PARIS IS PREPARING FOR THE AMERICAN STOMACH.

Restaurants de Luxe will be Placarded so that Luxury Loving Americans Can Tell Them at a Glance.

Paris, Aug. 11.—It is pathetic to the point of pitiful Englishmen, who are not for sham, and to Americans who money to pay the efforts that are being made by the majority of people to preserve "an appearance" at the Paris Exposition. "Thoroughness" is the word we would apply to the Parisian officials every time. They can not live on a crust and talk water with their wives, two of whom at one of whom, without asking it in their manners. An Englishman divvies the men who call at dress in a "popular" restaurant and after taking on a bowl of soup and black bread, shall forth with the air of a prince.

This may be a little exaggerated, for the Spanish representatives in Paris seem to be equipped with money enough, but it gives you an idea of the lengths to which they are doing things for the coming Exposition. Never has a special call for money been made, and it seems afraid to be represented, for Spain is rich! The French authorities have very generously allotted a great deal of fresh water from the Seine, if probably, but much for water—the which does not amount to much—and all we shall have upon the grand dance as usual.

The Spanish pavilion, though not elaborately executed, is very substantial. It is the Spanish Renaissance, pure and simple. The architect is Don Urmeny Velada who is the local architect of the city of Madrid. Crowns, fleurs de lys, and other such ideas are taken for the workings of the Spanish Bourbons adhering to the royal privilege, he designed the public house and does everything that pertains to the work, the choice of the city fathers of Spain. He is said to be both a gentle and to have received some advice for his pains, but he is a man of the old school, and has been deaf to the cries of the sun probably since he left Madrid. The cost of the pavilion is about 1,000,000 francs, brought to Paris by the Marquis of Villalobar who collected it, according to representations, in the French manner, from groups, who having acquired, discussed the matter with permission to return to Madrid. The Marquis Bofis has charge of the Spanish exhibits and all applications for space must be made to him.

It is singular, and pathetic, too, to note that the images for workshop of all description have been allotted to the Duke of Sesto with applications for space in which to exhibit the results of the same which properly come under the head of invention. If Spain could enlarge the missions now, will it were Mendes, who would have a worthy war fleet without the expenditure of the money which Sonor Depew in Leone is trying to raise for the purpose.

The Queen Regent is expected here next year, if the affairs of Spain are such that it will be deemed safe for her to leave her country. The sad fate of the throne of Napoleon, during his absence in 1871, when the throne was cast down and the country became a republic, has served as a warning to monarchs ever since. "Never leave your country," is their motto, "or your country will leave you."

Japan's early wealth was shown the other day in a cable received by Tadasuma Hayashi, the Japanese commissioner general in a check for one million francs, as more than half a million dollars, for the participation of Japan in the coming exposition.

Housing of buildings one is particularly interested in the various buildings for Germany has of all countries the widest latitude architectually as well as nationally. The Germans, good and sincerely though they are, hold, in their monuments of body and soul, the music of the world. From Germany emanate the discoveries of medicine and the operations of the exact sciences. From Germany also comes the intensely practical, the solid and substantial. What sort of a building then would those men select, one that should show the solid outlines of the native German architecture, or the wonderfully fairy designs of the early days of the Rhine autocracy?

Your correspondent went to some difficulty to trace the course which had been taken by the great German idea, and was glad that the matter had been under discussion in royal circles for some months. At the beginning of the empire had neither to allow the money to be expended, times were called for, and the architects of the German Empire responded generously. Then there were, and before the German commissioners, who in those days met, they found themselves unable to agree. Some would have Greek and the classic Doric, others would have the intensely practical, the solid and substantial. What sort of a building then would those men select, one that should show the solid outlines of the native German architecture, or the wonderfully fairy designs of the early days of the Rhine autocracy?

Finally they ordered upon two designs, and was with a view of the Germans and only half of Louis, Saxon, Bavarian, Hessian, a style that was in its day a revival of old-time styles. The other design was for a pavilion, modeled after one of the many pretty castles that are to be seen on the banks of the Rhine. Quaint gables, rows of windows, towers and the entrance by beneath the ground in the true medieval style.

The matter was finally laid before the Kaiser who decided in favor of the castle design. The house is very sturdy and will be carried out in exact detail of native stone. It will have a triple arch facing the Seine, with gable ends, a steeple, and the roof and facades will be coated with red and green tiles. Here Hacks who designed the German section of the Chicago exposition will be in charge.

The local "Chicago" carried a great deal of prestige and you hardly can realize the joy with which we read in Paris of the appointment of Sir Thomas Lipton as the German crown prince was a decoy.

The advice from Berlin is hopeless to the managers of the show has been turned and turned into an attractive, it was not without a hope that the crowd would accompany the exposition from the other part of the city. But it appears that the decision that the exposition be on both banks of the Seine, connected mainly by bridges which are so numerous that they shall be the most conspicuous features of the exposition. For reasons there are five bridges are being constructed at the end of the Pont Alexandre Troisième, of these is about twenty feet from the Invalides, and it is being arranged so as to be no a pathway to the Dome erected by Monsieur Albert Gaudibert, the designer of the bridge, is Pont-rive de Jena. It is to be constructed of parts of bamboo frames built of a material which is fireproof and gives more bracing for light. Hundreds of lights are inserted in the frame work and the effect is said to be very pretty. The construction of the bridge which will be called the Pont-rive de Jena will be