

THE BIG EXPOSITION AT PARIS

Facts About the Great Fair Which Will Be Held In the French Capital From April 15 to November 5, 1900.

PARIS is the most charming of hostesses. Long experience has taught her how to entertain her guests more delightfully than can any other city in the world. In fact, taking care of visitors is her special forte. Just as at the present time, therefore, Paris is busily preparing for the great army of sightseers who are to flock to her boulevards, parks and cafes early in the spring.

The more one studies the official plans and figures and the more one looks into the preparations that have already been made and the structures that have already been put up the more one is impressed with the fact that the Paris exposition of 1900 is to be an affair unequalled in the history of the world.

Officially, the origin of the exposition dates from the month of July, 1892. Paris had already had four great expositions, each one of which had been an unqualified success. The first had been in 1804, the second in 1855, the third in 1875 and the last in the year 1889.

Shortly after the closing of the last exposition the idea of a great centennial international exposition to be held in the last year of the nineteenth century was tentatively taken up by the press of Paris. The people liked the idea. It was not until 1892, however, that an official move was made toward any definite communication from M. Jules Roche, the minister of commerce at that time, to President Carnot pointing out the advantages of such an exposition.

On the 12th of July following a decree was issued by President Carnot authorizing a "universal exposition of works of art and of industrial and agricultural products." The date first fixed for the opening of this exposition was May 5, and it was originally decided that it should last until Oct. 31. These dates were subsequently changed to April 15 and Nov. 5. Preliminary studies were at once made and a financial scheme was devised.

For the convenience of reorganization and administration the management was divided into seven sections. The secretary general constituted the first



PALACE OF ELECTRICITY

This office was to deal with all matters of general business, employment, medical, police, fire service, the press and complimentary admission. The second section was devoted to architecture and all building and construction considerations, such as the erection of the different palaces and pavilions and the control of metallic structures and of all devices erected by foreign nations, colonies and industrial exhibitors. The third section had to do with roads, parks, streets, gardens, water and lighting. The fourth was called the section of exploitation, and had to deal with the French, foreign and colonial departments, installation plans and methods, the fine arts, agriculture, catalogues and diplomas. The fifth was financial pure and simple, to look after the money side of such a stupendous undertaking, while the sixth section had to do with litigation. The seventh and last section was detailed to look after the different fetes.

While in a general way the exposition and the works preliminary to it are and have been under the control of M. Millerand, the French minister of commerce and industry, posts and telegraph, the entire execution has been confided to an administrative body made up of the most experienced and able men of the French capital. This committee includes, as commissioner general, M. Alfred Fieard; M. Delaunay-Belleville, president of the Paris chamber of commerce, who is director general of exploitation; M. Bouvard, inspector general of architecture for the city of Paris, who is the director of architecture; M. de Franco, as director of roads, streets, parks and gardens; M. Grison, director of finance; M. Vassiere, director of agriculture; M. Moreau, director of litigation, and M. Roujon, director of fine arts, with M. Charles-Roux as delegate for colonies and Henri Chardon as the general secretary.

It has been calculated by the different committees that the works, when completed, will absorb 73,000,000 francs, that such things as exploitation, advertising and installation will take another 32,000,000 francs, while the administration itself is estimated to require 8,000,000 francs. Seven million francs is held back as a reserve fund. This means that the French government has estimated the total cost of the exposition to be 109,000,000 francs—that is to say, \$23,000,000.

It is interesting to learn from just what sources this money comes. It is, in fact, derived from three quite different sources. One is the French government, from which come 29,000,000 francs; another is the city of Paris, which gives a like amount, while the remaining 50,000,000 francs is secured by bonds.

These exposition bonds are an ingen-

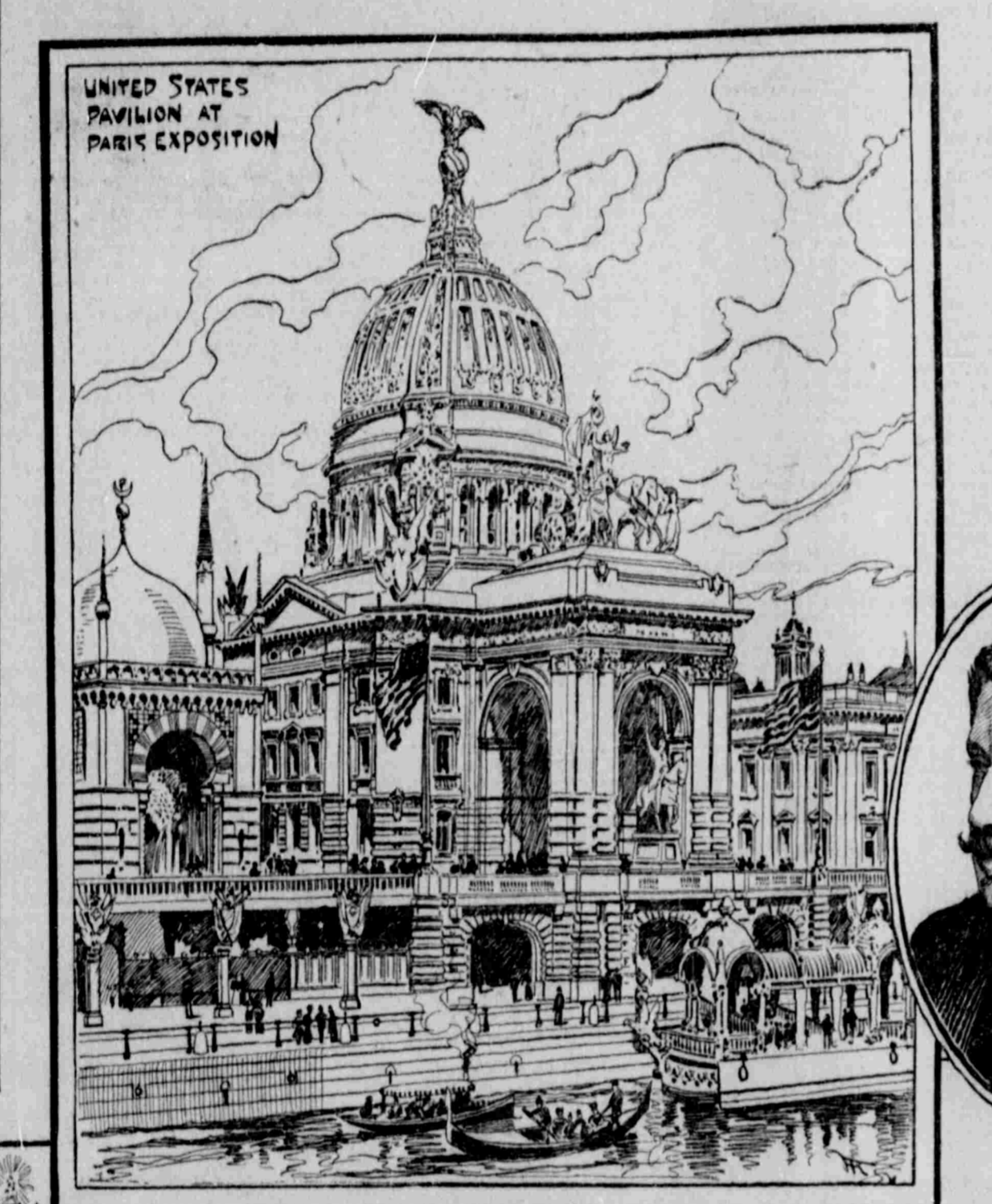
NOTES ABOUT MEN AND THINGS.

Burns-Jones' portrait of Rudyard Kipling is completed. It is the first made since Mr. Kipling's recent illness and represents the author at work in the study of his London house.

Nearly all the monarchs of Europe have their lives insured. The most not-

ious financial device and were issued by the state in co-operation with the five leading banks of the republic. These banks underwrote bonds to the value of 62,400,000 francs, receiving a deposit of 5 per cent on the sales and depositing 60,000,000 francs in the Caisse des Depots, where it will remain at 2 1/2 per cent interest until the opening of the exposition. No interest is payable to the general public who hold the bonds, but each bond, which was purchased

will be ex officio members of the superior jury, the deliberative body which will finally revise the list of awards. It is stated that the distribution of diplomas will not take place until after the 1st of next September. These diplomas will be the only awards that will be made, and they will be classified into grand prize diplomas, gold medal diplomas, silver medal diplomas, bronze medal diplomas and diplomas of honorable mention. For these diplomas all



UNITED STATES PAVILION AT PARIS EXPOSITION

way at the World's fair of Chicago, but the divisions will be marked along the lines of the sections already spoken of.

The grand entrance to this Paris exposition will be off the Place de la Concorde, close to the river Seine, though there will be a large number of other entrances in the Champs Elysees, the Champs de Mars and the Esplanade des Invalides.

As for the special attractions of this great exhibition of the world's wonders

ferent Parisian theatrical managers will be at the head of this exhibit.

Deloncle's huge telescope, which is to bring the moon within 25 miles of the earth, will be one of the most valuable and probably most popular features.

The French Alpine club will give an Alpine exhibit which will partake of the nature of a gigantic panoramic scene of the Alps and a real Swiss village, which, from present signs, promises to be something most impressive. A complete history of costume, from the day of man's most primitive animal skin garb to the modish dresses of the nineteenth century end, will be an exhibit in which Parisians should especially excel.

The City of Gold will be a novelty. Here will be shown every branch and development of the mining and working of the precious metal, with a lifelike model of a California gold mine. The enormous terrestrial globe, showing in miniature this entire earth of ours, is another sight that will impress the visitor who goes sightseeing along the Seine in a few months from now. An equally enormous turning tower will be a less instructive spectacle, but none the less wonderful withal. The colonial villages, the palace of the army and navy, the foodstuff pavilion and the palaces of fine arts and manufactures will also add to the educational advantages of this colossal exhibition which is to be a great object lesson on the world's progress up to the eve of the twentieth century.

Besides these different substantial attractions there will be innumerable less practical and perhaps more irrational exhibitions, such as an imitation of the blue groto of Capri, the fountain of Vaucuse, martial cycloramas, captive balloons and the thousand and one things which seem necessary for the amusement of every great concourse of people. Appalling figures they are, but not impossible.

One of the unique features of the great fair for the accommodation of the immense crowds who will be at this exposition is the moving sidewalk. It will not be necessary to trudge painfully over the grounds or take a cab in order to see the exposition. All one will need to do will be to step on the moving sidewalk and glide about from one part of the exposition to another. If he prefers rushing to gliding, there is a faster sidewalk he can take, one going at the rate of three kilometers an hour, and the other at the rate of six kilometers. These moving sidewalks will be raised some seven feet above the ground level and carefully banked up on either side by turf and bordered by rows of shrubs and flowers. The route of these moving sidewalks in making their two mile circuit of the grounds will be along the Quai d'Orsay by the river Seine, then on through the Vanue de Sutfren, the Ecole Militaire, the Avenue de la Motte Piquet and back through the Rue Faber to the Quai d'Orsay once more.

Such a route will command an excellent view of the exposition buildings and the gardens, and the slight elevation will be just sufficient to allow the passenger to look out over the heads of the pedestrians and the carriages that will swarm about in the neighborhood.

It is estimated that these sidewalks will be able to carry 32,000 passengers an hour. The system adopted was selected by the exposition managers from dozens of novel transportation schemes submitted to them. The system has already been given a practical test at Clichy, a suburb of Paris, and was found eminently satisfactory. The length of the experimental system was a quarter of a mile, with plenty of curves and grades thrown in, to make the test a crucial one.

But, with all the tearing down and building and preparing now going on at the gay capital, it can be imagined in just what condition Paris is at the present moment. A walk through the exposition grounds today will convince the visitor that everything will be in shape for the official opening, though a great deal of hard work has yet to be done, and done in a very short time at that. But during the last eight months the Parisian has been working with a vengeance. The new underground railway has broken out in its periodic spots, and, while it will prove a pride and convenience to the boulevardier of

for 20 francs, entitles its possessor to 20 tickets to the exposition, while the possessor, moreover, participates in 29 drawings, comprising 4,313 prizes, ranging from 100 to 500,000 francs in value. If the exposition for any cause whatever should not take place, the state is pledged to redeem the bonds at par. It can be imagined how such a financial scheme is a source of periodical speculation and excitement to the people of France, and especially to the Parisians.

In the classification of exhibits there have been established no less than 18 groups. These groups are as follows: 1. Education and instruction; 2. works of art; 3. instruments and general methods of letters, sciences and arts; 4. machinery and processes of mechanism; 5. electricity; 6. civil engineering and transportation; 7. agriculture; 8. horticulture; 9. forestry, hunting, fishing, crop gathering; 10. alimentation; 11. mines and metallurgy; 12. decoration and furniture of public buildings and dwellings; 13. cotton fabrics, textures and clothing; 14. chemical industries; 15. various industries; 16. social economy, hygiene, public assistance and all such works; 17. colonization and colonizing methods, and, 18. territorial and naval armics and everything relating to them.

As was the case in the exposition of 1889, the jury will be an international one. It will be subdivided into juries of class, juries of groups and a superior jury. All the foreign jurors have not yet been named by the commissioners of the respective countries, but this task will be completed before very long. The foreign commissioners themselves

nations will be allowed to compete on absolutely equal terms, and no charge will be made to exhibitors for space, water, gas, steam or other motive power, but "connections" must be supplied by the exhibitor himself, or, at least, at his own expense. The exhibit, when coming from a foreign country, will be admitted into France free of duty, as the exposition for the time being will be a sort of bonded warehouse. The exhibitor, however, will have to stand the expense of packing, repacking, installation and storage. The number of exhibitors, judging from the demands for space, will be enormous. The coming exposition, in fact, will not only cover 12 per cent more actual space than did the exposition of 1889, but will also be much more compact and condensed. The ground will not be partitioned off at nationalities, as was the case in a

merriymakers and sightseers who flock to an exposition at any time or in any country.

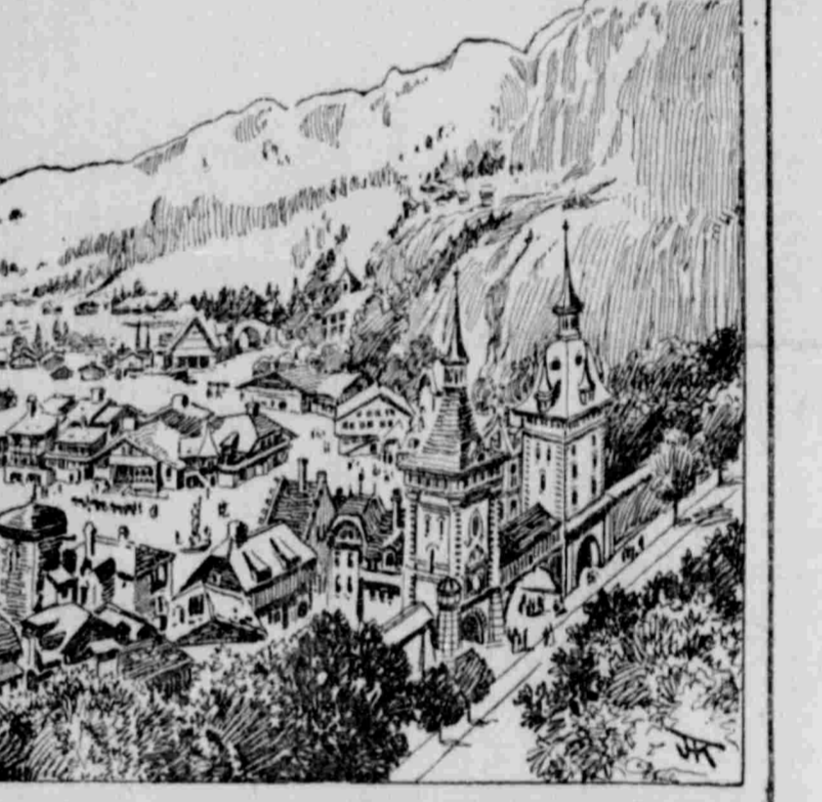
Just how great will be the number of visitors to the exposition it is of course now impossible to say. It is worth while remembering, though, that the number that visited the last Paris exposition was officially returned as over 32,000,000.

As the date for the opening comes nearer and nearer the possibility for any great international complication that might interfere with the attendance at the huge fair grows more and more remote, so it is quite safe to assume that the enormous figures of the exhibition of 1889 will be easily surpassed during the present year. Different official estimates, naturally mere approximations, place the probable attendance at from 50,000,000 to 70,000,000.

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CHARLES A. COOLIDGE, ARCHITECT OF THE UNITED STATES PAVILION TO THE PARIS EXPOSITION.



PANORAMA OF THE SWISS VILLAGE.



THE MOVING SIDEWALK

the coming summer it is a sad inconvenience to the disconcerted citizen at the present time. New electric roads are another source of torn up streets, and all the present promises of rapid transit in the near future mean very slow transit at the present time. For months it has been almost impossible to reach one's favorite shop or cafe or music hall. Dust heaps and torn up cobblestones still lie about the usually spick and span Paris. The exposition grounds themselves, it is true, have at last assumed something of an orderly arrangement after the reign of constructive chaos, though eight or ten weeks will see still more wonderful changes. Painters are busy making hundreds and hundreds of signs bearing the significant motto, "English Spoken," and today there is hardly a hotel in all Paris where living is comfortable or where even decent quietness reigns. Carpenters have been taking possession of all the great hostilities of this city of inns and dividing and subdividing and resubdividing sleeping chambers into little pens and closets for half a hundred million people are no easy thing to take care of. Rents have jumped up and pensions, already overcrowded, have had their salons cut up into tiny sleeping quarters.

There is every indication that the foreign nation to be most strongly represented by attendance will be the United States. The American, in fact, has fallen into the exposition habit, a habit which, when once formed, has no cure. This republic has taken part in many expositions and has always made creditable showing at each, but never has the new world scored such a triumph as it will score at Paris in a few months from the present. "Good Americans, when they die, go to Paris." Such was the statement of Mark Twain. The case will soon be reversed. Many Americans, when they go to Paris this time, will die, or almost die, for the fair, with all its attractions, and Paris, with all its fascination, will hardly make up for the inconvenience which many of the foreign visitors, and particularly those of limited means, will experience during the stress and strain and excitement of the colossal crowd of 1900.

CHANNING A. BARTOW.

HOW LIFE MASKS ARE MADE.

It is not often that men desire that a life mask be taken of their features; they prefer to wait till after death before undergoing such an ordeal. Yet several residents of Chicago have passed through this unpleasant process, and their masks adorn their homes or offices.

Masks from life are taken almost precisely in the same way as after death, save that much greater care has to be used, as the subject's life hangs on a very thin thread, or, to be more precise, two small quills. It requires a great deal of nerve and patience to undergo the process, the sensation being most disagreeable. When a mask from life is about to be secured, the subject reclines on a long table, and towels are placed around his neck and forehead to prevent the plaster going where not intended. The face is slightly greased, but not enough to fill the pores of the skin. Care has to be especially taken with the eyelashes, as, otherwise, in the subsequent operations these are likely to be pulled off. A small quill is now inserted in each nostril to allow the subject to breathe through, and cotton wool lightly pressed around the base to keep the liquid plaster from intruding. A pair of scissors is always kept handy so as to be able to cut off the tops of the quills should by any chance the plaster splash up and cover them.

All being ready, the plaster is carefully poured over the features. The following operations have then to be performed with skill and celerity: Directly the plaster lightly covers the face a small but strong thread is laid on top of the cheeks, running from the top of the head down to the neck, and is pressed into the plaster until it almost touches the skin. Additional plaster is now placed on until the whole is about an inch in thickness. Ere this has quite set the before mentioned threads are pulled up through the mold so as to cut the plaster; otherwise it would be impossible to remove it from the face. The plaster presses and burns the subject's cheeks. He thinks of all the horrible things that might happen should those two little quills get choked. Not a sound of the outer world can he hear save some indistinct rumbling, and the thud, thud of his beating heart almost deafens him.

Hours seem to pass, and he is powerless to know what is going on. He lies helplessly there and, perhaps, out of curiosity, tries to raise an eyelid. That settles him, as by this time the plaster has hardened and holds the lid in an immovable grip. A sickly sensation comes over him—he feels paralyzed, and unconsciously gives a long groan. This, by the way, can only come through the quills in his nostrils, and it naturally alarms the operator, who immediately shouts as loudly as he can to know if anything is the matter. The subject is just able to hear his voice, and so raises his hand, a prearranged signal that "all's well."

The plaster, through being mixed with warm water, quickly hardens, and in the course of about five minutes the mold is strong enough to be taken off.

A STORY OF MRS. KRUGER.

Among the recent stories of the personal habits of Mrs. Kruger is the following: A lady from Natal, who was recently passing through Pretoria, was filled with the desire to see the president and his wife and induced a friend to take her to call at the presidency. They knocked at the door, which was opened by the grandson of the president himself. He said that Mrs. Kruger was not seeing any one that day. But one of the ladies, who was very intimate with the all powerful couple, entered. She speedily, however, returned, saying that Mrs. Kruger was dusting out the dining room, preparatory to the meeting of the executive and absolutely refused to see any English ladies. It appeared that some months ago she had received a party of English, one of whom remarked in her presence, "What an old frump she is!" And the English speaking grandson had kindly translated the remark.

Mrs. Kruger has not had her head turned by the position which her husband holds in the Transvaal, or by the millions which he is reported to possess. Today she keeps house with the frugality of less prosperous times and takes her greatest delight in cooking, mending and "making." The wife of Oom Paul does not like domestic complexities and has solved the servant question by doing the housework herself. She is equally simple in matters of the toilet. Her dresses do duty for many years, regardless of the changing fashions, and she makes them herself.

KITCHENER A LINGUIST.

Lord Kitchener is an Arabic scholar of ability. He is as familiar with the old as with the new, but in Egypt he used to tell every newcomer to try to pick up, first of all, the current talk of the people. "You will get along very well," he would say, "if you only try a bit. The Arab is a good fellow. At first he will, perhaps, think you are speaking English, but presently he will catch something like one of his own words, and then he will find you are trying to talk Arabic, and he will help you out."

Kitchener is a good linguist, and Arabic is not the only foreign tongue of which he is master. His earliest writings are essays in which questions of language play the chief part—notes on the connection between Hebrew Scripture names and the modern names of places in Syria—essays published in the "Transactions of the Society of Biblical Archaeology" more than 20 years ago and signed "Herbert Kitchener, Lieut. R. E.," One wonders if he will now get to work to pick up working knowledge of Cape Dutch and Kafir.

THE MAGAZINE RIFLE.

The progress of the South African war has proved that the modern magazine rifle is far excellence the weapon of the future in military operations. Although the British infantry have proved their ability to storm entrenched or partially entrenched positions, as at Gloncon, Belmont and Gras Pan, the repulses at Magersfontein and Tlokoena, where the Boers had thrown up elaborate intrenchments, proved that direct assault on such positions, when held by such excellent shots as the Boers, are doomed to failure. The magazine rifle has put a heavy discount upon old time valor, and the war of the future will be more than ever a war of the tacticians.

outsider is obliged to remain 30 days, as he must know every nook and corner of Paris and must take a course and pass examination in the police laws.

In view of the coming exposition and the extra demand for local transportation, a school for coachmen has been opened in Paris. This school turns out from 100 to 150 per month. A born Parisian can graduate in two weeks, but an

the senator during his recent visit to the eastern archipelago. Many of the implements were used in the impending year and were given to Mr. Beveridge by officers who captured them.

In 1833 three now famous men were friends together at the University of Strassburg—Koenig, Paderewski and Tesla. The first was a professor of physics, the second an instructor in

family is one of the oldest in New Mexico.

In point of dress the present congress is superior to any former body. Ninety-five per cent of the representatives wear "Prince Alberts" and silk hats. It is noticeable that a majority of the said senators run to business suits, while some of them affect the garb of the countryman.