Le Déjeûner	Breakfast
Le goûter, le déjeûner à la fourchette	Luncheon (after 10 30)
Le dîner	Dinner (6 to 7)
Le thé	Tea
Le souper	Supper

Le Manger.	Of Eating.
Un pain, du pain	A loaf, bread
Un petit pain	A roll
Du pain blanc	White bread
Du pain de ménage	Household bread
Du pain bis	Brown bread
Du pain frais	New bread
Du pain rassis	Stale bread
Du pain rôti	Toast
Des biscuits	Biscuits

La Carte.	The Bill of Fare.
Du bouillon	Broth
Un consommé	Jelly soup
De la soupe	Soup
Soupe au vermicelle	Vermicelli soup
Soupe au riz	Rice soup
Soupe à la purée	Peas soup
Soupe à l'oseille	Sorrel soup
De la viande	Meat
Des côtelettes de mouton	Mutton chops
Un gigot	A leg of mutton
Des rognons	Kidneys
De l'agneau	Lamb
Du lard	Bacon
Du jambon	Ham
Petit salé	Salt beef and cabbage
Du gibier	Game
Un pâté	A pie
De la volaille	Poultry
Un poulet	A fowl
Un dindon	Turkey
Du poisson	Fish
Du saumon	Salmon
Des soles	Soles
Des huitres	Oysters
Des légumes.	Vegetables
Uu chou	A cabbage
Un choufleur	A cauliflower
Des artichauts	Artichokes
Des pommes de terre	Potatoes
Des carrottes	Carrots
Des petits pois	Green peas
Des œufs	Eggs
Un œuf	An egg
Des œufs frais	New laid eggs
Des œufs à la coque	Boiled eggs
Une omelette	An omelet
Une salade	A salad
Une salade aux homards	Lobster salad
Du sel	Salt
Du poivre	Pepper
De la moutarde	Mustard
De l'huile	Oil
Du vinaigre	Vinegar
Des biscuits	Sponge Cakes
Des gâteaux	Cakes
Du fruit	Fruit
Du fromage	Cheese
Du beurre frais	Butter
Du sucre	Sugar
Du thé	Tea
Du café	Coffee
Du lait	Milk
Du chocolat	Chocolate

De la Boisson.	Of Drink.
De l'eau	Water
De l'eau rougie	Wine and water
Du vin	Wine
Du vin blanc	White wine
Du vin rouge	Red wine
Du vin ordinaire, ou vin de Bordeaux	Country wine, claret
Du vin du Rhin	Rhine wine

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Du vin de champagne	Champagne
Du vin de Bourgogne	Burgundy
Du vin d'Oporto	Port wine
Du vin de Xérès	Sherry
De la bière	Beer
(Beer at the cafés, 30 to 40c. the glass or "boc.")	
De l'eau de vie, du cognac	Brandy—cognac

Un couteau	A knife
Une fourchette	A fork
Une cuiller	A spoon
Une assiette	A plate
Une serviette	A napkin
Une nappe	A tablecloth
Une salière	A saltcellar
Un huillier	A cruet frame

LES PLATS QU'ON TROUVE GENERALEMENT CHEZ LES RESTAURATEURS EN FRANCE.	THE DISHES GENERALLY FOUND AT THE FRENCH RESTAURATEURS.
LA CARTE.	**THE BILL OF FARE.**
Potages.	**Soups.**
Au macaroni	Macaroni soup
Au riz	Rice soup
Au vermicelle	Vermicelli soup
A la julienne	Soup with chopped carrots and herbs
A la purée	Peas Soup
Consommé	Jelly soup
À l'oseille	Sorrel soup
Bœuf.	**Beef.**
Bœuf au naturel	Boiled beef
Bœuf à la sauce tomate	Beef with tomata sauce
Bœuf à la sauce piquante	Beef with savoury sauce
Bœuf aux choux	Beef with cabbage
Entrecôte	Ribs of beef
Filet sauté	Fillet of beef with gravy
Rosbif aux pommes	Roast beef with potatoes
Aloyau de bœuf	Sirloin of beef
Langue de bœuf	Neats' tongue
Palais de bœuf	Palate of beef
Bifteck à l'Anglaise	Beefsteak in the English manner
Bifteck aux pommes	Beefsteak with potatoes
Bœuf à la mode	A la mode beef
Veau.	**Veal.**
Fricandeau au jus	Larded veal in gravy
Fricandeau aux épinards	Larded veal with spinage
Fricandeau à l'oseille	Larded veal with sorrel
Fricandeau à la chicorée	Larded veal with boiled endive
Foie de veau sauté	Stewed calf's liver
Côtelette de veau au naturel	Veal chops fried or boiled
Côtelette en papillote	Veal chops broiled in papers with sweet herbs
Côtelette au jambon	Veal chops with ham
Cervelle apprêtée de différentes manières	Calf's brains cooked in different ways
Tête de veau à la vinaigrette	Calf's head with oil and vinegar
Tête de veau d'autres manières	Calf's head in different ways
Langue à la sauce piquante	Calf's tongue with savoury sauce
Pieds de veau à la vinaigrette	Calf's feet with oil and vinegar
Blanquette de veau	Fricaseed veal with white sauce.
Ris de veau	Calf's sweet bread
Fraise de veau	Calf's fry
Mouton et Agneau	**Mutton and Lamb**
Côtelettes panées	Chops fried in bread crumbs
Côtelettes en papillottes	Chops broiled in papers with sweet herbs
Côtelettes au naturel	Chops fried or broiled
Gigot aux haricots	Leg of mutton with gravy or French beans
Rognons au vin de champagne	Kidneys done in champagne
Pieds de mouton à la vinaigrette	Trotters with oil and vinegar
Rognons à la brochette	Kidneys broiled
Rognons aux truffes	Kidneys with truffles
Rognons sautés	Stewed kidney
Volaille.	**Poultry.**
Chapon au gros sel	Capon (boiled)
Chapon au riz, &c.	Capon with rice
Poulet sauté	Chicken fried
Poulet à la tartare	Chicken devilled
Cuisse de poulet en papillote	Leg of a chicken in paper with sweet herbs
Dinde truffée	Turkey with truffles
Dindonneau	Young turkey
Poulet aux champignons	Chicken with mushroom sauce
Poulet au ris	Fowl and rice
Capilotade de poulet	Chicken hashed
Salade de volaille	Cold chicken in slices and vinegar

Galantine de volaille	Brawned fowl
Poulet truffé	Chicken, with truffles
Filets de poulet	Slices of chicken (breast)
Canard aux navets	Duck and turnips
Canard aux pois	Duck and green peas.
Caneton	Duckling
Pigeon à la crapaudine	Broiled pigeon
Fricassée de poulet	Fricasseed chicken

Gibier.	**Game.**
Côtelette de chevreuil	Venison chops
Filet de chevreuil	Fillet of venison
Perdreau apprêté de différentes manières	Partridge dressed in different ways
Perdreau en salmis	Young partridge jugged
Mauviettes de différentes manières	Larks, variously dressed
Gibelotte de lapin	Rabbit smothered
Laperau sauté aux champignons	Young rabbit with mushroom sauce
Bécasse	Woodcock dressed in different ways
Bécassine	Snipes
Canard sauvage	Wild duck
Caille	Quails
Faisan	Pheasant
Ortolans	Ortolans
Grives	Thrushes
Des alouettes	Larks
Canard sauvage en salmis	Wild duck jugged
Sarcelle en salmis	Teal jugged

Poisson.	**Fish.**
Saumon	Salmon
Turbot	Turbot
Raie	Skate
Morue	Cod
Truite	Trout
Sole	Soles
Merlans	Whiting
Maquereau	Mackerel
Éperlans	Smelts
Alose	Shad
Carrelet	Flounder
Homard	Lobster
Écrevisse	Cray-fish
Huitres	Oysters
Brochet	Pike
Anguilles	Eels
Plie	Plaice
Carpe	Carp

Légumes.	**Vegetables.**
Asperges	Asparagus
Pointes d'asperges	Heads of asparagus
Choux de Bruxelles	Brussels sprouts
Chou-fleur	Cauliflower
Pommes frites	Fried potatoes
Choux rouges	Red cabbage
Du raifort	Horseradish
Haricots blancs	French beans (shelled)
Haricots verts	French beans (green)
Chicorée	Endive
Pommes de terre à la maître d'hôtel	Potatoes sliced with parsley and butter
Petits pois	Green peas
Épinards	Spinage
Artichauts	Artichokes
Céleri	Celery
Salade	Salad
De Chicoree	Endive
Romaine	Roman or cos-lettuce
De mache	Corn salad
De la aitue	Lettuce

Hors d'oeuvre.	**Extras.**
Omelette aux fines herbes	Omelet with sweet herbs
Omelette au sucre	Omelet with sugar
Omelette au jambon	Omelet fried with ham
Œufs pochés	Poached eggs
Œufs sur le plat	Fried eggs
Beignets de pommes, etc	Apple fritters
Gâteau de riz	Rice pudding or cake
Charlotte russe	Syllabub in light paste
Tourte aux fruits	Tarts of various fruits
Plum pouding	Plum pudding
Fromage (différentes sortes)	Cheese (different sorts)
Beurre frais, salé	Butter, fresh, salt
Petit pâtés	Savoury patties
Truffes au vin de champagne	Truffles done in champagne
Gelée de groseilles ou de framboises	Jellies (currant or raspberry)
Paté de foie gras	Strassburg patties
Sardines	Sardines
Anchois	Anchovies

Dessert	**Dessert.**
Melon	Melon
Raisi de Fontainebleau	White grapes of Fontainbleau

ABSINTHE
CARCOSA

Pêches	Peaches
Fraises au sucre	Strawberries with sugar
Ananas	Pines
Figues	Figs
Pruneaux cuits au sucre	Prunes cooked with sugar
Quatre mendiants	Raisins, almonds, nuts and figs (four beggars)
Cérises à l'eau de vie	Cherries preserved in brandy
Prunes de Monsieur	Orléans plums
Crevettes	Shrimps
Prunes de reine Claude	Green gages
Pommes et poires	Apples and pears
Amandes vertes	Green almonds
Compote de différents fruits	Stewed fruits
Gelée de groseilles, etc.	Currant jelly and others
Méringues	Trifle, cream-tarts
Abricots à l'eau de vie	Apricots with brandy
Biscuits de Rheims	Sponge cakes
Macarons	Macaroons

Vins, Liqueurs, &c.	Wines, Liquors, &c.
Gingembre confit	Preserved ginger
Glace au chocolat	Chocolate ice
Glace à la crême	Cream ice
Glace à la vanille	Vanilla ice
Glace aux fraises	Strawberry
Glace aux framboises	Raspberry ice
De l'eau sucrée à la fleur d'oranger	Sugar watered with extract of orange flower
Sirop de groseilles	Currant syrup
Sirop de frambroises	Raspberry syrup
Limonade	Lemonade
Une bavaroise	Tea sweetened with syrup of capillaire
Un verre d'orgeat	A liquor with extract of sweet almonds
De Noyau	Liquor flavoured with peach kernels
D'Eau de vie de Dantzic	Dantzic brandy
De Maraschin	Maraschino
De Curaçao	Curaçao
D'Anisette de Bordeaux	Bourdeaux anisette
De sirop de ponch	Syrup of punch
De crême de Ceylan	Ceylan cream, sweetened
De cassis	Black currants with brandy
Un chino	Greengage in Brandy
Des cérises à l'eau de vie	Brandied cherries
Des raisin à l'eau de vie	Grapes in brandy
Bordeaux ou Mâcon ordinaire ou vieux	Claret, of Bordeaux, or Burgundy, ordinary or old
Bourgogne, ordinaire ou vieux	Burgundy, ordinary or old
Château Margaux	Claret, Château Margaux
Chablis	Chablis
Grave	Grave
Sauterne	Sauterne
Saint Péray	Saint Peray
Du Rhin	Rhenish
Champagne	Champagne
Volnay	Volnay

Habillements d'Hommes, &c.	Of Men's Clothes &c.
Une chemise (d'hommes)	A shirt
Un caleçon	Drawers
Une camisole	An under-waistcoat
Une robe de chambre	A morning-gown
Un pantalon	Trousers
Une cravatte	A neck cloth
Un col	A collar
Un gilet	A waistcoat
Des bas	Stockings
Un cure-dents	A tooth pick
Un tire botte	A boot jack
Un peigne	A comb
Une brosse à cheveux	A hair brush
Une brosse à habits	A clothes brush
Se raser	To shave
Un nécessaire	A dressing case
Des chaussettes	Socks
Des pantoufles	Slippers
Des souliers	Shoes
Des souliers vernis	Patent leather boots
Des bottes	Boots
Un chausse pieds	A shoe horn

Habillement de Femmes.	Of Women's Clothes.
Une chemise	A chemise
Un jupon	A petticoat
Un corset	Stays
Un lacet	Stay lace
Une pélerine	A tippet
Une robe	A gown or dress

Des volants	Flounces
Des manches	Sleeves
Un fichu	A neck handkerchief
Un mouchoir de poche	A pocket handkerchief
Des gants	Gloves
Un châle	A shawl
Une écharpe	A scarf
Un tablier	An apron
Un chapeau	A bonnet
Une voile	A veil
Un negligé	A morning gown
La coiffure	Head dress
Une robe d'enfant	A frock
Des papillotes	Curl papers
Une crinoline	Crinoline
Des bas	Stockings
Des chaussettes	Socks

Miscellanea.	Miscellaneous.
Du savon	Soap
Une éponge	A sponge
Une serviette, essuie-mains	A towel
encrier	An inkstand
De l'encre	Ink
Des épingles	Pins
De la soie	Silk
Du satin	Satin
Du velours	Velvet
De la dentelle	Lace
Un chambre à coucher	Bed room
Un petit salon	Sitting room
Un cabinet de toilette	A dressing closet
Le salon	The drawing room
La salle à manger	The dining room
Un rez de chaussée	A ground floor
Des appartements	The apartments
Un poèle	A stove
Un miroir—une glace	A looking glass
Un lit	A bed
Le cabinet d'aisance	Closet
Le vase de nuit	Bedchamber utensil
Le bois de lit	The bedstead
Un lit de plume	A feather bed
Un matelas	A mattress
Un oreiller	A pillow
Les draps	The sheets
Une couverture de laine	A blanket
Une courtepointe	A counterpane
Un bassinoire	A warm

Une table	A table
Une chaise	A chair
Une table de nuit	A night table
Une chandelle	A candle
Une bougie	A wax candle
Une lampe	A lamp
Une veilleuse	A night lamp
Les mouchettes	The snuffers
Un éteignoir	An extinguisher
Un bain (chaud)	A bath (warm)
Des allumettes	Matches
Du charbon	Coals
Du bois	Wood
Un acquit, une quittance	A receipt
Un billet de banque	A bank note
La cherté—cher	Dearness—dear
Bon marché	Cheap
La douane	The custom house
Le bureau de la poste	The post office
La grande poste	The general post office
Le facteur	The postman
La poste aux lettres	Post Office
Un banquier	A banker
Un changeur	A money changer
Un joallier—un orfévre	A jeweller or goldsmith
Un marchand de soieries	A silk mercer
Un marchand de nouveautés	A linen draper
Un médecin	A doctor
Un pharmacien	An apothecary
Un dentiste	A dentist
Une marchande de modes	A milliner
Une couturière	A dress maker
Un coiffeur	A hair dresser
Un gantier	A glover
Un pâtissier	A pastry cook
Un boulanger	A baker
Un boucher	A butcher
Un fruitier	A fruiterer
Un épicier	A grocer
Chemin de fer	Railway
Voyageur	Traveller
Billet, *ou* coupon	Ticket
Bagage	Luggage
Franchise de port	Luggage allowed
Voiture	Carriage
La gare	Station
Salle d'attente	Waiting room
Facteur	Porter
Train, *ou* convoi	Train

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Sorabski

Station, embarcadère, *ou* gare	Station, terminus
Chevaux	Horses
Chien	Dog
Moitié prix	Half-price
Matin (m.)	Morning
Soir (s.)	Evening
1re. cl. (première classe)	1st class
2e. cl. (seconde id)	2nd do.
3e. cl. (troisième id)	3rd do.
De grande vitesse, *ou* exp.	Fast train
Durée du trajet	Time taken
Prolongement	Extension
Service d'hiver	Winter service
Service d'été	Summer do.
Par tête	So much a head
Administration	Office
Billets d'aller et de retour	Return tickets
Voyage simple	Single journey
Trains mixtes (or 'bus)	Mixed trains
Trains directs	Trains to 1st class stations only.
Bureau	Booking office
Impériale	The seats on top of the carriages
Le Buffet	Refreshment room
Le Buvette	Drinking room
Trains exprès	Express trains
Articles de messageries	Goods, &c. for luggage van
Le chef de gare	The station master
L'Interprète	Interpreter
Conducteur, mécanicien	Guard, engine driver
Chauffeur	Fireman, or stoker
Bulletin de baggage	Luggage ticket
Fumeurs	Smoking carriage
Dames seules	Ladies only
Changer de voiture	To change carriage
La wagon	Railway carriage
Montez en wagon	Take seat
Descendez	Get out
Bâteau à vapeur	Steam-boat
Bâteau à vapeur à hélice	Screw steamer
Bâteau de poste	Post-office packet
Paquebots	Packet boats
Matelots	Sailors
Bateau à voiles	Sailing vessel
Bateau à rames	Rowing boat
Deux fois par our	Twice a day

Deux départs par semaine	Twice a week
1re. Chambre	Chief cabin
2e. do.	Fore cabin
Pavillon *(in Rhine Steamer)*	1st cabin (one half more than saloon)
Salon do.)	2nd cabin
Chambre de devant (do)	3rd do. (half of saloon
Nourriture	Living, or provisions
Une malle	A trunk
Un facteur	A porter
Télégraphe sous-marin	Submarine telegraph
Bains de mer	Sea baths
Douanier	Custom-house officer
Ville	Large town or city
Bourg	Town
Boulevards	Site of old walls, or *bulwarks.*
Faubourg	Suburb
Rue	Street
Chaussée	Causeway
Chemin	Road
Pont	Bridge
Bac	Ferry
Montagne	Mountain
Valee	Valley
Rivière	River
Porte	Gate
Hôtel de ville, *ou* mairie	Town-hall
Place	Square
Église	Church
Cathédrale	Cathedral
Poste aux lettres	Post-office
Bibliothèque	Public library
Musée	Museum
Jardin des plantes	Botanic garden
Salle de spectacle	Theatre, &c.
Hôpital, *ou* Hôtel Dieu	Infirmary
Hospice	Asylum
La morgue	The dead house
Palais	Palace
Fonderie	Iron work
Verrerie	Glass work
—	—
Dimanche	Sunday
Lundi	Monday
Mardi	Tuesday
Mercredi	Wednesday
Jeudi	Thursday
Vendredi	Friday

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Climate

Climate of Paris.—"With respect to climate, the chief advantage which Paris has over London, consists in the greater purity and dryness of the atmosphere, its freedom from smoke and fog, and in the weather being less variable from day to day. Yet fogs are sometimes so thick, that the public conveyances lose their way, and meet with accidents. Thus to our knowledge a Batignolles omnibus was capsized over a parapet in a fog, whereupon several of the 'ins and outs' came to grief. The summers are hotter and the winters equally cold, if not colder. The average quantity of rain which falls throughout the year is about as great in the one as in the other capital. It would not, therefore, be advisable to select Paris as a winter residence for delicate invalids, or those whose cases require attention to climate. It agrees, however, with many dyspeptics, to whom the light cookery of the French *cuisine* is better suited than the more substantial fare usually met with in Britain, which requires greater powers of digestion—provided always that this class of invalids abstain from ragouts, rich sauces, indigestible vegetables, as truffles, and from partaking of a variety of wines."—LEE'S *Companion to the Continent.*

Weights and Measures

and cents by [illegible] sures; and you get shillings and decimals.

Weights and Measures (in round numbers).—A Mètre, which is the basis of all French measures and weights, is equal to $1\frac{1}{10}$ of an English yard nearly (3 feet 3·37 inches); and 1,000 mètres (or a kilomètre) are equal to about $\frac{5}{8}$ of a mile (4 furlongs, 213 yards).

Gramme	= $15\frac{1}{2}$ grains troy	10 Kilomètres	= 6 miles; 1 furlong, 156 yards
Hectare	= $2\frac{1}{2}$ acres = 10,000 square mètres	Litre	= $1\frac{3}{4}$ pint = $\frac{1}{4}$ gallon
10 Hectares	= $22\frac{3}{4}$ acres	10 Litres	= $2\frac{1}{5}$ gallons
Hectolitre	= 22 gallons	Mètre square	= $1\frac{1}{3}$ square yard
Kilogramme, or "kilo"	= $2\frac{1}{5}$ lbs. avoirdupois	Metric Quintal	= 2 cwt.
10 Kilogrammes	= 22 lbs.	Toise	= 6 French feet = $6\frac{2}{3}$ English feet
Kilomètre, or "kilom"	= $\frac{5}{8}$ mile=1000 mètres		

With damnable demon logic the French have attempted to create a system of measurements that discards history in favor of the cruel sterility of the numbers 10 and 100.

Remember that a meter is a yard and the rest nearly makes sense.

History

Events of the last Hundred Years.

1774 Louis XVI.'s accession.
1789 Meeting of States-General.
—— Constituent Assembly.
—— Bastille taken, 14 July.
1791 Legislative Assembly.
1792 Republic and Convention.
Execution of Louis XVI.
1793 Reign of Terror.
1795 Directory.
1799 Bonaparte First Consul.
1804 Napoleon I. Emperor.
1814 Allied Sovereigns at Paris.
Louis XVIII. King.
1815 Hundred Days. Waterloo, 18 June.
Return of Louis XVIII.
1825 Charles X.
1830 Three Days, 27, 38, 29 July. Flight of Charles X.
Louis Philippe, King of the French.
1848 Second Republic, 24 February.
Louis Napoleon, President.
1851 Coup d'Etat, 2 December.
1852 Napoleon II. Emperor.
1870 War declared against Prussia, 18 July.
Defeat at Sedan, 2 September. Surrender of the Emperor.
Republic proclaimed, Government of National Defence, 4 September.
Paris invested by the Germans, 18 September.
Gambetta leaves in a balloon, 7 Oct.
First Communist rising.
1871 King of Prussia proclaimed German Emperor at Versailles, 18 January
Second Communist rising, 22 Jan.
National Assembly at Bordeaux, 12 February.
M. Thiers, Chief of the Executive Power, 17 February.
German army occupies Paris, 1, 2, March.
Communist Rising at Paris, 18 Mar.
The Government and M. Thiers retire to Versailles, 19th March.
Second Siege of Paris, 2 April.
Troops enter Paris, 21 May. The rising put down, 29 May.
Third Republic, M. Thiers, President, 31 July.
1873 Marshal MacMahon, President, 24 May.
His powers prolonged for seven years 20 November.
1876 New Senate and Chamber elected.
1877 Death of M. Thiers.
The Dufaure Ministry take office.
1879 M. Jules Grévy, President (for seven years) 30 January, on the resignation of Marshal Mac Mahon.
The Waddington Ministry.
1880 De Freycinet Ministry.

1880 – pardons for the Commune

1881 – stock market collapse, widespread financial ruin

1887 – THE SKIN AFFAIR books bound in human flesh – BY THE POLICE!!

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HISTORY (CONT'D)

1889 – near coup by Boulanger – Exposition; Eiffel Tower born – electrified street lights ALL HAIL EDISON – Gouffé case HOMICIDAL HYPNOTISM

1892 Panama Canal affair shatters gout

1893 – student riots as gendarmes arrest skimpily attired revelers – anarchist bombing of National Assembly

1894 – fear the Triple Alliance!

1895 – The play is published (but you know this or perhaps will know this having been intimately involved.) Allegedly first in English then translated here but THAT IS A SMOKESCREEN IS IT NOT??

1896 – I meet you and am drawn in. The gargoyles

1897 – fiery female ghosts of the Commune

1898 – I do that which seals my fate and renders my demise deserving

1899 – I am murdered in my sleep by M. Duneau. Or rather I am murdrd in my slpp by Dunau who is from the coming century and has gained power by forswearing the use of the letter e.

1900 – I find a time slip by Hali's shores and send this book to you.

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PELGY06

The Handout to End All Handouts

The City Guide That Shatters Minds

At the end of the 19th century, an American art student went to Paris, read a play, and lost his grip on reality.

The play was called *The King in Yellow*.

Having read it, head reeling from absinthe, bedeviled by unseen adversaries, he realized that the alien world it described, Carcosa, had sunk its traces throughout the City of Lights.

As he explored Paris in search of its decadent influence, he created a scrapbook. A guide for himself, and for those who would come after him.

Yoked together from existing travelogues, newspapers, and the disquieting ephemera of the occult tradition, it laid out a skewed portrait of a haunted city:

- Art student life, from hazing rituals to fabulous bacchanals at the Moulin Rouge
- Hangouts and nightspots, from everyday beaneries to ghoulish cabarets
- Neighborhoods and attractions, with useful maps
- Sources of knowledge, from museums to institutes of technology
- Operations of the justice system, from the city's police to its prisons
- Rites of death, from funeral fees to the notorious, bone-stacked catacombs
- Details of everyday life, including currency, communications, and essential phrases
- A timeline of recent historical events

In the margins appear the increasingly fervid scrawls of the anonymous compiler. Through them, determined investigators of the Yellow Sign mystery will learn:

- Who to seek aid from
- Where madness lurks
- And to never waver in their distrust of clowns

Absinthe in Carcosa is an indispensable city guide for *The Yellow King Roleplaying Game* and a stunning, full-color visual artifact in its own right.

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