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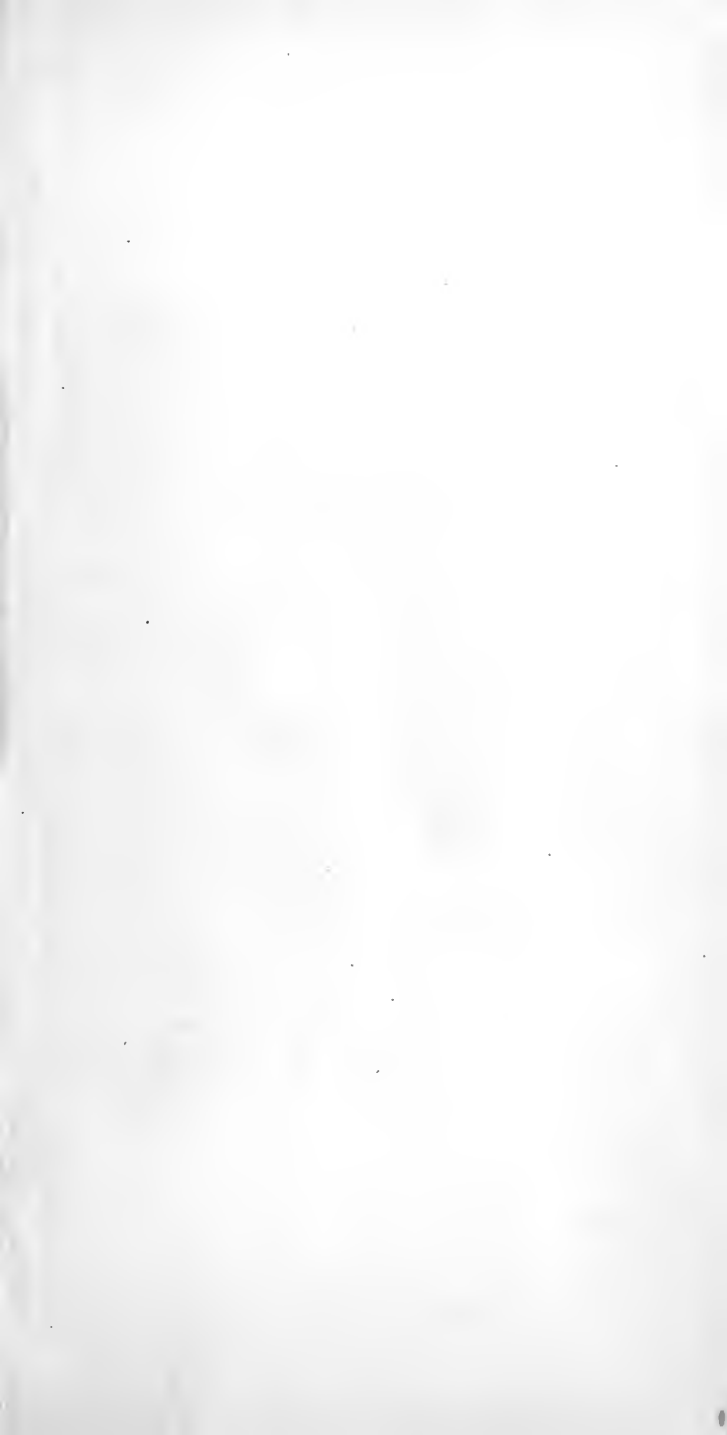
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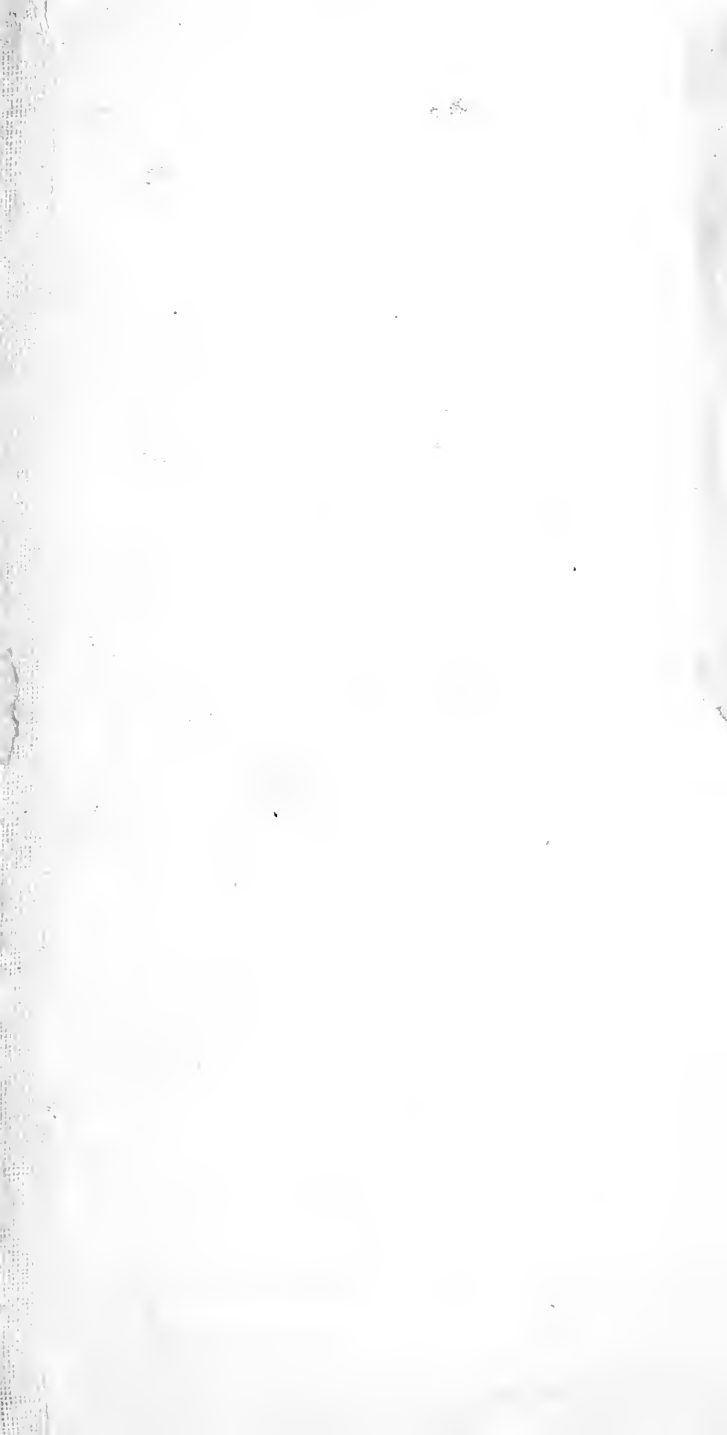


Class DC 708

Book .M 45









**GOING TO PARIS.**

Distances and time required by shortest routes.  
 228 K. 3 H. 35 reads: 228 kilometers, 3 hours 35 min.  
 8 kilometers = 5 miles. See page 135.

New, Revised Edition

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LEE'S  
STANDARD

# Guide to Paris

ILLUSTRATED CITY ROUTES  
and  
EVERY-DAY  
FRENCH CONVERSATION

ESPECIALY COMPILED  
For American Tourists

✓ BY

MAX MAURY, A. B., LL. M.

AUTHOR OF THE

*Little-Webster French-English, English-French Dictionary*  
*of Lee's American Tourist's Map*  
*of Paris, Etc.*

WITH

German and Italian Tourist's  
Vocabularies

Official Plan of the Exposition Grounds in Colors  
Fifteen Half-tone Illustrations  
Twelve Diagrams and a Map Showing Distances  
to Paris

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CHICAGO

LAIRD & LEE, Publishers

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## RAILROAD FARE TO PARIS

From Forty-eight Important Places

(See Frontispiece)

FROM	1st Class.	2d Class.	3d Class.
Aix-les-Bains.....	fr. 65 05	fr. 43 90	fr. 28 65
Angers.....	34 50	23 30	15 20
Auvers (Antwerp).....	38 35	26 75	17 60
Bâle (Basel).....	59 05	40 10	26 45
Barcelone... ..	130 05	89 65	58 15
Berlin.....	118 40	86 30	— —
Berne.....	63 20	42 40	28 40
Bordeaux.....	64 20	43 30	28 25
Boulogne s M.....	28 45	19 20	12 50
Bruxelles (Brussels).....	34 60	23 90	15 70
Calais.....	33 05	22 30	14 55
Cherbourg.....	41 55	28 05	18 30
Cologne.....	52 90	37 60	— —
Dieppe.....	18 50	12 70	8 30
Dijon.....	35 30	23 30	15 20
Francfort s. M.....	77 75	54 75	— —
Genève (Geneva).....	70 25	47 30	30 85
Granville.....	36 75	24 80	16 15
Lausanne... ..	58 70	39 25	23 10
Le Havre.....	25 55	17 25	11 25
Leipzig (Leipsic).....	115 50	84 20	— —
Liège.....	38 95	27 20	17 90
Lille.....	27 65	18 65	12 15
Limoges.....	44 80	30 25	19 70
Lisbon.....	213 40	154 75	100 40
Londres (London).....	43 25	32 00	23 25
Luchon.....	101 60	68 55	44 70
Lyon... ..	57 25	38 65	25 20
Madrid.....	164 65	116 65	73 20
Marseille.....	96 65	65 25	42 55
Milan.....	104 85	72 25	48 95
Munich.....	103 70	70 85	— —
Nancy.....	39 55	26 70	17 40
Nantes.....	44 35	29 95	19 50
Nice.....	121 85	82 25	53 65
Reims.....	17 45	11 80	7 70
Rennes.....	41 90	28 25	18 45
Rome.....	187 55	130 15	82 80
Rouen.....	15 25	10 30	6 70
Strasbourg.....	56 70	38 60	24 25
Toulon... ..	104 15	70 30	45 85
Toulouse.....	79 85	53 90	35 10
Tours.....	26 20	17 70	11 55
Turin.....	90 75	61 60	40 20
Vienne (Vienna).....	152 20	103 15	— —
Zürich.....	68 85	47 10	31 60

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## GOING TO PARIS

—o—

There are so many steamship lines plying between the New World and the Old, all vying with each other to attract passengers, that each individual taste and circumstance can be suited.

The prices vary considerably, not only as between the several lines, and according to the location of berth or cabin, but each line changes its rates at will and without notice. We cannot quote any figures, therefore, and must refer our readers to the companies or their agents.

A reduction of 5% to 10% is made on all return tickets, generally good for one year. It is wise to secure a return cabin or berth in advance, if possible.

Tickets issued in the U. S. are at present subject to a war tax of \$5.00 where the Ocean fare exceeds \$60.00, \$3.00 over \$30.00 and not exceeding \$60.00, and \$1.00 not exceeding \$30.00. This tax is collected in addition to the regular passage rate.

### ITINERARIES

#### FROM NEW YORK TO PARIS.

**American Line.** Every Wednesday.

From New York to Southampton, six to seven days; from Southampton to Havre, by sea, six hours; from Havre to Paris, by rail, four hours.

**Bremen-American Line** (Norddeutscher Lloyd).  
Every Saturday.

From New York to Southampton, seven to eight days; from Southampton to Havre,

by sea, five hours; from Havre to Paris, by rail, four hours.

**Cunard Line.** Every Saturday.

From New York to Liverpool, seven to eight days; from Liverpool to London, by rail, four hours; from London to Dover, by rail, three hours; crossing the Channel, one and one-half to two and one-half hours; from Calais or Boulogne to Paris, by rail, six hours.

**French Line** (Compagnie Générale Transatlantique). Every Thursday.

From New York to Havre, eight days; from Havre to Paris, by rail, four hours.

**Hamburg-American Line.** Express service, every other Thursday.

From New York to Cherbourg, seven days; from Cherbourg to Paris, by rail, six and one-half hours.

A weekly service of this line crosses the ocean in ten days.

**Holland-American Line.** Every Saturday.

From New York to Boulogne-sur-Mer, nine days; from Boulogne to Paris, by rail, four hours.

**Red Star Line.** Every Wednesday.

From New York to Antwerp, nine to ten days; from Antwerp to Paris, by rail, seven hours.

**White Star Line.** Every Wednesday.

From New York to Liverpool, seven to eight days; from Liverpool to London, by rail, six hours; from London to Dover, by rail, three hours; crossing the Channel, one and one-half to two and one-half hours; from Calais or Boulogne to Paris, by rail, six hours.

There are a few minor steamers, but little known and somewhat cheaper, starting from New York, Boston and Philadelphia. They are not especially recommended.

### STEAMSHIP OFFICERS.

**The Captain** is to be addressed as "captain," except on the French line, where the word "commandant" is used. He is the master of his ship, in law and in fact, during the trip. His will is supreme law and the sole authority in all serious matters. Do not bother him with complaints about trifles.

**The Doctor** is supposed to render his services free of charge, but in cases of treatment other than for sea-sickness, it is customary to send him a fee. Socially he ranks next to the captain and is a good companion, as a rule.

**The Purser** will take care of your valuables, free of charge, and will procure access to your baggage "down in the hold" (don't say "down cellar" or "down stairs"). He also takes care of your letters to be mailed through pilot boats, etc.

**The Chief Steward** is the manager, clerk and head waiter of the hotel-part of the service. If you wish to have a particular seat at meals, see him as soon as you get aboard. If rightly approached, he is in a position to add to your comforts.

### THE WATCHES ON BOARD SHIP.

For purposes of discipline, and to divide the work fairly, the crew is mustered in two divisions: the Starboard Watch (right side, looking forward), and the Port Watch (left). The day commences at noon, and is thus divided:—

Afternoon Watch	...	...	noon to 4 P.M.
First Dog	„	...	4 P.M. to 6 P.M.
Second Dog	„	...	6 P.M. to 8 P.M.
First	„	...	8 P.M. to midnight.
Middle	„	...	12 A.M. to 4 A.M.
Morning	„	...	4 A.M. to 8 A.M.
Forenoon	„	...	8 A.M. to noon.

This makes seven Watches, which enables the crew to keep them alternately, as the Watch which is on duty in the forenoon one day has the afternoon next day, and the men who have only four hours' rest one night have eight hours the next.

Time is kept by means of "Bells," the first half hour of each Watch being marked by "one bell," the second half hour by "two bells," etc.

## CONCERNING PASSPORTS

Americans will find it to their interest to provide themselves with passports before setting out on a trip to Europe. They are obtainable from the State Department, Washington, D.C., direct, or through any of the U. S. Commissioners located in the larger cities of the country.

A *visa*, or official verification, by the nearest French consul will be a finishing touch, not indispensable, but of no mean value.

In the European countries passports are not *required* (except in Russia and Turkey), but as a means of identification in case of an emergency or accident, they will prove invaluable.

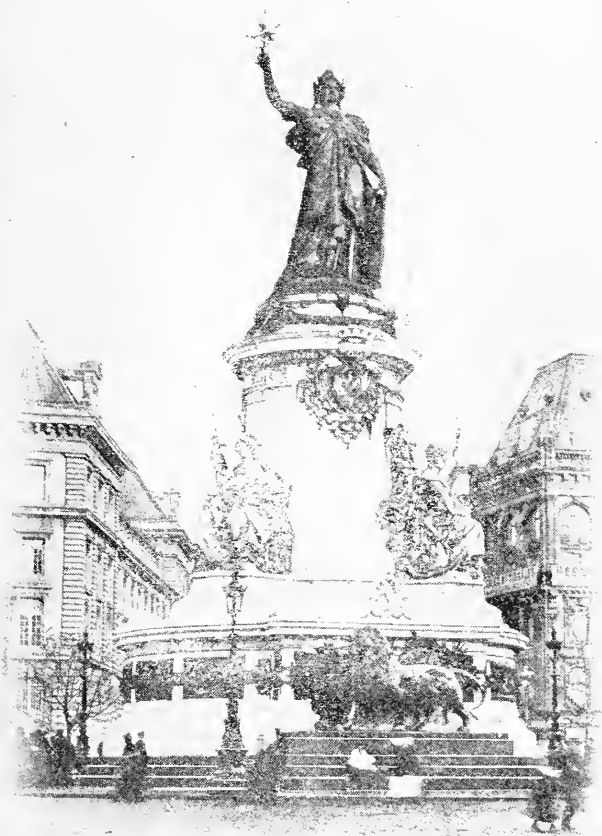
Certain museums, monuments and public and private galleries, otherwise closed on certain days, will yield admittance to the *open sesame* of a passport.

The *New York Herald*, of Paris, Avenue de l'Opéra, opposite the U. S. Consulate, cables every day to New York all the names of Americans who arrived and registered at the office that day. As all the leading dailies in the U. S. copy this list, you will not neglect to notify your friends of your safe arrival in this quick and gratuitous way.

The **American Consulate in Paris** is located  
36 Avenue de l'Opéra.

The consul is not supposed to be at your beck and call, whenever you think that a cabby or waiter overcharges you. In serious trouble, however, you should certainly summon him to protect you from injustice.

Remember that when traveling in foreign countries one must abide by the law of the land, and neither consul nor ambassador can prevent the punishment of a transgressor.



*Place de la République.*



*Dôme des Invalides.*



LEE'S  
GUIDE TO PARIS

AND  
EVERY-DAY FRENCH CONVERSATION

---

I. PRONUNCIATION AND SIMPLE  
PHRASES

YOU can't very well expect to find here a complete and learned—and useless—treatise on French pronunciation, but you have a right to look for a few practical hints.

There are French sounds for which there is no equivalent in English. You know that well enough. It is therefore absurd to try to represent them by means of *English* sounds. All the Anglo-French pronouncing guides I know have attempted it, and have only succeeded in making people believe that "restywrong" is the correct pronunciation for *restaurant*, which, of course, is utterly absurd.

These totally different sounds are only six in number, and can be mastered in a few minutes. They consist of four nasal sounds—**on**, **an**, **in**, **un**, of the **u** (German **ü**) and **eu** sounds. Get hold of any Frenchman (an anarchist will do, for want of any one better), and ask him to pronounce the following, for which there is

**No Equivalent in English.**

*a. Nasal Sounds.*

**ON**—as in *mon* (my), *son* (his), *mouton* (sheep, mutton).

AN—as in *manteau* (cloak), *aimant* (loving), *tant* (so much).

IN—as in *vin* (wine), *matin* (morning), *coquin* (rascal).

UN—as in *un* (one), *brun* (brown).

b. "Ü" Sound.

U—as in *muse* (muse), *flûte* (flute), *tohubohu* (hubbub).

c. "Eu" Sound.

Ē = long **eu** sound in *heureux* (happy), *deux* (two). Also in *Monsieur*, which is pronounced as if spelt *meusieu*.

Ě = Short **eu** sound in *heure* (hour), *docteur* (doctor).

For the nasal sounds the following is good practice: Get ready to pronounce the English words *long*, *hang*, etc., like "Chappie, don't ye know," but stop in the middle of the **n**, or sooner, the mouth wide open. Trying to hold a glass in one eye before the mirror will greatly lighten the task. When you tire of this, vary the exercise. Pose your lips for **oo** in *boot*, and in this position pronounce **ee** as in *beet*. Watch your lips in the mirror. If they remain in position during the operation, you will hear the French **u**. Ditto, pose your lips for **o** in *lone*, and in this position pronounce **a** as in *pane* (resp. **e** in *pen*). The result will be the French long **eu** (resp. short **eu**).

The last two sounds are represented in this book by  $\bar{e}$  and  $\check{e}$ . All the other sound signs or diacritical marks are explained below:

### VOWEL SOUNDS.

Long **a** ( $\bar{a}$ ) = English **a** in *balm*.

Short **a** ( $\check{a}$ ) = English **a** in *fat*.

Long **e** ( $\bar{e}$ ) = English **ey** in *obey*.

Short **e** ( $\check{e}$ ) = English **e** in *met*.

For  $\bar{e}$  and  $\check{e}$ , see above.

Long **i** ( $\bar{i}$ ) = English **i** in *machine*.

Short **i** ( $\check{i}$ ) = English **i** in *pit*.

Long **o** ( $\bar{o}$ ) = English **o** in *ore*.

Short **o** ( $\check{o}$ ) = English **o** in *lot*.

γ For **u** see above.

French **oi** (öă) = French ö and ä, pronounced in rapid succession.

French **ou** (oo) = English oo in *boot*.

### CAUTION.

<b>a</b>	in French never is the English <b>a</b>	in <i>fate</i> .
<b>i</b>	“ “ “	<b>i</b> in <i>mine</i> .
<b>e</b>	“ “ “	<b>e</b> in <i>he</i> .
<b>u</b>	“ “ “	<b>u</b> in <i>mule</i> .

### CONSONANTS.

**ch** = English **sh**, as in English *chagrin*, but never as in *child*.

**j** is only the second half of the English **j**, the first, the **d** part, being omitted.

**c** = English **c**. When it is to be pronounced like **c** in *ice* before *a* or *o* or *u*, it is written and printed ç.

**th** = **t**.

**r** is rolled back in the mouth, except after **ou**.

**re** at the end of a word is not **er**. *Théâtre* is *téâtr'*, not *téâter*. Get ready for the **e** as in *Trent*, but do not pronounce it. The same holds good of the endings *cle*, *ble*, and others.

**g** = English **g** in *go* before **a**, **o**, **u**; like French **j** before **e**, **i**.

**s** = English **s** in *sole*; between two vowels like English **z**.

**h** is silent.

### SIGNS.

The sign – over a vowel shows it is long.

The sign ˘ over a vowel shows it is short.

Italics show that a word or a syllable has a nasal sound.

The hyphen joins words or syllables that should go together.

### CAUTION.

The tonic accent in French is very slight. Raise the voice a little—but only just a little—on the last syllable of words connected by sense and uttered in one breath. In *poussez fort* = poo-sé-for (push hard), the tonic accent is on “for,” those on “poo” and “sé” being secondary. In *poussez la porte* = poo-sé-lă-pört, the tonic accent is on

“pört,” as the final “e” is mute. For other syllables observe, as far as you can, the quantity indicated by the signs – or ∪, remembering that é is sharp and short, and è is broad and long.

### A LAST PIECE OF ADVICE.

If, in spite of all these precious hints, you can not make yourselves understood—and I shouldn’t scold you if you couldn’t—show to the person addressed the sentence you cannot speak. I did that once in a German postoffice at Darmstadt, and the native official thereof smiled a broad smile.

And, if that won’t do, well, stick to dumb show, like Thomas Hood:

“Moo! I cried for milk,  
I got my sweet things snugger,  
When I kissed Jeannette;  
’Twas understood for sugar.  
If I wanted bread,  
My jaws I set a-going,  
And asked for new-laid eggs  
By clapping hands and crowing!”

## WORDS AND PHRASES

### CARDINAL NUMBERS.

### NOMBRES CARDINAUX. *Nonbr' cār-dī-nǎ.*

One	un. <i>un.</i>
Two.	deux. dē.
Three.	trois. trǎă (ǎă-diphthong).
Four.	quatre. cātr'.
Five.	cinq. <i>sin</i> k ( <i>sin</i> bef. consonants).
Six.	six. sis (sī bef. consonants).
Seven.	sept. set (sé bef. consonants).
Eight.	huit. üit (üi bef. consonants)
Nine.	neuf. něf (ně bef. consonants).
Ten.	dix. dis (dī bef. consonants).
Eleven.	onze. <i>onz.</i>
Twelve	douze. dooz.
Thirteen.	treize. trèz.
Fourteen.	quatorze. cā-tǎrz.
Fifteen.	quinze. <i>kinz.</i>
Sixteen.	seize. sèz.
Seventeen.	dix-sept. diz-set.

Eighteen.	dix-huit. diz-üit.
Nineteen.	dix-neuf. diz-něf.
Twenty.	vingt. <i>vin.</i>
Twenty-one.	vingt et un. <i>vin-té-un.</i>
Twenty-two.	vingt-deux. <i>vin-t-dē.</i>
Twenty-three.	vingt-trois, etc. <i>vin-tröă, etc.</i>
Thirty.	trente. <i>trant.</i>
Thirty-one.	trente et un. <i>tran-té-un.</i>
Thirty-two.	trente-deux <i>trant-dē.</i>
Forty.	quarante. <i>că-rant.</i>
Fifty.	cinquante. <i>sin-cant.</i>
Sixty.	soixante. <i>söă-sant.</i>
Seventy.	soixante-dix. <i>söă-sant-diss.</i>
Seventy-one.	soixante et onze. <i>söă-san-té-onz.</i>
Eighty.	quatre-vingts. <i>că-trě-vin,</i>
Eighty-one.	quatre-vingt-un. <i>că-trě-vin-un.</i>
Ninety.	quatre-vingt-dix. <i>că-trě-vin-diss.</i>
Ninety-one.	quatre-vingt-onze. <i>că-trě-vin-onz.</i>
One hundred.	cent. <i>san.</i>
One hundred and one.	cent un. <i>san-un.</i>

Two hundred.	deux cents. dē-san.
Three hundred.	trois cents. trǒă-san.
One thousand.	mille mil.
One thousand and one.	mille un. mil-un.
Ten thousand.	dix mille. dī-mil.

## ORDINAL NUMBERS.

NOMBRES ORDINAUX.  
*Noubr' őr-dī-nǒ.*

First.	premier. prē-mié.
Second.	deuxième. dē-zièm.
Second of two.	second. sě- <i>gon</i> .
Third.	troisième. trǒă-zièm.
Fourth.	quatrième. cǎ-trièm.
Fifth.	cinquième. sīn-kièm.
Sixth.	sixième. sī-zièm.
Seventh.	septième. sé-tièm.
Eighth.	huitième. üi-tièm.
Ninth.	neuvième. ně-vièm.
Tenth.	dixième. dī-zièm.
Eleventh.	onzième. on-zièm.
Twelfth.	douzième. đoo-zièm.

Thirteenth.	treizième. trè-zièm.
Fourteenth.	quatorzième. cǎ-tör-zièm.
Fifteenth.	quinzième. <i>kin</i> -zièm.
Sixteenth.	seizième. sè-zièm.
Seventeenth.	dix-septième. dis-sé-tièm.
Eighteenth.	dix-huitième. diz-üi-tièm.
Nineteenth.	dix-neuvième. diz-ně-vièm.
Twentieth.	vingtième. <i>vin</i> -tièm.
Twenty-first.	vingt et unième. <i>vin-té-ü-nièm.</i>
Twenty-second.	vingt-deuxième. <i>vin-t-dē-zièm.</i>
Twenty-third, etc.	vingt-troisième, etc. <i>vin-t-tröǎ-zièm.</i>
Thirtieth.	trentième. <i>tran</i> -tièm.
Thirty-first.	trente et unième. <i>tran-té-ü-nièm.</i>
Thirty-second.	trente-deuxième. <i>tran-t-dē-zièm.</i>
Fortieth.	quarantième. <i>cǎ-ran</i> -tièm.
Fiftieth.	cinquantième. <i>sin-can</i> -tièm.
Sixtieth.	soixantième. <i>söǎ-san</i> -tièm.
Seventieth.	soixante-dixième. <i>söǎ-sant-dĩ-zièm.</i>
Seventy-first.	soixante et onzième. <i>söǎ-san-té-on-zièm.</i>
Eightieth.	quatre-vingtième. <i>cǎ-trě-vin</i> -tièm.



Eighty-first.	quatre-vingt-unième. cǎ-trě- <i>vin</i> -ü-nièm.
Ninetieth.	quatre-vingt-dixième. cǎ-trě- <i>vin</i> -dĩ-zièm.
Ninety-first.	quatre-vingt-onzième. cǎ-trě- <i>vin-on</i> -zièm.
One hundredth.	centième. <i>san</i> -tièm.
One hundred and first.	cent unième. <i>san</i> -ü-nièm.
Two hundredth.	deux centième. dē- <i>san</i> -tièm.
Three hundredth.	trois centième. trǒǎ- <i>san</i> -tièm.
One thousandth.	millième. mil-ièm.
One thousand and first.	mil unième. mil-ü-nièm.
Ten thousandth.	dix millième. dĩ-mil-ièm.
Once.	une fois. ün-fǒǎ.
Twice.	deux fois. dē-fǒǎ.
Three times.	trois fois. trǒǎ-fǒǎ.
Simple.	simple. <i>sin</i> -pl'.
Double.	double. doo-bl'.
Threefold.	triple. trĩ-pl'.
Whole.	entier, entière. <i>an</i> -tié, <i>an</i> -tièr.
Half.	demi, demie. dě-mi, dǎ-mi
One-third.	un tiers. <i>un</i> tièr.
One-fourth.	un quart. <i>un</i> cǎr.

THE DAYS OF THE  
WEEK.LES JOURS DE LA  
SEMAINE.  
Lé-joor-dě-lă-smèn.

Sunday.	Dimanche. dī-mansh.
Monday.	Lundi. lun-dī.
Tuesday.	Mardi. măr-dī.
Wednesday.	Mercredi. mér-crě-dī.
Thursday.	Jeudi. jē-dī.
Friday.	Vendredi. van-drě-dī.
Saturday.	Samedi. săm-dī.

## MONTHS.

LES MOIS.  
Lé-moă.

January.	Janvier. jan-vié.		
February.	Février. fé-vrié.		
March.	Mars. mărs.		
April.	May.	Avril. ă-vril.	Mai. mé.
June.	July.	Juin. jü-in.	Juill <sup>et</sup> . jüi-ié.
August.		Août. oo.	
September.		Septembre. sep-tanbr'.	
October.		Octobre. oc-töbr'.	
November.		Novembre. nő-vanbr'.	
December.		Décembre. dé-sanbr'.	

## SEASONS.

In the spring.  
 In the summer.  
 In the autumn.  
 In the winter.

## LES SAISONS.

Lé-sé-*zon*.

Au printemps.  
*ō-prin-tan*.  
 En été.  
*an-né-té*.  
 En automne.  
*an-nō-tōn*.  
 En hiver.  
*an-nī-vèr*.

BANK HOLIDAYS  
IN FRANCE.

New Year's Day.  
 Easter Monday.  
 Ascension Day.  
 Whitmonday.  
 The National Holiday.  
 The 14th of July.  
 Assumption Day.  
 All Saints' Day.  
 Christmas Day.

JOURS FÉRIÉS EN  
FRANCE.Joor-fé-rié *an-frans*.

Le jour de l'an.  
*lě-joor-dě-lan*.  
 Le lundi de Pâques.  
*lě-lun-did-pāc*.  
 L'Ascension.  
*lă-san-sion*.  
 Le lundi de la Pentecôte.  
*lě-lun-did-lă-pant-cōt*.  
 La fête nationale.  
*lă-fèt nă-siō-nāl*.  
 Le quatorze Juillet.  
*lě-cātorz-jüi-ié*.  
 L'Assomption.  
*lă-sonp-sion*.  
 La Toussaint.  
*lă-too-sin*.  
 Noël.  
*nōèl*.

## OTHER HOLIDAYS.

Shrove Tuesday.  
 Mid-Lent.

AUTRES JOURS FÉRIÉS.  
*ōtr' joor-fé-rié*.

Le Mardi gras.  
*lě-mār-dī-grā*.  
 La mi-carême.  
*lă-mī-că-rēm*.

THREE TENSES  
OF "HAVE."  
(Present.)

TROIS TEMPS D'AVOIR.  
Trõã-tan-dã-võãr.  
(Présent.)  
Pré-zan.

I have.

J'ai.

je.

He has.

Il a.

il-ã.

We have.

Nous avons.

noo-zã-*von*.

You have.

Vous avez.

voo-zã-vé.

They (m.) have.

Ils ont.

il-*zon*.

(Future.)

(Futur.)

Fü-tür.

I shall not have.

Je n'aurai pas.

je-nõ-ré-pã.

She will not have.

Elle n'aura pas.

el-nõ-rã-pã.

We shall not have.

Nous n'aurons pas.

noo-nõ-*ron*-pã.

You will not have.

Vous n'aurez pas.

voo-nõ-ré-pã.

They (f.) will not have.

Elles n'auront pas.

el-nõ-*ron*-pã.

(Perfect.)

(Parfait.)

Pãr-fé.

Have I had?

Ai-je-eu?

éj-ü?

Has he had?

A-t-il eu?

ã-til-ü?

Have we had?

Avons-nous eu?

ã-*von*-noo-zü?

Have you had?

Avez-vous eu?

ã-vé-voo-zü.

Have they (m.) had?

Ont-ils eu?

*on*-til-ü.

THREE TENSES OF "BE." TROIS TEMPS D'ÊTRE.  
Tröä-tan-dètr'.

(Present.)

(Présent.)  
Pré zan.

I am.

Je suis.  
jě-süi.

He is.

Il est.  
il-è.

We are.

Nous sommes.  
noo-som.

You are.

Vous êtes.  
voo-zèt.

They (m.) are.

Ils sont.  
il-son.

(Future.)

(Futur.)  
Fü-tür.

I shall not be.

Je ne serai pas.  
jěn-sré-pā.

She will not be.

Elle ne sera pas.  
eln-srā-pā.

We shall not be.

Nous ne serons pas.  
noon-sron-pā.

You will not be.

Vous ne serez pas.  
voo-sré-pā.

They (f.) will not be.

Elles ne seront pas.  
eln-sron-pā.

(Perfect.)

(Parfait.)  
Pār-fé.

Have I been?

Ai-je été?  
ěj-été?

Has he been?

A-t-il été?  
ā-til-été?

Have we been?

Avons-nous été?  
ā-von-noo-zété?

Have you been?

Avez-vous été?  
ā-vé-voo-zété?

Have they (m.) been?

Ont-ils été?  
on-til-été?

COMMON ADJECTIVES.	ADJECTIFS USUELS. Ad-jec-tif-üzüel.
(a) Color.	(a) Couleur. Coo-lër.
	(m.) (f.)
Black.	Noir, noire. nõär, nõär.
Blue.	Bleu, bleue. blë, blë.
Green.	Vert, verte. vér, vért.
Red.	Rouge, rouge. rooj, rooj.
White.	Blanc, blanche. <i>blan, blansh.</i>
(b) Dimension.	(b) Dimension. <i>Dī-man-sion.</i>
Broad, wide.	Large, large. lärj, lärj.
Great, large.	Grand, grande. <i>gran, grand.</i>
Long.	Long, longue. <i>lon, long.</i>
Narrow.	Étroit, étroite. é-tröä, é-tröät.
Round.	Rond, ronde. <i>ron, rond.</i>
Short.	Court, courte. coor, coort.
Small.	Petit, petite. pë-tī, pë-tit.
Square.	Carré, carrée. că-ré, că-ré.
Thick.	Épais, épaisse. é-pè, é-pès.
Thin.	Mince, mince. <i>mins, mins.</i>

COMMON ADJECTIVES ( <i>continued</i> ).	ADJECTIFS USUELS ( <i>suite</i> ) (süit).
( <i>c</i> ) Miscellaneous.	( <i>c</i> ) Divers. Dī-vèr.
Clean.	Propre, propre. pröpr', pröpr'.
Dirty.	Sale, sale. säl, säl.
Dusty.	Poudreux, poudreuse. poo-drē, poo-drēz.
Left.	Gauche, gauche. gōsh, gōsh.
Muddy.	Crotté, crottée. crō-té, crō-té.
Right.	Droit, droite. drōă, drōăt.
Torn.	Déchiré, déchirée. dé-shī-ré, dé-shī-ré.
Unsewn, ripped.	Décousu, décousue. dé-coo-zü, dé-coo-zü.
With holes in it.	Troué, trouée. troo-é, troo-é.

## THE HUMAN BODY

LE CORPS HUMAIN  
Lě-cō-rü-*min*.

The ankle.	La cheville. lă-shvī-ye.
The right arm.	Le bras droit. lě-brā-drōă.
The calf.	Le mollet. lě-mō-lé.
The chest.	La poitrine. lă-pōă-trin.
The chin.	Le menton. lě- <i>man-ton</i> .
The elbow.	Le coude. lě-cood.
The eyes.	Les yeux. lé-zīē.
The eyelids.	Les paupières. lé-pō-pièr.

THE HUMAN BODY	LE CORPS HUMAIN
(continued).	(suite) (süit).
The foot.	Le pied. lě-pié.
The forehead.	Le front. lě- <i>fron</i> .
The hair.	Les cheveux. lé-shě-vē.
The right, left hand.	La main droite, gauche. lă- <i>min</i> -dröät, gōsh.
The instep.	Le cou-de-pied. lě-cood-pié.
The knee.	Le genou. lě-jnoo.
The leg.	La jambe. lă- <i>janb</i> .
The lips.	Les lèvres. lé-lèvr'.
The mustache.	La moustache. lă-moos-tāsh.
The mouth.	La bouche. lă-boosh.
The neck.	Le cou. lě-coo.
The nose.	Le nez. lě-né.
The shoulder.	L'épaule. lé-pōl.
The teeth.	Les dents. lé- <i>dan</i> .
The throat.	La gorge. lă-gōrj.
The thumb.	Le pouce. lě-poos.
The toes.	Les doigts de pied. lé-döäd-pié.
The tongue.	La langue. lă- <i>lang</i> .
The whiskers.	Les favoris. lé-fă-vō-rī.
The wrist.	Le poignet. lě-pöä-nié.



FINE AND BAD  
WEATHER.BEAU ET MAUVAIS  
TEMPS.Bõ é-mõ-vè *tan*.

It is fine (weather).	Il fait beau. il fé bõ.
It is bad.	Il fait mauvais. il fé mõ-vè.
It is hot.	Il fait chaud. il fé shõ.
It is cold.	Il fait froid. il fé frõã.
It is muddy.	Il fait de la boue. il fé dẽ-lã-boo.
It is sunny.	Il fait du soleil. il fé dũ-sõ-léye.
It is foggy.	Il fait du brouillard. il fé dũ-broo-ĩãr.
It is misty.	Il fait de la brume. il fé dẽ-lã-brũm.
It is clear.	Il fait clair. il fé clèr.
It is dark.	Il fait sombre. il fé <i>sonbr'</i> .
It is raining.	Il pleut. il plẽ.
It is raining hard.	Il pleut à verse. il plẽ-ã-vèrs.
It is lightning.	Il éclaire. il é-clèr.
It is thundering.	Il tonne. il ton.
It is getting too cool for me.	Il commence à faire trop froid pour moi. ĩl-cõ-man-sã-fer trõ-frõã poor-mõã.
It is freezing.	Il gèle. ĩl-jèl.
A shower.	Une ondée. ũn-on-dé.

FINE AND BAD  
WEATHER*(continued).*BEAU ET MAUVAIS  
TEMPS*(suite) (süit).*

A storm (on land).	Un orage. <i>un-nõ-răj.</i>
A storm (at sea).	Une tempête. <i>ün-tan-pêt.</i>
A rough passage.	Une mauvaise traversée. <i>ün-mõ-vèz tră-vér-sé.</i>
A smooth passage.	Une bonne traversée. <i>ün-bõn tră-vér-sé.</i>
The glass is rising.	Le baromètre monte. <i>lě-bă-rõ-mètr' mont.</i>
The glass is going down.	Le baromètre descend. <i>lě-bă-rõ-mètr' dé-san.</i>
The heat is intolerable.	La chaleur est intolér- able. <i>lă shă-lě-ré-tin-tõ-lé-rabl.</i>
The heat is oppressive.	La chaleur est étouf- fante. <i>lă shă-lě-ré-té-too-fan-t.</i>
A thunderstorm is com- ing.	Nous allons avoir un orage. <i>noo-zăl-lon ă-võăr un-nõ- răj.</i>
It will bring relief.	Cela rafraîchira l'atmos- phère. <i>slă ră-frè-shi-ră lăt-mõs- fèr.</i>
It is very damp.	Il fait très humide. <i>il fé trè-sü-mîd.</i>
It is hotter than yester- day.	Il fait plus chaud qu' hier. <i>il fé plü-shõ kî-èr.</i>
There is no breeze.	Il n'y a pas de vent. <i>il nî-ă-păd-van.</i>
A breeze is springing up.	Voilà une brise d'air. <i>vlă ün-briz-dèr.</i>
How delicious!	C'est délicieux! <i>sé dé-lî-sî-ē.</i>



*Palais de Justice et Ste. Chapelle.*



*Amiral de Coligny.*

SENSATION AND  
FEELING.

SENSATION ET  
SENTIMENT.  
*San-sā-sion é San-ti-*  
*man.*

A Few Phrases.

Quelques Locutions.  
*Kèl-kě-lō-cü-sion.*

I am cold.

J'ai froid.  
*jé-frōă.*

He is hot.

Il a chaud.  
*il-ă-shō.*

We are hungry.

Nous avons faim.  
*noo-ză-von-fin.*

You are thirsty.

Vous avez soif.  
*voo-ză-vé-sōăf.*

They are sleepy.

Ils ont sommeil.  
*il-zon-sō-méy.*

I shan't be right.

Je n'aurai pas raison.  
*jě-nō-ré-pā-rè-zon.*

She won't be wrong.

Elle n'aura pas tort.  
*el-nō-ră-pă-tōr.*

We shan't be afraid.

Nous n'aurons pas peur.  
*noo-nō-ron-pā-pěr.*

You won't be twenty  
years old.

Vous n'aurez pas vingt  
ans.  
*voo-nō-ré-pā-vin-tan.*

They (f.) won't need  
any money.

Elles n'auront pas besoin  
d'argent.  
*el-nō-ron-pā-bě-zoin-dăr-*  
*jan.*

My feet are cold.

J'ai froid aux pieds.  
*jé-frōă-ō-pié.*

His hands are warm.

Il a chaud aux mains.  
*il-ă-shō-ō-min.*

We have got a head-  
ache.

Nous avons mal à la  
tête.  
*noo-ză-von-mă-lă-lă-tèt.*

She is shivering.	Elle grelotte. èl grě-lõt.
I am catching cold.	Je m'enrhume. jě <i>man-rüm</i> .
You will catch cold.	Vous allez vous enrhumer. voo-ză-lé-voo- <i>zan-rü-mé</i> .
You are sitting in a draught.	Vous êtes assis dans un courant d'air. voo-zè-tă-si <i>dan-zun-koo- ran-dèr</i> .
I am in perspiration.	Je suis en nage. jě-süi <i>ăn-nāj</i> .
Are you comfortable?	Etes-vous à votre aise? èt-voo ă votr-èz.
Wrap yourself up better!	Couvrez-vous davan- tage! koo-vré-voo <i>dă-van-tāj</i> .
I am as warm as can be.	J'ai aussi chaud que possible. jé-ō-si-shō kě pō-sibl.

## DRESS (MALE).

LES VÊTEMENTS  
(HOMMES).*Lé-vèt-man (òm)*.

The belt (the buckle).	La ceinture (la boucle). lă-sin-tür (lă-boocl').
The bicycling shoes.	Les souliers de bicyclette. lé-soo-liéd-bĩ-sĩ-clet.
The buttoned boots.	Les bottines à boutons. lé-bõ-ti-nă-boo-ton.
The cap.	La casquette. lă-căs-ket.
The collar.	Le faux-col. lě-fõ-cõl.
The collar-button.	Le bouton de col. lě-boo-ton-dě-cõl.
The cotton shirt.	La chemise de coton. lă-shmiz-de-cõ-ton.

## DRESS (MALE)

LES VÊTEMENTS  
(HOMMES)*(continued).**(suite)* (süit).

The cuffs.	Les manchettes. lé- <i>man</i> -shet.
The cutaway coat.	La jaquette. lä-jä-ket.
The Derby hat.	Le melon, le chapeau rond. lě-m'lon, lě-shă-pō-ron.
The drawers.	Le caleçon. lě-käl-son.
The fancy shirt.	La chemise de couleur. lä-shmiz-dě-coo-lěr.
The flannel shirt.	La chemise de flanelle. lä-shmiz-dě-flă-nel.
The gaiters.	Les guêtres. lé-gètr'.
The garters.	Les jarretières. lé-jär-tièr.
The jacket.	Le veston. lě-ves-ton.
The kid gloves.	Les gants de peau. lé-gand-pō.
The laced boots.	Les brodequins. lé-brod-kin.
The linen shirt.	La chemise de toile. lä-shmiz-dě-tōäl.
The links.	Les boutons de man- chettes. lé-boo-tond-man-shet.
The mackintosh.	Le caoutchouc. lě-că-oot-shoo.
The neckerchief.	Le foulard. lě foo-lăr.
The necktie.	La cravate. lä-cră-văt.
The overcoat.	Le pardessus. lě-păr-dě-sü.

## DRESS (MALE)

*(continued).*

## LES VÊTEMENTS

(HOMMES)

*(suite) (süit).*

The pair of trousers.	Le pantalon. lě- <i>pan-tă-lon.</i>
The patent leather shoes.	Les souliers vernis. lé-soo-lié vér-nĩ.
The Prince Albert coat.	La redingote. lă-rě- <i>din-got.</i>
The pumps.	Les escarpins. lé-zés-căr- <i>pin.</i>
The shoes.	Les souliers. lé-soo-lié.
The sleeves.	Les manches. lé- <i>mansh.</i>
The suspenders.	Les bretelles. lé-brě-těl.
The slippers.	Les pantoufles. lé- <i>pan-toofl'.</i>
The socks.	Les chaussettes. lé-shō-set.
The soft felt hat.	Le chapeau de feutre. lě-shă-pōd-fětr'.
The stockings.	Les bas. lé-bā.
The straw hat.	Le chapeau de paille. lě-shă-pōd-pāye.
The tail (dress) coat.	L'habit noir. lă-bĩ-nōär.
The silk hat.	Le chapeau haut de forme. lě-shă-po-ōd-fōrm.
The ulster.	L'ulster. lül-stér.
The under-vest (flannel).	Le gilet de flanelle. lě-jĩ-léd-flă-nel.
The waistcoat (the buttons).	Le gilet (les boutons). lě-jĩ-lé (lé-boo- <i>ton</i> ).
The white shirt.	La chemise blanche. lă-shmĩz <i>blansh.</i>



## DRESS (FEMALE).

LES VÊTEMENTS (FEMMES).  
Lé-vêt-*man* (făm).

The bodice.	Le corsage. lě-cör-sāj.
The bonnet.	La capote. lă-că-pöt.
The cap.	Le bonnet, la toque. lě-bö-né. lă-töc.
The chemise.	La chemise. lă-shmiz.
The cloak.	Le manteau. lě- <i>man</i> -to.
The drawers.	Le pantalon. lě- <i>pan</i> -tä- <i>lon</i> .
The dress.	La robe. lă-rob.
The dressing-gown.	Le peignoir. lě-pé-nyöär.
The dust-cloak.	Le cache-poussière. lě-cash-poo-siër.
The ear-rings.	Les boucles d'oreilles. lé-boo-clě-dö-rèye.
The fancy petticoat.	Le jupon de couleur. lě-jü- <i>pon</i> -coo-lěr.
The hat.	Le chapeau. lě-shă-pö.
The open-work stockings.	Les bas à jour. lé-bă-ă- <i>joor</i> .
The opera cloak.	La sortie de bal. lă-sör-tid-băl.
The ring.	La bague. lă-bag.
The shawl.	Le châle. lě-shāl.
The silk stockings.	Les bas de soie. lé-bad-söä.
The skirt.	La jupe. lă-jüp.
The stays.	Le corset. lě-cör-sé.
The white petticoat.	Le jupon blanc. lě-jü- <i>pon</i> - <i>blan</i> .

TRAVELING REQUISITES.	ARTICLES DE VOYAGE. Ăr-ticl' dĕ-vŏă-ĭaj'.
The trunk.	La malle. lă-măl.
The button-hook:	Le tire-bouton. lĕ-tĭr-boo-ton.
The clothes-brush.	La brosse à habits. lă-brŏ-să-ă-bĭ.
The comb.	Le peigne. lĕ-pĕnye.
The hair-brush.	La brosse à cheveux. lă-brŏ-să-shvĕ.
The hat-box.	Le carton à chapeau. lĕ-căr-ton-ă-shă-pŏ.
The nail-brush.	La brosse à ongles. lă-brŏ-să-ongl'.
The needle.	L'aiguille. lĕ-güiye.
The pins.	Les épingles. lĕ-zĕ-pĭngl'.
The razor.	Le rasoir. lĕ-ră-zŏăr.
The scissors.	Les ciseaux: lĕ-si-zŏ.
The soap.	Le savon. lĕ-să-von.
The straps.	Les courroies. lĕ-coor-rŏă.
The sunshade.	L'ombrelle. lon-brel.
The thread.	Le fil. lĕ-fil.
The tooth-brush.	La brosse à dents. lă-brŏ-să-dan.
The traveling-rug.	La couverture de voyage. lă-coo-vĕr-tür-dĕ-vŏă-ĭaj.
The umbrella.	Le parapluie. lĕ-pă-ră-plüi.
The valise.	La valise. lă-vă-liz.

TO ASK AND TELL THE  
TIME.POUR DEMANDER ET  
DIRE L'HEURE.

What time is it?	Pour-dē- <i>man</i> -dé-é-dīr-lēr Quelle heure est-il? kel-ēr-è-til ?
It is 12 o'clock (noon).	Il est midi. il-è-mī-dī.
It is midnight.	Il est minuit. il-è-mī-niū.
It is 1 o'clock a. m.	Il est une heure du matin. il-è-tü-nēr dü-mă- <i>tin</i> .
It is a quarter past 1.	Il est une heure et quart. il-è-tü-nēr-é-căr.
It is half past 1.	Il est une heure et demie. il-è-tü-nēr-ed-mī.
It is a quarter to 2.	Il est une heure trois quarts. il-è-tü-nēr-tröă-căr.
It is 2 o'clock p. m.	Il est deux heures de l'après-midi. il-è-dē-zēr-dla-prè-mīdī.
It is 5 minutes past 2.	Il est deux heures cinq. il-è-dē-zēr- <i>sin</i> k.
It is 25 minutes past 2.	Il est deux heures vingt- cinq. il-è-dē-zēr- <i>vint-sin</i> k.
It is 25 minutes to 3.	Il est trois heures moins vingt-cinq. il-è-tröă-zēr-möin <i>vint-</i> <i>sin</i> k.
It is 5 minutes to 3.	Il est trois heures moins cinq. il-è-tröă-zēr-möin- <i>sin</i> k.
Have you the right time?	Avez-vous l'heure juste? ă-vé-voō-lēr jüst ?
Have you got the rail- way time?	Avez-vous l'heure du chemin de fer? ă-vé-voō-lēr düsh- <i>mind-</i> <i>fèr</i> .
Is your watch right?	Votre montre va-t-elle bien? vötr <i>montr'</i> vă-tel bīn ?

My watch is 5 minutes slow.	Ma montre retarde de cinq minutes. mă-montri' rě-tărd' dĕ sin mĭ-nüt.
My watch is half an hour fast.	Ma montre avance d'une demi-heure. mă-monttr' ă-vans dĭn dĕ-mĭ-ĕr.
What time do you make it?	Quelle heure avez-vous? kel-ĕr-ăvĕ-voos?
Two to 2.	Deux heures moins deux. dĕ-zĕr mĕin-dĕ.
I am 2 to 2 too.	J'ai deux heures moins deux aussi. jĕ-dĕ-zĕr mĕin dĕ ō-sĭ.

## PHRASES OF TIME.

LOCUTIONS DE TEMPS.  
Lŏ-cü-sĭon dĕ-tan.

To-day.	Aujourd'hui. o-joor-düi.
Yesterday.	Hier. iĕr.
The day before yesterday.	Avant-hier. ă-van-tĭĕr.
To-morrow.	Demain. dĕ-min.
The day after to-morrow.	Après-demain. ă-prĕd-min.
In a week.	Dans huit jours. dan-üi-joor.
In a fortnight.	Dans quinze jours. dan-kĭnz-joor.
A week ago.	Il y a huit jours. il-ĭă-üi-joor.
A fortnight ago.	Il y a quinze jours. il-ĭă-kĭnz-joor.
Now.	Maintenant. mint-nan.
Later on.	Plus tard plü-tăr.

This morning.	Ce matin. smă- <i>tin</i> .
This afternoon.	Cette après-midi. set-ăpre-mi-dî.
This evening.	Ce soir. sě-söär.
Next Sunday.	Dimanche prochain. dî- <i>mansh-prö-shin</i> .
Last Sunday.	Dimanche dernier. dî- <i>mansh-dér-nié</i> .
Next week.	La semaine prochaine. lă-smèn-prö-shèn.
Last week.	Le semaine dernière. lă-smèn-dér-nièr.
Next month.	Le mois prochain. lě-möă-prö- <i>shin</i> .
Last month.	Le mois dernier. lě-möă-dér-nié.
To-morrow week.	De demain en huit. dě-dě- <i>min an-üit</i> .
To-morrow fortnight.	De demain en quinze. dě-dě- <i>min an-kinz</i> .
A week ago yesterday.	Il y a eu hier huit jours. il-iă-ü-ièr-üi- <i>joor</i> .
Two weeks ago yesterday.	Il y a eu hier quinze jours. il-iă-ü-ièr- <i>kinz-joor</i> .
Every day.	Tous les jours. too-lé- <i>joor</i> .
Every morning.	Tous les matins too-lé-mă- <i>tin</i> .
Every evening.	Tous les soirs. too-lé-söär.
The whole day.	Toute la journée. toot-lă- <i>joor-né</i> .
Half an hour.	Une demi-heure. ün-dě-mi- <i>ër</i> .
Half a day.	Une demi-journée. ün-dě--mī- <i>joor-né</i> .
Three quarters of an hour.	Trois quarts d'heure. tröă-căr-děr.

The whole morning	Toute la matinée. toot-lă-mă-tī-né.
The whole evening.	Toute la soirée. toot-lă-sōă-ré.
It is late.	Il est tard. il-è-tăr.
I am late.	Je suis en retard. jě-süi-zanr-tăr.
You are late.	Vous êtes en retard. voo-zèt-zanr-tăr.
It is getting late.	Il se fait tard. ils-fé-tăr.
I am early.	Je suis en avance. jě-süi-zan-nă-vans.
You are early.	Vous êtes en avance. voo-zèt-zan-nă-vans.
It is too early in the day.	Il est trop matin. il-è trō-mă-tin.
Early this morning.	Ce matin de bonne heure. sě-mă-tind bon-ěr
The night before.	La veille. lă vèye.
The following morning.	Le lendemain. lě land-min.
Don't hurry.	Ne vous pressez pas. ně-voo-pré-sé-pā.
Hurry up.	Pressez-vous. présé-vo.
Let us be quick.	Dépêchons-nous. dé-pè-shon-noo.
Let us take it easy.	Ne nous foulons pas ně-noo-foo-lon-pā.
There is plenty of time.	Il y a bien le temps. il-ĩă-bĩn-lě-tan.
Wait a minute.	Attendez une minute. ăt-tan-dé ün-mĩ-nüt.
Wait for me, please.	Attendez - moi, s'il vous plaît. ăt-tan-dé-mōă sĩ-vooplè.



*Place de Clichy*



*Bastille.*



## II. CONVERSATIONS FOR TOURISTS

### ON BOARD SHIP

The American tourist, crossing over on the French, German, Dutch or Belgian lines of steamers, will have no trouble in making himself understood, since the officers and stewards all speak English to some extent. But it will be both pleasant and advantageous to have on hand a few sentences in the French language on which to practice with friends and companions. It will be an opening wedge, so to speak, into the treasure-house of a foreign language. Nothing could be more practical than to get hold of a fellow-passenger, also anxious to "improve his French," and to employ a portion of the six or eight days of absolute leisure in looking over *LEE'S GUIDE TO PARIS* and becoming thoroughly familiar with its contents. If the party of the second part should know a little more French than the party of the first part, all the better, as many minor difficulties could be effectually smoothed over, and satisfactory results more quickly secured. Remember, the only possible preparation for speaking French is—speaking French.

Good morning, Madam, Miss.*	Sir,	Bonjour, Monsieur, Ma- dame, Mademoiselle.* <i>bon-joor mē-si-ě mā- dām, mād-mōă-zel.</i>
How do you do?		Comment vous portez- vous. <i>con-man-voo-pör-té-woo?</i>
Well—not well, thank you, Sir, etc.		Bien—pas bien, merci, Monsieur, etc. <i>bī-in — pā-bī-in mēr-si mē-si-ě.</i>

\*When speaking French, do not tack the family name to the "Monsieur." etc. It is bad form.

- Have you had the luck to escape sea-sickness? Avez-vous eu la chance d'échapper au mal de mer?  
ă-vé-voozü lă-shans-dé-shă-pé ō măld-mèr.
- I am never sea-sick. Je ne suis jamais malade en mer.  
jě-ně-süi jă-mè mă-lăd *an* mèr.
- I am always sea-sick. J'ai toujours le mal de mer.  
jé too-joor lě-măld-mèr.
- Captain, what kind of a trip do you expect? Commandant, sur quel genre de traversée comptez-vous?  
*con-man-dan*, sür-kèl-jaur-dě-tră-vèr-sé *con-té-voov*.
- I think the crossing will be pleasant, this time. Je crois que la traversée sera agréable, cette fois-ci.  
jě-cröă kě lă-tră-vèr-sé sră ă-gré-ăbl, sèt-föă-si.
- Head-steward, where is my seat? Maître d'hôtel, où est ma place?  
mètr-dō-tel oo-é mă-plăs.
- Here, at the Captain's table, Sir, Madam, etc. Ici, Monsieur, etc., à la table du Commandant.  
i-si-mě-si-ě, ă-lă-tăbl dü *co-man-dan*.
- Bring me the wine list, please. Donnez-moi la carte des vins, s'il vous plaît.  
dõn-né-möă lă-cărt-dé *vin* si-voov-plè.
- Steward, I do not feel well; bring me some brandy. Garçon, je ne me sens pas bien; apportez-moi un cognac.  
gar-son jě-ně mẽ-san pă bī-in; ă-pör-té-möă *un* co-nyak.

- Mr. Purser, I have some valuables which I wish to place in your care.
- Monsieur le Commissaire, j'ai quelques objets de valeur que je désire vous confier.  
mĕ-si-ĕ lĕ *co-mĭ-sĕr*, jĕ kelk-zob-jĕd-vă-lĕr kĕ jĕ-dĕ-zĭr voo-*con-fi-é*.
- Steward, what was the day's run this noon?
- Garçon, combien avions-nous fait, à midi?  
gar-*son con-bĭ-in* ă-vĭ-*on-noo* fĕ ă mĭ-dĭ.
- They have just posted the day's run.
- On vient d'afficher le parcours accompli dans les dernières vingt-quatre heures.  
*on-vĭ-in* dă-fi-shé lĕ-par-coor ac-*con-pli dan* lé-dĕrn-yĕr *vint-cătr-ĕr*.
- Captain, do you think we shall be in port to-morrow?
- Commandant, croyez-vous que nous arriverons demain?  
*co-man-dan*, crăă-iĕ-voo kĕ noo-ză-rĭ-vĕ-*ron dĕ-min*.
- At what o'clock?
- À quelle heure?  
ă-*kel-ĕr*.
- Shall we arrive in time for the tide?
- Arriverons-nous à temps pour la marée?  
ă-rĭ-vĕ-*ron-noo-ă-tan* poor-lă-mă-ré.
- I am afraid we'll be too late, and obliged to use the tender to land the passengers.
- J'ai peur que nous n'arrivions trop tard. Les passagers seront débarqués sur le remorqueur.  
jĕ-pĕr kĕ-noo-nă-rĭ-vĭ-*on trō-tăr*. lé pă-să-jĕ *sron* dé-bărk-é sūr lĕ rĕ-mŏr-kĕr.
- Shall we miss the train for Paris?
- Manquerous-nous le train de Paris?  
*man-kĕ-ron-noo* lĕ-*trind* pă-rĭ.

- No, there is a special train waiting. Non, il y a un train spécial.  
*non il-ĩã un-trin-spé-sĩãl.*
- How long does it take from Havre to Paris? Combien dure le trajet du Havre à Paris?  
*con-bĩ-in-dür lě trã-jé dü-hãvr ă-pã-rĩ.*
- About four hours. Environ quatre heures.  
*an-vĩ-ron catr-ěr.*
- How large a tip must be given to the cabin steward—  
the cabin stewardess,  
the dining-room steward,  
the deck-steward,  
the bath-boy?  
Quel pourboire faut-il donner au garçon de cabine—  
*kel-poor-bõãr fõ-til don-né õ gar-sond cã-bin,*  
*à la femme de chambre,*  
*ã-lã-fãmd-shãnbr,*  
*au garçon de table,*  
*õ gar-sond tãbl,*  
*au garçon de pont,*  
*õ gar-sond põn,*  
*au garçon de bain?*  
*õ gar-sond bin.*
- The first three ought to be given about 10 to 15 francs apiece; Aux trois premiers on donne généralement de 10 à 15 francs, chaque;  
*õ trõã prě-mĩ-é on-don jé-né-ral-man dě-di-zã-kinz fran shãc.*
- The others, 5 francs apiece. Aux deux autres; cinq francs, chaque.  
*õ-dě-zõtr sin fran shãc.*
- And the smoking-room steward? Et le garçon du café?  
*é lě gar-son dü cã-fé.*
- It depends on the time you spent there, and the number of drinks you ordered. Cela dépend du temps que vous avez passé au café, et du nombre de vos consommations.  
*slã dé-pan dü-tan kě-voo-zã-vé-pã-sé õ-cã-fé, é dü-nonhr dě-võ-con-sõm-mã-si-on.*

- I hope you did not play cards for money. J'espère que vous n'avez pas joué aux cartes pour de l'argent.  
jes-pèr kě-voo-nă-vé-pă-joo-é-ō-cart poor-dě-lăr-jan.
- I never do so, among strangers; it is too dangerous. Cela ne m'arrive jamais avec des étrangers; c'est trop dangereux.  
slă-ně-mă-riv-jă-mè-ă-vek dé-zé-tran-jé sé-trō-dan-jě-rē.
- Good-by, Captain; many hearty thanks for this charming trip; we shall remember it for a long time. Adieu, Commandant; recevez mes meilleurs remerciements pour cette charmante traversée dont nous nous souviendrons longtemps.  
ă-dī-ē co-man-dan rě-sě-vé mé-mè-yěr-rě-měr-sī-man poor-set-shăr-mant tră-věr-sé, don noo-noo-soo-vi-in-dron lon-tan.
- Well, we had a charming trip, didn't we? Eh bien, nous avons eu un charmant voyage n'est-ce pas?  
é-biin noo-zăvonz ü un shăr-man vőă-iăj nès-pă.
- Yes, indeed, ladies, and you have made it so pleasant for me that I do not know how to thank you. Oui vraiment, Mesdames, vous me l'avez rendu si agréable que je ne puis assez vous en remercier.  
ooi vrè-man mé-dam voo mě-lă-vé ran-dü sī-ă-gré-ăbl' kěj-ně püi-ză-sé voo-zan rě-měr-sié.
- Good-by, till then. Au revoir, alors.  
ōr-vőăr, ă-lőr.

## AT THE CUSTOM-HOUSE

Custom-house officers are a nuisance in all countries, but I verily believe that French officials are the least aggravating of them all. If you don't understand "their nasty gibberish," as that sweet-tempered lady, Mrs. Caudle, christens the French language, ask for an interpreter. These speaking machines are to be found in most custom-houses, and are generally in fairly good working order.

Of course, when you arrive at Havre, Cherbourg, Calais or Boulogne, you must be prepared for the worst. It may be your luck to see your boxes rummaged and turned topsy-turvy, your shirts crumpled by dirty hands. Buxom ladies may even run the risk of being spun into another room and searched. It is no good making a fuss, you must stand by submissively, looking as meek as Moses and never uttering a hasty word.

Greatcoats provided with deep pockets, and plenty of them, have been known to prove useful receptacles for cigars and cigarettes, although a box of 50, or even 100, especially if a few are wanting, is not usually charged for.

All things considered, tell as few lies—begging your pardon—as you possibly can, and be law-abiding, even abroad. N. B.—French Custom-house officers are not, as a rule, open to tips.

AT THE CUSTOM-HOUSE.

A LA DOUANE.

Ă-lă-doo-an.

Is this yours?

Est-ce à vous ça?  
è-să-voo să?

Is this all you have?

Est-ce tout ce que vous  
avez?  
ès-toos-kě-voo-ză-vé?

- Have you anything to declare? Avez-vous quelque chose à déclarer?  
ă - vé - voo-kel-kě-shōz ă - dé-clă-ré?
- What have you got in here? Qu'avez-vous là-dedans?  
că-vé-voo-lăd' *dan*?
- Have you any tobacco, cigars? Avez-vous du tabac, des cigares?  
ă - vé - voo - dü - tăbă, dé sigăr?
- Open your box. Ouvrez votre malle.  
oo-vré vot măl.
- Open your portmanteau. Ouvrez votre valise.  
oo-vré vot vă-liz.
- Is your bicycle new? Votre bicycle est-il neuf?  
vot bī-sicl' è-til-něf?
- What have I to pay? Qu'ai-je à payer?  
kěj-ă-pé-ié?
- I am going to Germany, and back through Belgium. Je vais en Allemagne, et je rentre par la Belgique.  
jě-vè-*zan*-năl-mănye, é-jě-*rantr'* păr-lă-bel-jik.
- Where do I go now? Où faut-il aller maintenant?  
oo-fō-til ă-lé *mint-nau*?
- Where shall I get my money back? Où me rendra-t-on mon argent?  
oo-mě-*ran*-dră-*ton mon*-năr *jan*?
- Whom shall I write to? A qui faudra-t-il que j'écrive?  
ă kī fō-dră-til kě-jé-criv?
- Where is the interpreter? Où est l'interprète?  
oo-è-*lin-tér-prèt*?
- May I skip now? Puis je me tirer des flûtes maintenant?  
püij-mě-tī-ré dé-flüt *mint-nan*?

## ASKING ONE'S WAY

Once upon a time—this is not a fairy tale, though—in the vicinity of Moorgate Street Station, in the county of Middlesex, London, E. C., a bearded foreigner, whose mustache looked like a circumflex accent turned up at the ends, was talking to a burly policeman. (They are all burly, it would seem.)

“Sir,” quoth the foreigner, “would you have the obligingness to say me where is it that I am?”

“I believe you are in the street. Where do you want to go to?”

And the foreign wanderer answered unto him:

“I desire to go somewhere, in order to see some one, but I have forgotten his name and also the name of the street in which he inhabitates. But I know that he is a maker of frames.”

And looking complacently down, the p’liceman said:

“Go straight on, turn to the right, then to the left, go through the Wool Exchange and you will find yourself in Basinghall Street; Gus Rochefort is the name of the man. No—(Whoa! back! no free advertisements here)—and there you are!”

And there I was indeed! Wonderful!

Well, if I had put the same questions to a French “agent de police” he would either have laughed me to scorn or scattered all the features of my face.

So, if you ever want to know the time, or ask your way about, even when knowing the name of the street to which you want to go, don’t ask a French policeman. For goodness’ sake, don’t! He is not supposed to know anything, and he knows it, and is proud of it, and will feel greatly insulted if asked for any information.

If he is at all conscientious, he will give you such directions as may take you right enough to the end of the street, but beyond that you must take your chances. “But then?” you are asking.



Then go up to a working-man, he may only have a blouse and a cap on, but don't mind that; touch your hat—yes, sir, I am not joking, touch your hat on going up to him—however reluctantly, and don't forget to say *s'il vous plaît* or *merci, monsieur*. He will tell you your way readily, politely and correctly. Don't be afraid of his pronouncing French badly, his pronunciation is sure to be as good as that of any educated man. Shopkeepers and students, if you find yourself in the Latin quarter, are also reliable persons; but in all cases, do not forget the touching of the hat, the "please" and the "thank you."

One piece of advice: When you are gazing at a shop-window, beware of boldfaced pickpockets, native and foreign—English especially.

And now—my sermon is over—look at the following phrases:

## PHRASES OF PLACE.

## EXPRESSIONS DE LIEU.

Ex-pré-sion dě-lě.

## (a) Questions.

## (a) Questions.

Kés-tion.

Where is the—the—the—  
the—?

Où est le—la—les—?  
oo-è lě—lă—lé—?

Which is the way to go  
to the cathedral?—  
to the museum?—  
park?—railway sta-  
tion?

Quel est le chemin pour  
aller à la cathédrale?—  
au musée?—au parc?—  
à la gare?  
kél-ěl-shě-min poor-ră-lé  
ă-lă-că-té-drăl?— ō-mi-  
zé?— ō-părc?—ă-lă-găr?

How far is it?

Quelle distance y a-t-il?  
kél-dis-tans iă-til?

Is this the right way to  
Paris?

Est-ce bien la route pour  
Paris?  
ès-biîn lă-root poor Pa-rî?

May I go through here?

Puis-je passer par ici?  
püij pă-sé pă-rî-sî?

May I go this (that) way?	Puis-je aller par là? püij ä-lé pä-r-lä?
Which is the best way?	Quel est le meilleur chemin? kél-èl-mé-yër shě- <i>min</i> ?
Which is the shortest way?	Quel est le chemin le plus court? kél-èl-shě- <i>min</i> lě-plü-coor?
(Are there) any hills to go up?	Y a-t-il des côtes à monter? iã-til dé-côt ä- <i>mon-té</i> ?
(Are there) any hills to go down?	Y a-t-il des côtes à descendre? iã-til dé-côt ä-dé- <i>sandr</i> '?
Is the hill long—steep—good—bad?	La côte est-elle longue—raide — bonne — mauvaise? lä-cot èt-èl <i>long</i> —rèd—bõn—mõvèz?
Is the road paved—? Any stones?	Y a-t-il du pavé—? du caillou? iã-til dü pä-vé—? düc ä-ïoo?
What's the distance to—?	Combien y-a-t-il pour aller à—? <i>con-biin</i> iã-til-poor ä-lé ä—?
Can you tell me of some hotel, not too expensive?	Pouvez-vous m'indiquer un hôtel pas trop cher? poo-vé-voo <i>min-dī-ké un-nõ-tel</i> pä-trõ-shér?
What street is it in?	Dans quelle rue? <i>dan-kél-rü</i> ?
Which way shall I (we) go?	Par où faut-il-aller? pä-roo fõ-tī-lä-lé?
Can you go with me?	Pouvez-vous aller avec moi? poo-vé-voo-zä-lé ä-vec-mõä.

(b) Answers.

(b) Réponses.  
Ré-*pons*.

Here. There.	Ici. Là. ī-sī. lă.
On (to) the right.	A droite. ă-drōăt.
On (to) the left.	A gauche. ă-gōsh.
Further. Nearer.	Plus loin. Plus près. plü-lōin. plü-prè.
Straight on.	Tout droit. too-drōă.
In front of you.	Devant vous. dē- <i>van</i> -voo.
Behind you.	Derrière vous. dé-rièr voo.
Next to the post-office.	A côté de la poste. ă-cō-té-dlă-pōst.
Near the town-hall.	Auprès de la mairie. ō-prè-dlă-mé-rī.
Opposite the station.	En face la gare. <i>an</i> -fās-lă-gār.
Come this way.	Venez par ici. vē-né-pă-rī-sī.
Go that way.	Allez par là. ă-lé-par-lă.
Go straight in front of you, take the first street on the right, then the second on the left.	Allez tout droit devant vous, prenez la première rue à droite, puis la deuxième à gauche. ă-lé too-drōă dē- <i>van</i> -voo, prē-né lă-prē-mièr-rü ă-drōăt, püi lă-dē-zièm ă-gōsh.
Follow the street R. R. line.	Suivez le tramway. süi-vel-tră-mooé.
Follow the telegraph line as far as the bridge.	Suivez le fil télégraphique jus-qu'au pont. süi-vel-fil-té-lé-gră- <i>fic</i> jüs-kō- <i>phon</i> .

## RAILROADS AND TRAINS

The French Bradshaw or *Indicateur des Chemins de fer* does not always indicate the trains clearly. To understand the book, training is required. Like its English brother it contains several trains that leave and even reach stations, and a great many that seem neither to leave nor to arrive, but which appear to be always running on the line. Very puzzling. All stations are provided with a large time-table pasted up on the wall, but usually out of sight. Very practical.

If you have any baggage and want to catch a train, you must be in the station at least twenty minutes before the time fixed for departure. The distribution of tickets and the registration of baggage are supposed to cease, the former five minutes, the latter ten minutes, before the time of leaving. When you have done with all this, you are shut up in a first, second, or third class waiting-room (*salle d'attente*), with padded, semi-padded or wooden benches to sit upon. In a republic, this is very appropriately called equality, fraternity. The waiting-room is hermetically closed; you may not leave it, any more than the musty smell can, nor may you see what is going on on the line, as the panes are of corrugated glass. This is what is called liberty.

Passengers under three years of age and "in arms," ride free of charge.

Grown-up passengers are allowed 30 kilogrammes (64 pounds) of baggage free; the fee for checking (*enregistrement*) being 0 fr. 10 (= 2 cents).

Each station is provided with a small parcel-room (*Consigne*). The fee is 0 fr. 05 per article and per day. Minimum charge: 0 fr. 10, to be paid when you take out the article, not when you receive the ticket on depositing it.

Passengers have a right—a legal right—to the portion of the seat which they have reserved by placing there a hat-box, umbrella, book or newspaper. They have also a right to the portion of

the rack or the portion of the floor of the carriage above and under their seat. All trains are not provided with "smoking" carriages, marked outside: *Fumeurs*. Smoking is allowed in all compartments, unless objected to by one of the passengers. (Always ask, touch your hat and make use of *merci*, if favorable answer received.) You are not supposed to smoke inside the station, but the rule is more honored in the breach than anywhere else.

French trains, generally speaking, travel slowly, and safely, if not smoothly.

Don't be alarmed by the proceedings at departure. The station-master whistles, then the guard blows a tiny trumpet, and lastly the engine-driver whistles, too, and lets on the steam. It would not be safe to start a French engine otherwise.

Important stations and all junctions have a refreshment-room. Their reputation as drinking and eating places is, like the weather, variable; they are far ahead of British or American refreshment-rooms, however.

At most railway bookstalls you can buy tobacco, cigarettes, cigars, matches, stamps, postal and letter cards, and even note-paper. A packet of tobacco or of cigarettes costs 0 fr. 10 more than at tobacco stores; matches, 0 fr. 05 more; stamps and postal-cards the regular price. Most English newspapers (0 fr. 25) are to be found at the Paris Gare Saint-Lazare and in the *kiosques* round the Opéra. The "New York Herald" costs 0 fr. 15 in Paris, 0 fr. 20 in the *Départements*, the "Galigani's Messenger" 0 fr. 20, and 0 fr. 25.

## RAILWAYS AND TRAINS.

CHEMINS DE FER ET  
TRAINS.

Shě-mind fěr é-trin.

Where is the railway  
station?Où est la gare du  
chemin de fer?  
oo-è-lă-găr dü-shě-mind  
fěr?When is the train  
to X—?Quand part le train pour  
X—?  
can-păr lě trin poor X—?

Is it a slow train?	Est-ce un train omnibus? è- <i>sun-trin</i> -òm-nī-būs?
Is it a fast train?	Est-ce un train express? è- <i>sun trin</i> ex-press?
Is it a through train?	Est-ce un train direct? è- <i>sun-trin</i> dī-rect?
Have I got to change?	Faut-il changer de train? fō-til <i>shan-jé</i> dē- <i>trin</i> ?
Where?	Où? oo?
When does it get to Paris?	Quand arrive-t-on à Paris? <i>can-ta-riv-ton</i> ă-Pă-ri?
Where is the time-table?	Où est l'indicateur? oo-è <i>lin-dī-că-těr</i> ?
Where is the ticket-office for Dieppe?	Où est le bureau des billets pour Dieppe? oo-èl-bü-rō dé-bī-ié-poor Dièp?
Where is the luggage-office?	Où est le bureau des bagages? oo-èl bü-rō dé bă-găj?
Where is the cloak-room?	Où est la consigne? oo-è-lă- <i>con-siny</i> ?
Where are the toilet-rooms?	Où sont les cabinets? oo- <i>son</i> lé-că-bī-né?
A first (second, third) single to Rouen.	Une première (seconde, troisième) aller pour Rouen. ün prě-mièr (sě- <i>gond</i> , trōă-zièm ă-lé poor Roo- <i>an</i> ).
A first (second, third) return to Dieppe.	Une première (seconde, troisième) aller et retour pour Dieppe. ün prě-mièr (sě- <i>gond</i> , trōăzièm) ă-lé ér-toor poor Dièp.
How much?	Combien? <i>con-bîn</i> ?

Porter, get me a corner.	Employé, trouvez-moi un coin. <i>an-plö-îé, troo-vé-möä un-cöin.</i>
Where is the guard?	Où est le chef de train? <i>oo-èl-shéf dē-trin?</i>
Are you the guard?	Est-ce vous le chef de train? <i>ès-vool-shéf dē-trin?</i>
Look after my bicycle, will you?	Prenez soin de mon bicycle, s'il vous plaît. <i>prē-né söin dē-mon bī-sicl', sī-voo-plè.</i>

(And so saying—or even without saying anything—the wise traveler tips the guard ten or twenty cents—50 centimes, or 1 franc.)

There is no room in the second class.	Il n'y a pas de place en seconde. <i>il-niã-päd-pläs ans-gord.</i>
Can I go first?	Puis-je aller en première? <i>püij ä-lé an prēmîèr?</i>
My baggage is lost.	Mes bagages sont perdus. <i>mé bã-gäj son pér-dü.</i>
I saw it at Dieppe.	Je les ai vus à Dieppe. <i>jě-lé-zé-vü ä Dièp.</i>
It was labeled.	Ils étaient enregistrés. <i>il-zé-tè anr-jis-tré.</i>
Can I catch a train for—?	Puis-je attraper un train pour—? <i>püij - ä-tră-pé un-trin pour—?</i>
Do you mind smoking?	La fumée vous dérange-t-elle? <i>lă-fü-mé voo dé-ranj-tel?</i>
Would you like me to shut—open—the window?	Voulez-vous que je ferme—j'ouvre—la fenêtre? <i>voo - le - voo - këj - férn—joovr'—lă-fě-nètr?</i>

May I shut—open—the window?	Voulez-vous me permettre de fermer—d'ouvrir—la fenêtre? voo - lé - voo - pér - metr' dē-fér-mé — doo-vrîr—lă-fě-nètr?
Have you got the tickets, my dear?	Avez-vous les billets, mon cher? ă vé - voo lé - bî - ié <i>mon shèr</i> .
We shall arrive in about fifteen minutes, my dear.	Nous arriverons dans à peu près quinze minutes, ma chère. noo-ză-rî-vě-ron <i>dan-ză-pē-priè kînz-mî-nüt mă-shèr</i> .
They collect the tickets at the gate.	On prend les billets à l'arrivée. <i>on-pranlè-bî-ié ă-lă-rî-vé</i> .
Get your hand baggage ready, and roll your rug tight.	Préparez vos petits bagages, et roulez bien votre couverture de voyage. pré-pă-ré vō-p'ti-bă-găj é roo-lé-bîiñ vōtr coo-věr-türd vōă-iăj.
Are you sure you forget nothing?	Etes-vous sûr que vous n'oubliez rien? èt-voo-sür kě voo-noo-blié rîiñ.
Porter, a cab.	Employé, un coupé. <i>an-plō-îé, un-coo-pé</i> .
A four-wheeler.	Un fiacre à galerie. <i>un fi-ăcr' ă găl-rî</i> .
A small omnibus.	Un omnibus de famille. <i>un om-nî-büsd-fă-mîye</i> .
I have no baggage.	Je n'ai pas de bagages. jě-né-păd-bă-găj.
I have some baggage.	J'ai des bagages. jé-dé-bă-găj.



## CABS AND CABBIES

There are two sorts of cabbies in Paris: those who will drive you at a decent pace, and those who will tear along the crowded streets regardless of their freight and of the passers-by; those who will take you where you want to go with a certain amount of care, and those who will spill you on the asphalt or at a street corner; those who have an idea, however vague, of the street, the name of which you called out on getting in, and those who ask you where it is; in short, there are cabbies who can drive, and cabbies who cannot. The percentage of the latter is extraordinarily high! So I feel rather nervous about recommending you cabs as a non-emotional as well as a safe means of conveyance.

Of course, if you have insured your life for the benefit of your relatives, or if you are in the habit of carrying about you an illustrated paper that will guarantee the bearer so much, on the strict understanding that he loses one or two limbs and a couple of eyes, oh, then, it is a very different matter! By all means do take a *fiacre*.

On the other hand, if you are in no hurry to depart this wicked world, and more particularly this abominable (but nice) place, Paris, go on foot, or take a 'bus. These are heavier vehicles, and they don't upset as a rule, although they will now and then overthrow a growler, but what does it matter, so long as you yourself are not bodily or mentally upset by them?

There are seasons in the year when the Parisian coachman is polite and meek, others when he is the reverse. When Paris is overflowing with "distinguished" foreigners, and the air is balmy and gay, you must approach a disengaged coachman with a pleasant smile and due reverence for his elevated position, and let him understand that you will acknowledge his valuable services by a "good-for-a-drink" (tip).

There are two sorts of carriages: first, *Voitures fermées* — vöä-tür-fér-mé — (hackney-carriages); second, *Voitures découvertes* or *Victorias* — vöä-tür dé-cou-vért — victöriä — (open carriages). The latter are in great demand in the summer, and not easily found, especially in the afternoon. It is very enjoyable to take a drive in one of them round the boulevards or in the *Bois de Boulogne* (böäd-boo-lönye).

Inside the Paris walls, the legal fare is not per distance but per drive (*à la course*—ă lä coors), that is: 1 fr. 50 before 12:30 p. m. (after, 2 fr. 25); tip, 0 fr. 25. If two or three people are going in the same carriage and mean to drive from one end of Paris to the other, say from Montmartre (*mon-märtr'*) to Montrouge (*mon-rooj*), the tip should be made proportionate to the distance. By the hour the rate is 2 fr., with a tip of 25 centimes per hour. The above tariffs apply to all cabs having a conspicuous number painted on their lamps. Cabs with inside seats for four passengers cost a trifle more; there are no open carriages of that kind.

N. B.—If you are in a café, restaurant or hotel, and in need of a cab, always send the waiter for it.

### TO GET A CAB.

Waiter, call me a cab, please.

Waiter, get me a cab, please.

—a closed carriage.

—an open carriage.

### POUR AVOIR UNE VOITURE.

Poor ä-vöär ün vöä-tür.

Garçon, appelez-moi une voiture, s'il vous plaît.  
gär-son, ap-lé-möä ün vöät-tür, sī-voo-plè.

Garçon, allez me chercher une voiture, s'il vous plaît.

gär-son, älé më-shér-shé ün vöä-tür, sī-voo-plè.

—une voiture fermée.

—ün vöä-tür-férmé.

—une voiture découverte.

—ün vöä-tür dé-coo-vért.

—a warmed carriage.	—une voiture chauffée. —ün vöă-tür shō-fé.
—a four-wheeler for my baggage.	—une voiture à galerie pour mes bagages. —ün vöă-tür ă gäl-ri poor mé-bă-găj.
Tell the cabby to come and wait for me here at noon.	Dites au cocher de venir m'attendre ici à midi. dit ö-cö-shé dëv-nîr mă-tandr îs-î ă mî-dî.
—at one o'clock sharp.	—à une heure précis. —ă ün-ër-pré-sî.
—a quarter past two.	—à deux heures et quart. —ă dë-zër é căr.
—half-past twelve P. M.	—à midi et demie. —ă mî-dî é dë-mî.
—half past twelve A. M.	—à minuit et demie. —ă mî-nüi é dë-mî.
A cab with a good horse.	Une voiture avec un bon cheval. ün vöă-tür ă-vec un bon shë-văl.
Coachman, by the hour.	Cocher, à l'heure. cö-shé, ă-lër.
Wait for me here.	Attendez-moi ici. ă-tan-dé-möă î-sî.
Coachman, Saint-Lazare station.	Cocher, gare Saint-Lazare. cö-shé, găr-sîn-lă-zăr.
Don't drive so fast.	N'allez pas si vite. nä-lé-pă-sî-vit.
A franc extra if I catch the train.	Un franc de pourboire si j'attrape le train. un fran dë-poor-böär sî jă-trap lë-trîn.
Here is the tariff.	Voilà le tarif. vöă-lal-tă-rif.
You can't cheat me, that's an over-charge.	Vous ne pouvez pas me refaire, c'est trop. voon-poo-vé-pă mër-fër, sè-trö.

## 'BUSES AND STREET CARS

There are eighty-five lines of omnibuses and street cars (called *tramways* in France and England) in Paris. As a means of conveyance, 'buses and cars are safe and comfortable enough, but extremely slow, and there are not nearly enough of them. Hours: 7 or 7:30 A. M. till 12:20 A. M.

'Buses and cars stop at certain stations, called *Bureaux des Omnibus*. These are very useful places when it is raining. On the busiest lines, it is safe to go in and ask for a number, naming the direction of the 'bus you want to take. (Buy a map of the car and 'bus lines.) An official, with an *O* on his cap, will give you a number. Look out for the next 'bus, follow the other passengers, and if your number is called out, get in.

"Inside" and "*plate-forme*" (where the conductor stands), o fr. 30; "outside," o fr. 15, all the way. If your 'bus or car does not take you straight to the place where you want to go, but crosses another line which will suit you, say, on paying your fare: "*Correspondance*" (*cō-rēs-pon-dans*), which means "a transfer." If you are *inside* or on the *plate-forme*, it is given you free of charge; if *outside*, on payment of 15 centimes extra.

At the proper station for changing lines, go to the *O* man in the Bureau, get another number, etc.

The coachmen in the service of the *Compagnie Générale des Omnibus* drive well. Always try to get into a 'bus or car as near to its starting-point as possible. The direction followed by the 'bus, both on outward and return journey, is shown by a movable board at the back. When the 'bus is "full" you will see the word *complet* at the back, above the entrance. But this means that the 'bus is *complet* "inside" only. A glance will tell you if it is "complet" outside, also.

No one is ever allowed aboard above the number of passengers for whom seats are provided.

'BUSES AND CARS.	OMNIBUS ET TRAMWAYS.
Where is the Omnibus station for—?	Om-nī-būs é-tram-oo-é. Où est le Bureau des omnibus pour—? oo-èl bü-rö dé-zom-nī-būs poor—?
A number for—	Un numéro pour—? <i>un-nü-mé-rö</i> poor—?
What's the color of the 'bus for—?	Quelle est la couleur de l'omnibus pour—? kel-è lä-coo-lër dë lom-ni-būs poor—?
Is this right for—?	Est-ce bien la voiture pour—? <i>ès-biîn lä-vöă-tür</i> poor—?
How long does it take to get to—?	Combien de temps faut-il pour aller à—? <i>con-biîn dë-tan fō-til</i> poor ă-lé ă—?
Any room inside? outside?	Y a-t-il de la place à l'intérieur? l'impériale? <i>iă-til dë-lă-plăs ă-lin-té-riër? ă-lin-pé-riăl?</i>
A transfer, please.	Une correspondance, s. v. p. <i>ün-cö-rés-pon-dans, s.v.p.</i>
Where have I to change to go to—?	Où faut-il que je change pour aller à—? <i>oo-fō-til kěj-shanj</i> poor ă-lé ă—?
Where do I get out?	Où faut-il descendre? <i>oo-fō-til d-sandr'?</i>
Put me down — street.	Arrêtez-moi, rue—. <i>ă-rè-té-möă, rü—.</i>
Have you got a plan of the tram and 'bus lines?	Avez-vous un plan des lignes de tramway et d'omnibus? <i>ă-vé-voö un-plan dé-liny-dë tram-oo-é é-döm-nī-būs?</i>
How much?	Combien? <i>con-biîn?</i>

## POST AND TELEGRAPH OFFICES

BUREAUX DE POSTE (Blue lamp outside).

HOURS: Summer, 7 A. M.; Winter, 8 A. M. till 9 P. M.; Sundays, till 6 P. M.

When you get into a post-office in Paris, or in any large French town, the first thing you notice is the foulness of the air. So, take a long breath before you go in. Another thing which you can hardly help being struck by, is the amount of time that will elapse before you are served. While No. 2 is hard at work, No. 3 and No. 4, and occasionally No. 5, will gaze idly at you with a condescending air, through the railings, or chat pleasantly together. If you want to send, or cash, a money-order, they will politely refer you to No. 2, who seems to be the only creature doing any work at all in the establishment. Wait patiently, if you can, till the people who arrived before you are served. (No smoking allowed, of course; it might corrupt the atmosphere!) They manage these things better in America and other countries.

There are not nearly enough post-offices in Paris, and the result is that at certain hours of the day they are crowded beyond endurance. Moral: NEVER go to a post-office to buy a stamp; go to a tobacco store.

N. B.—Most post-offices are provided with a public telephone closet (*Cabinet téléphonique public.*)

### Postage.

France, Algeria, Corsica:

*Letters:* 0 fr. 15—per 15 grammes (about ½ oz.).

*Letter-cards:* 0 fr. 15.

*Postal-cards:* 0 fr. 10—with “reply,” 0 fr. 20.

*Registered Letter:* 0 fr. 25, in addition to postage.

### Foreign Postage.

To the United States and all other countries included in the Postal Union:

*Letters:* 0 fr. 25 per 15 grammes ( $\frac{1}{2}$  oz.).

*Letter-cards:* 0 fr. 25.

*Postal-cards:* 0 fr. 10—with “reply,” 0 fr. 20.

*Registered letter:* 0 fr. 25, in addition to postage.

*Newspapers for America:* 0 fr. 5 per 50 grammes.

Stamps are to be had at 5, 10, 15, 20, 25, 50 centimes.

The proper way of addressing a letter for France is as follows:

MONSIEUR JEAN DE MUSSY,  
Rue des Champs, 37,  
Montmédy,  
(Meuse).

(Meuse, the department, in parenthesis.)

### Sending or Cashing Money-Orders.

The fee for sending a money-order within France or to Algeria or Corsica is 1 centime per franc.

The fee for sending a money-order to the United States is 25 centimes per 25 francs or fraction of 25 francs.\*

#### I. SENDING A MONEY-ORDER (*Émission de Mandats*).

Get your letter ready for posting, address and all. On entering the post-office of a large town, go to that part of the railings where you see the words *Émission de Mandats* written. When your turn comes say to the official: *Mandat de — francs* (see NUMBERS, p. 17)—*Măn-dă-dě—fran—* “Money-order for—francs”—and add: *Je paie les frais—jě-pě-lé-frè—* “I’ll pay the fee.” Then the official will ask you: *Qui envoie?—kī-an-võă?—*

\* You can’t send more than 252 francs (50 dollars) by each money order,—but you will more likely want to cash that sum than send it.

“Who is the sender?” You are expected then to give your name and address. The best plan is to have both written out on a piece of paper.

To send a money-order—inland or abroad—you have no form to fill up.

Postal-orders are also obtainable for the value of 1, 2, 5, 10, and 20 francs, but for France only.

## 2. CASHING A MONEY-ORDER (*Paiement de Mandats*).

You must prove your identity by producing whatever *bona fide* documents you have relating to yourself. This is very important, especially if you are not staying at a hotel. A passport is always a valuable thing to have in such cases. Sometimes, officials will be satisfied with being shown the envelope containing the order to be cashed, but these thinking-a-lot-of-themselves gents are versatile in the extreme. On entering the post-office, make straight for the man whose face you perceive through the railings, under the words: *Paiement de Mandats*.

## 3. TELEGRAPH MONEY-ORDERS (*Mandats Télégraphiques*) can be sent or received. The fee is 1 centime per franc, plus cost of telegram, and a fixed fee of 50 centimes for notifying the receiver.

### General Delivery (*Poste Restante*).

In France letters can be sent *Poste Restante* to all provincial and Parisian offices. Letters addressed only: A. Jones, Esq., or Monsieur Jones, *Poste Restante*, Paris, are only to be had at the *Hôtel des Postes* (General Post-Office) in the Rue du Louvre, between the hours of 7 or 8 A. M. and 10 P. M. (5 P. M. on Sundays). Letters addressed to other offices should bear the address of the office. A letter addressed to you by name at a *Poste Restante* can only be handed to you on proof of your identity. The best plan is to have it addressed in your own initials, or to any initials you like: *e. g.*, W.H.A.T. C.H.E.E.R., or to a number. Letters thus addressed will be delivered to you without any difficulty.



A chemical formula is often used (the use of formulæ of explosives being strongly deprecated just now).

### Letter-Boxes (Hours of Collection).

In Paris and in all the large cities of France, you find on the letter-boxes indications when the next mail will be distributed in the city and when the next mail leaves for the country (*départements*) and for abroad (*étranger*). These indications run as follows: *Les lettres jetées à la boîte maintenant seront distribuées à Paris aujourd'hui* (or *demain*) *entre* (say) *huit heures et neuf heures et demie du soir*—"Letters posted now will be distributed in Paris to-day (or to-morrow) between (say) 8 and 9:30 P. M."

For *Départements* and *Etranger*, the notice runs as follows: *Les lettres pour les Départements et l'Etranger partiront aujourd'hui* (if the collection is not made) or *demain* (if made). "Letters for the country and abroad will leave to-day or—as the case may be—to-morrow."

In Paris there are eight collections and eight deliveries per diem. *On Sundays*, only the eighth is omitted.

Every letter-box has an indicator showing the number of the collection last made, as follows: *La 1<sup>ère</sup> (2<sup>e</sup>., 3<sup>e</sup>.) levée est faite.*

The last collection for country and abroad, in Paris, takes place at 4:30 in pillar-boxes and boxes outside tobacco stores, at 5:30 in most post-offices. At 6 (as late as 7:30 in a few) by putting on an extra stamp of 15 centimes (3 cents).

### Letters for England.

They can be posted without extra charge as late as 8:30 P. M. at the post-office branch in the Rue d'Amsterdam, 19 (alongside the Gare Saint-Lazare), or in one of the two letter-boxes inside the large hall of Gare Saint-Lazare, first floor.

### Letters for the United States.

By posting them before 5 P. M. on Tuesdays and Fridays you make sure of their departure by the Wednesday and Saturday steamers. For other steamers, ask the hotel interpreter.

There are a few pillar-boxes after the American style in Paris, but these have been painted a dark green color, so they are not very conspicuous. They also sometimes have advertisements posted at the top of them; hence the pillar-box looks like an ordinary pillar, and not a receptacle for letters. There is a box in every tobacco-store.

In villages not provided with a post-office, the letter-box and the local tobacco store, where stamps are to be had, are generally to be found in the vicinity of the church.

### Telegraph Offices.

TÉLÉGRAPHE (Blue lamps outside).

HOURS: Summer, 7 A. M.; Winter, 8 A. M. till 9 P. M. Sundays, till 6 P. M.

The office at 4 Avenue de l'Opéra, Paris, is open till 12 p. m., also that of the Grand Hôtel, Boulevard des Capucines. The office at the Bourse (Stock-Exchange) is open *all night*.

Telegraph and post offices are usually in the same building. Telegrams must be written in ink, not in pencil. If you cross out any words, you are required to state the fact and the number of words crossed out over your signature on the blank. Example: *Biffé trois mots. John Q. Beanbody*. Forms are to be found on tables, with pens which sometimes won't write. Minimum charge for France (20 words or less), 0 fr. 50. Each additional word, 5 centimes. For England, 0 fr. 20 per word. For New York, 1 fr. 25 per word from Paris. Special rates for every American city. For instance, Chicago, 1 fr. 55 per word. No minimum, and codes may be freely used.\* A telegram with "prepaid answer" is charged 0 fr. 50 cent. extra for ten words. The letters R. P. (*réponse payée* = "answer prepaid") to be written before the address; they count as one word and are charged for. All telegrams to be signed, except those for foreign countries. A telegram to be called for can be sent *Poste Restante* or *Télégraphe Restant*. In large telegraph-offices in Paris, telegram cards for Paris (open, 0 fr. 30;

\* See Code, pages 170-74.

closed, o fr. 50) can be sent by pneumatic tube. They are supposed to be delivered within two hours. No limit to number of words. There is a special box for these cards, inside or outside the telegraph-office, and bearing the words: CARTES TÉLÉGRAMMES. These are to be obtained from the telegraph clerk.

## POST-OFFICES.

## BUREAUX DE POSTE.

Bü-röd-pöst.

Is there a post-office near here?	Y a-t-il un bureau de poste par ici? iã-til <i>un</i> bü-röd-pöst pã-rĩ-sĩ?
Where is the General Post-Office?	Où est la Grande Poste? oo-è lã- <i>grand</i> pöst?
One postal-card for England, please.	Une carte postale pour l'Angleterre, s'il vous plaît. ün cãrt pös-tal poor <i>lan-glẽ-tèr</i> , sĩ-voo-plè.
Two 5-cent stamps.	Deux timbres à cinq sous. dẽ- <i>tinbr'</i> ă- <i>sin</i> -soo.
Three 3-cent letter-cards.	Trois cartes-lettres à trois sous. tröã cãrt-lètr' ă-tröã soo.
Four 5-cent letter-cards.	Quatre cartes-lettres à cinq sous. cat cãrt-lètr ă- <i>sin</i> -soo.
Two postal cards with "reply."	Deux cartes postales avec réponse. dẽ-cãrt-pös-tal ă-vec <i>répons</i> .
Will letters for England leave to-day?	Les lettres pour l'Angleterre partiront-elles aujourd' hui? lé létr' poor <i>lan-glẽ-tèr</i> pãr-tĩ-ron-tel õ-joor-düi?

- Have you got any letters General Delivery for Mr. Jones?      Avez-vous des lettres Poste-restante pour M. Jones?\*
- ă-vé-voo dé-lètr' pöst-restant poor Mě-siě jōns (not *D*jones)?
- Have you got any letters General Delivery initialed F.R.O.G.?      Avez-vous des lettres Poste-restante aux initiales F.R.O.G.
- ă-vé-voo-dé-lètr pöst-restant ō-zī-nī-sīal, éf, ér, ō, jé.
- Please register this letter.      Veuillez recommander cette lettre.
- vě-ié rě-cō-man-dé set-lètr'.
- Will one stamp be sufficient?      Un seul timbre suffira-t-il?
- un-sěl tinbr' sü-fī-ră-til?
- How much have I got to pay for sending this?      Combien faut-il payer pour envoyer ça?
- con-bīin fō-til pé-ié poor an-vō-ié sǎ?
- Please give me a telegraph blank.      Veuillez me donner une forme télégraphique.
- vě-iem'-dōn-né ün fōrm té-lé-gră-fic.
- I wish to pay for the answer, twenty words.      Je désire payer la réponse, vingt mots.
- jě-dé-zir-pé-ié lǎ ré-pons vin-mō.
- Please ring up Central, and ask to be connected with number —.      Veuillez sonner le Bureau Central et demandez le numéro —.
- vě-ié sōn-né lě bü-rō san-trǎl é dman-dé lě-nū-mé-rō —.
- All right, good-by.      Cela suffit, adieu.
- slǎ sü-fī, ă-dīě.

---

\*If you have no card with your name thereon, be careful to spell it and pronounce it in the French way.

## ABOUT HOTELS

"Sare, eef you af no 'otel, I shall recommend you milor, to ze 'Otel Betfort, in ze Quay, close to ze bazing-machines and custom-ha-oose, goot bets and fine garten, sare: table d'hôte, sare, à cinq heures; breakfast, sare, in French or Amayrican style;—I am ze *commissionaire* (porter), sare, and will see to your loggish."

These cursed fellows, as Thackeray calls them, usually besiege you at Calais, Dieppe or Boulogne, when you land, and in fact, whenever you come out of a railway station in France.

Many guides contain lists of "recommended" hotels, and the author usually assures us that this "recommendation" has not been paid for. It has been inserted, mind, for the sole benefit and welfare of the traveler, from the pure and unalloyed pleasure of making you snug and comfortable. So, you confidently step in, are sometimes uncomfortable, often fleeced, and finally you swear at the guide and its author.

"Attendance" and especially "light" (bougies) are the two items which often unduly raise the amount of the bill. Knowing the not unreasonable objection that American (and French) people have to paying 1 fr. 50 for using a penny-worth of candle, we advise you to always ask in advance that both these charges be included in the price of the rooms.

At Petit Déjeuner, or what we call in America breakfast, the tourist may have either chocolate, or coffee and milk, or tea and milk, with bread and butter.

At Déjeuner (luncheon) and Dîner, wine or cider is included in the price, unless otherwise stated. Coffee is always considered an extra. The usual tip for a single meal at Table d'Hôte is 0 fr. 30; for a day or two, 1 or 2 francs, to be divided between the chamber-maid and the waiter.

In most hotels you are requested to put down your name in a book and to state whence you come (*venant de*), whither you are going (*allant à*), your age (*âge*), profession (*profession*), the place of your birth (*lieu de naissance*). This book is supposed to be inspected now and then by the police; so, look out!

## ABOUT HOTELS.

## DES HÔTELS.

Dé-zǒ-tel.

- |   |   |
|---|---|
| Where is the — Hotel?   | Où se trouve l'Hôtel du—?<br>oos-troov lõ-tel dü—.  |
| Can you tell me of a hotel where the charges are moderate?      | Pouvez-vous m'indiquer un hôtel pas trop cher?<br>poo-vé-voov <i>min-dĩ-ké un-nǒ-tel pǎ-trǒ-shèr</i> ?                                  |
| Can you tell me of a hotel at moderate charges, but very clean? | Pouvez-vous m'indiquer un hôtel pas trop cher, mais très propre?<br>poo-vé-voov <i>min-dĩ-ké un-nǒ-tel pǎ-trǒ-shèr, mè trè-prǒpr'</i> ? |
| Can you tell me of a hotel where you get good cooking?          | Pouvez-vous m'indiquer un hôtel où l'on mange bien?<br>poo-vé-voov <i>min-dĩ-ké un-nǒ-tel oo-lon manj biin</i> ?                        |
| Can you tell me of a hotel near the railway?                    | Pouvez-vous m'indiquer un hôtel près du chemin de fer?<br>poo-vé-voov <i>min-dĩ-ké un-nǒ-tel prè düsh-mind-fér</i> ?                    |
| Can you tell me of a hotel where there is a table d'hôte?       | Pouvez-vous m'indiquer un hôtel où il y ait une table d'hôte?<br>poo-vé-voov <i>min-dĩ-ké un-nǒ-tel ou-il-iè ün täbl' dǒt</i> ?         |

- Can you tell me of a good "restywrong" at fixed price? Pouvez-vous m'indiquer un bon restaurant à prix-fixe?  
poo-vé-voó *min-dĩ-ké* un *bon* rés-tõ-*ran* ă-pri-fix?
- Which way shall I (we) go? (see pp. 48, 49). Par où faut-il aller? (v. pp. 48, 49).  
pă-roo fõ-tĩ-lă-lé?
- Will you take me for 8 francs a day, everything included? Pouvez-vous me recevoir pour huit francs par jour, tout compris?  
poo-vé-voó měr-sě-võăr poor üi *fran* păr joor, too-*con-pri*?
- Can you give me a bedroom for the night? Pouvez-vous me donner une chambre pour la nuit?  
poo-vé-voó mě dõ-né ün *shanbr'* poor lă-nüi?
- How much for a bed, light and attendance included? Combien une chambre, bougie et service compris?  
*con-biin* ün *shanbr'* boo-jĩ é sér-vis *con-pri*?
- I propose to stay here two, three (see p. 17) days. J'ai l'intention de rester ici, deux, trois (v. p. 17) jours.  
jé-*lin-tan-sion* dě-res-té ĩ-sĩ, dē, trõă,—joor.
- What is the charge per day, everything included, with light and attendance? Combien la pension par jour, tout compris, bougie et service?  
*con-biin* lă-*pan-sion* păr joor, too-*con-pri*, boo-jĩ é sér-vis?
- How much for bed and breakfast inclusive? Combien pour la chambre et le petit déjeuner, tout compris?  
*con-biin* poor lă-*shanbr'* é lěp-tĩ dé-jě-né, too *con-pri*?

- Will you call me tomorrow at — o'clock? Voulez-vous me réveiller demain à — heures? voo-lé-woo mē-ré-ve-îé dē-*min* à—ēr?
- Have you got a railway time-table? Avez-vous un indicateur des chemins de fer? ā-vé-woo *un-nin-dī-cā-tēr* dé-shē-*mind-fér*?
- I wish to wash my hands, where is my room? J'ai besoin de me laver les mains, où est ma chambre? jé bē-zoin dēm lă-vé lé *min*, oo è mǎ *shanbr'*?
- What floor? What number? A quel étage? Quel numéro? ā-*kel é-tāj*? Kel nü-mé-rō?
- At what o'clock is luncheon? A quelle heure déjeunet-on? ā-*kel ěr dé-jĕn-ton*?
- At what o'clock is dinner? A quelle heure dĕne-t-on? ā-*kel ěr dĕn-ton*?
- Is there a bath-room in the house? Y a-t-il une salle de bains dans la maison? ĭā-til ĭn sāl de-*bin dan* lă mē-*zon*?
- Where is the porter? Où est le portier? oo-èl pōr-tié?
- Tell me where the W. C. is. Dites-moi où sont les cabinets? dit-mōā oo-*son* lé-că-bĭ-né?
- I have got some baggage at the station, here is my check. J'ai des bagages au chemin de fer, voici mon bulletin. jé dé-bă-gāj ō-shē-*mind-fér*, vōā-sĭ *mon bŭl-tĭn*.
- Can I have my baggage in by to-night? Puis-je avoir mes bagages ce soir? (see *Traveling Requisites*, p. 36). pŭĭj ā-vōār mē bă-gāj sē-sōār?



Tourists will often want to have some clothes washed. At most hotels they can get this done on the premises. If it is only a matter of washing a few handkerchiefs, a pair of stockings, or the like, ask the chamber-maid.

- Where can I put my satchel? OÙ pourrais-je mettre ma valise?  
ou poo-rèj metr' mǎ-vǎ-liz?
- Might I have a flannel shirt washed? Mademoiselle, pourrais-je faire laver une chemise de flanelle?  
mǎd-mǒǎ-zel, poo-rèj fèr lǎ-vé ün shě-miz dē-flǎ-nel?
- Might I have a pair of stockings washed? Mademoiselle, pourrais-je faire laver une paire de bas?  
mǎd-mǒǎ-zel, poo-rèj fèr lǎ-vé ün pèr dē-bā?
- Will it be ready by tomorrow morning? Est-ce que cela sera prêt pour demain matin?  
ès-kě-slǎ srǎ-prè poor dēmīn mǎ-tīn?
- It does not matter if it is not dry. Cela ne fait rien si ce n'est pas sec.  
slǎn-fé rīn sis-nè pa-sec.
- if it is not ironed. —si ce n'est pas repassé.  
—sis nè pǎ-rě-pǎ-sé.
- I have got a button to sew on, can you give me some thread and a needle? J'ai un bouton à recoudre, pouvez-vous me donner du fil et une aiguille?  
jé-un-boo-ton ǎr-coodr' poo-vé-voom-dǒ-ně dü-fil é-ün é-güüye?
- white thread?—black? —du fil blanc?—noir?  
—dü fil blan?—nǒǎr?
- What's interesting to see here? Qu'y-a-t-il d'intéressant à voir ici?  
kǎ-til dīn-té-ré-san ǎ vǒǎr i-sí?

## BATHS

The morning bath is an American institution, a fine one too, but from the fact that it is little used in France it does not follow that the French never wash. Public baths are to be found in every town, and are patronized by all classes of society.

A "complete" bath, in Paris, or in the provinces, includes a *fond de bain* (large piece of linen covering the inside of the bath-tub), two or three hot or cold towels, and a sort of linen dressing-gown.

The average cost is 1 fr. 50 (tip, 20 cent.).

In "simple" baths, *fonds de bain* and dressing-gowns are not provided. Always ask for a *bain complet*.

Soap is generally to be had from the attendant.

If you want your hands to be white and fair, your complexion bright and clear, your skin as soft and smooth as velvet, and as fresh as seabreezes, you must expect to pay at least 2 fr. 50 per cake.

Soaps, like ices, are manufactured in all sorts of colors and sizes. But if you are not particularly anxious that people should recognize that the sort of soap you have been using was expensive when you shake hands with them, or say "Good morning" to them, a five-cent cake will answer your purpose cleanly enough, and will float on water besides.

At most public baths there is a chiropodist on the premises, who extracts corns, "while you wait."

### BATHS.

### BAINS.

#### *Bin.*

Where are the public baths, please?

Où se trouvent les bains, s. v. p.  
oos-troov lé-*bin*, sî-voo-plè?

Are there any baths near here?

Y a-t-il des bains par ici?  
iă-til dé-*bin* pă rî-sî?

A cold bath, complete.

Un bain froid, complet.  
*un-bin* fröă con-plé.

- A warm bath, complete. Un bain chaud, complet.  
*un-bin shō con-plé.*
- Waiter, a piece of soap. Garçon, un savon.  
*găr-son-un-să-von.*
- Waiter—How do you like your bath, sir? Garçon — Comment voulez-vous votre bain, monsieur?  
*cō-man voo-lé-voo vot-bin, m'siě?*
- Guest — Warm — hot — tepid — cold — nearly cold. Client — Chaud, — très chaud, — tiède, — froid, — presque froid.  
*shō, — trè-shō, — tièd, — frōă, — prèsk frōă.*
- W.—Would you like to have your linen now, sir? G.—Monsieur veut-il son linge maintenant?  
*mě-siě vē-til son-linj mint-nan?*
- G.—Yes, please. C.—Je veux bien.  
*jě-vě-biîn.*
- W.—Will you kindly ring for your linen? G.—Monsieur voudra bien sonner pour le linge?  
*mě-siě voo-dră biîn sō-né poor lě-linj.*
- G.—All right. Where is the W. C.? C.—Bien. Où sont les cabinets?  
*biîn. Oo-son lé-că-bi-né?*
- G. (shouting)—Waiter! Waiter! I can't turn the tap, I shall be drowned and the room will be flooded!\* C. (criant) — Garçon! Garçon! je ne peux pas tourner le robinet, je vais me noyer et la salle de bain va être inondée!  
*(crian) găr-son! găr-son! jěn pě-pă-toor-né lě-rō-bi-né, jě-vèm nōă-îé é-lă-săl dē-bin vă-ètr' î-non-dé.*

\*If a Frenchman found himself in this awful predicament in England he would very likely cry out: I *will* be drowned, and the room *shall* be flooded. Bother the use of "shall" and "will"!

## BARBERS

The sign of a barber in France is not a pole painted red, white and blue, as in the United States, but a copper shaving-dish, hanging outside the shop. This, of course, in small cities and villages—elsewhere there is only a regular sign over the door.

You must not expect a French barber to cut your hair in ten minutes. Unlike his American brother, he is an artist, he is a Professor of Coiffure! and he must be allowed a good half-hour for his work. If you want to have your beard cut as well, you must allow three-quarters of an hour. Of course, he will make himself very pleasant, and congratulate you on the color of your hair, if you have any left. Like his American confrère, he will probably draw your attention to the weather, and inform you that there has been a "fine shower after the rain."

By this time he will certainly have discovered that your hair is falling out, and will offer you, as he is by business bound, all sorts and colors of washes. Now, please yourself, but these luxuries have to be paid for. Hereby hangs a tale which is not a *story*.

An English gentleman of haughty mien—he was of royal descent, being (distantly) related to Edward III.—was, when in Paris, wont to pass himself off as a lord. His name was Robinson. (Milord Robinson sounds rather well in French.) One day he entered a barber shop on *Place de la Madeleine*. Two assistants pounced at once upon his lordship, and were soon engaged in pouring upon his royal head the most costly perfumes. As he had only studied French for ten years, and could only answer *oui* to the questions put to him, he was somewhat surprised at receiving one franc change out of the napoleon (four-dollar gold piece) which he had carelessly thrown on the counter, and at being presented with a rather heavy parcel, consisting of valuable scent and of a never-failing

hair restorer. Being a milord, he left the one franc change on the counter to the bowing assistants. But once out of the shop he uttered most unlordly words, and waxed very wroth, uttered great oaths in a very ungentlemanly way, and came back to England with an idea that French barbers are a *sacré* bad lot.

If you should ever want a shave, and find yourself in some far, far away country village in Normandy or Brittany—and I am now addressing my brother cyclists—don't miss the possible chance of being performed upon by the local barber. He, or she, will most probably introduce a spoon into your mouth, or, for want of this utensil, apply his, or her, thumb against your cheek—inside your mouth, of course—or pinch your nose, just to prevent a gash on the cheek or upper lip. You will find this great fun.

With a few exceptions payment is to be made at the counter. When the operation is over, the artist accompanies you to the cash-box, and the tip is given either to the man or lady in charge, or dropped into a sort of urn placed for that purpose on the counter.

The average charges made by first-class and second-class barbers are as follows:

	First-class.	Second-class.
Haircutting . . . . .	o fr. 75 or 1 fr.	o fr. 30 or o fr. 40
Shaving . . . . .	o fr. 40	o fr. 20
Beard . . . . .	o fr. 60	o fr. 25
Shampooing . . . . .	o fr. 60	o fr. 40
Tip . . . . .	o fr. 40	o fr. 20

N. B.—In barber parlance, a *complet* is the name given to a series of operations, consisting in cutting the hair and beard, and in shampooing both with quinine, or portugal, or lilac water.

BARBERS.

COIFFEURS.

Căă-fěr.

Is there a hairdresser near here?

Y a-t-il un coiffeur par ici? iă-til un căă-fěr pă-rí-sí?

Question. — The hair, sir?

Question.—Les cheveux, monsieur?

Q.—lésh-vě, m'siě?

Answer.—Yes.

Réponse.—Oui, les cheveux.

R.—ooī, lésh-vē.

Q.—How do you like it? Rather short or very short?

Q.—Comment les voulez-vous? Assez courts ou très courts?

Q.—cō-man lé-voo-lé voo? ā-sé-coor oo trè-coor?

A.—No. Just trim it.

R.—Non, rafraîchir seulement.

R.—non, ră-frè-shīr sēl-man.

Q.—Do you make a parting?

Q.—Faites-vous une raie?

Q.—fét-voo ün-rè?

A.—Yes, in the middle—on the right—on the left.

R.—Oui, au milieu—à droite—à gauche.

R.—ooī, ō-mī-liě--ā-drōāt—ā-gōsh.

Q.—Would you like to have your beard cut as well?

Q.—Faut-il aussi vous tailler la barbe?

Q.—fō-til ō-sī voo tā-ié lā-bārb?

A.—Yes, rather short at the sides, but don't you touch the mustache.

R.—Oui, assez courte sur les côtés, mais n'allez pas toucher à la moustache.

R.—ooī, ā-sé coort' sūr lé cō-té, mè nā-lé-pā too-shé ā-lā moos-tash.

Q.—Your hair is falling out, sir, would you like to be shampooed?—with quinine water? (o fr. 30.)—with portugal water? (o fr. 40.)—with lilac water? (o fr. 75).

Q.—Vos cheveux tombent, monsieur, voulez-vous une friction?—à la quinine?—au portugal?—au lilas?

Q.—vō-shvē *tonb*, m' sīē, voo-lé-voo ün fric-sīon?—ā-lā-kī-nin?—ō-pōr-tū-gal?—ō-lī-lā?

Q.—A shampoo to the beard as well?

Q.—Une friction à la barbe également?

Q.—ün fric-sīon ā lā-bārb é-gāl-man?

## RESTAURANTS

Voltaire says somewhere that the English have a hundred religions and one sauce, whereas the French have a hundred sauces and—no religion.

There is a great deal of truth in this remark, especially as to the sauces, and an American who, for the first time, enters a French *Bouillon* (another name for a cheap restaurant à la carte) is sure to be bewildered by the number of dishes that are provided for the "inner man." Although most Americans (especially ladies) of the so-called upper class dress and eat in French, and are rather well up in dressmakers' parlance and in the names of dishes à la somebody or something, they will often come to grief in presence of a French menu.

"What on earth can that be, I wonder?" is a phrase that I have pretty often heard falling from the lips of a puzzled American when gazing at a French bill of fare. But before I venture on a few explanations on the nature and composition of some French dishes, I should like to ask you, dear sir—or madam—just one question about a little French word you will have to use often, and which you might perhaps use wrongly.

"What's the French for 'thank you'?"

"*Merci*, of course," you answer.

"Well, you are wrong."

"No, I am *not!*"

"Yes, you *are!*" and I'll prove it to you: *Sapiens nihil affirmat quod non probet.* (Tumblez-vous?)

1. A Frenchman named Durand, who had only been a few months in England, was asked to lunch one day by an English gentleman who was living in the same house. "Have you ever tasted curry?" said mine host. "No," answered the invited one. "Well, you shall have some, and I am sure you will like it." The guest got through

a large plateful, thinking all the while it was an awful mixture. There was sweat on his brow when he swallowed the last mouthful. Then came the usual question: "Have some more?" "Thank you," answered the thirsty guest, translating *merci* literally, while he should have said: "No more, thank you." Then, to his horror, he found himself face to face with another plateful. He ate it, but he swore—that he would never touch curry again. "Thank you," then, is not always equivalent to *merci*. Here endeth the first lesson.

2. A famous Englishman named Jones—the name, I dare say, is familiar to you—was dining one day at the Restaurant de la Monnaie at Brussels. Although it hurt his insular pride, he confessed (to himself) that Belgian cooking "*savez-vous*" was first-class and that the wine (drunk in Belgium, grown in France) was exquisite.

Round came the waiter with the cheese; good, honest-looking cheese it was, too. Quoth the man: *Voulez-vous du fromage, m'sieu?*—*Merci*, answered Sir W. Jones, who spoke the language fluently. And both waiter and cheese retreated to the kitchen, to the amazement of the Englishman, who would have liked to curse the one (as a matter of fact, he did) and to eat the other. *Merci*, therefore, is not equivalent to "thank you." Here endeth the second lesson. "*Et nunc erudimini!*" or in "U. S.": "And don't you forget it."

#### MORAL.

*Merci* alone in French means, "No, thank you." "Thank you" is in French either *oui, je veux bien*, or *oui, merci*. Q. E. D.

And never try to use *merci* or the verb *remercier* in the sense of "I will thank you" when asking some one to pass you the bread or the sugar.

The foreigner who thinks that Frenchies live almost exclusively on frogs will be sorely disappointed when he gets into a Paris restaurant, for it is a hundred to one that he will not find this delicacy on the menu. (Don't you sneer when I say "delicacy"! If you only knew!!) But there are heaps of other dishes that will enable him



to stay his hunger in a Christian and gentle way.

If you are staying in a provincial town, the best arrangement is to put up at some hotel (see p. 69). In Paris tourists will find it both economical and convenient to hire a furnished room for a week or two in an *Hôtel Meublé* (furnished apartments) and to take their meals wherever they happen to be in the course of the day. In all *Bouillons* a good, substantial meal can be had for 2 fr. 50 or 3 fr. Some *Marchands de vin*, or bar-restaurants, deserve also to be patronized, but cannot be recommended as a whole. Never go to a railway refreshment-room, unless you are very much pressed by time or hunger, as when actually "en route."

Tourists who are passing through a town at lunch time (from 11 to 12) will do well to go to a table d'hôte where a good déjeuner, consisting of four or five courses, is to be had for 2 fr. 50 or 3 fr. In Normandy and Brittany cider is usually included in the price. At first-class tables d'hôte wine only is served, and has to be paid for. In *Auberges* (inns) where there is accommodation for man and beast (*Ici, on loge à pied et à cheval*) cyclists, tourists and dogs will find cheap and generally good fare.

N. B.—The average tip for a meal of 2 fr. 50 or 3 fr. is 25 or 30 centimes. In Paris *Bouillons* you may pay to the waiter or waitress and get the bill returned to you with "paid" (*payé*) on it, or pay it at the cashier's office (*Caisse*), but *before* you go out. In any case, the bill is to be handed over to the man or woman at the door. This is the rule in *Bouillons* only, not in the ordinary restaurants.

## RESTAURANTS.

## RESTAURANTS.

Res-tō-ran.

N. B.—The following list includes most of the dishes that are served up in good middle-class restaurants. *Un* or *une*, before names of relishes or side-dishes, does not imply that you get only *one* radish, sardine, etc., but means *a plate* of them.

## SIDE DISHES.

Anchovies.  
 Butter.  
 Radishes.  
 Sardines.  
 Smoked sausage.

## HORS D'ŒUVRE.

Ŏr-děvr'.

Un anchois.  
*un-nan-shŏă.*  
 Un beurre.  
*un běr.*  
 Un radis.  
*un ră-dî.*  
 Une sardine.  
 ün sār-dîn.  
 Un saucisson.  
*un sŏ-si-son.*

## SOUPS.

Broth (no bread crumbs).  
 Soups with chips of  
 vegetables.  
 Soup made of early  
 vegetables.

## POTAGES.

Pŏ-tāj.

Un consommé.  
*un con-sŏ-mé.*  
 Une soupe à la julienne.  
 ün soop ā-lā-jü-lièn.  
 Une soupe à la prin-  
 tanière.  
 ün soop *prin-tă-nièr.*

## FISH.

Eel—sauce made of  
 yolk of an egg with  
 oil, vinegar, salt, pep-  
 per, sweet herbs and  
 mustard.  
 Eel—sauce made of  
 butter, bay leaves,  
 parsley, pepper and  
 wine.  
 Fresh cod.  
 Fried sole.  
 Frogs—cream, butter,  
 yolk of an egg.

## POISSONS.

Pŏă-son.

Une anguille sauce  
 tartare.  
 ün *an-giye sŏs tār-tār.*  
 Une matelote d'an-  
 guilles.  
 ün mat-lŏt-*dan-giye.*  
 Du cabillaud.  
 dü cā-bî-iŏ.  
 Une sole frite.  
 ün sŏl frit.  
 Des grenouilles, sauce  
 poulette.  
 dé grĕ-nooye sŏs-poo-let.

Grilled mackerel with butter.	Un maquereau à la maitre d'hôtel. <i>un-mă-kro ă-lă mètr' dō-tel.</i>
Half a dozen oysters.	Une demi-douzaine d'huitres. <i>ün dē-mi-doo-zèn düitr'.</i>
Lobster.	Du homard. <i>dü ǒ-măr.</i>
One dozen oysters.	Une douzaine d'huitres. <i>ün doo-zèn-düitr'.</i>
Red mullet.	Un rouget. <i>un roo-jé.</i>
Salmon.	Du saumon. <i>dü sō-mon.</i>
Skate fried in browned butter.	De la raie au beurre noir. <i>dlă rè-ǒ-běr nǒăr.</i>
Skate with cream sauce.	De la raie à la sauce blanche. <i>dlă rè-ă-lă-sōs blansh.</i>
Smelts.	Des éperlans. <i>dé-zé-pèr-lan.</i>
Snails!!!	Des escargots!!! <i>dé-zés-căr-gō.</i>
Sole cooked in white wine and done brown with bread crumbs.	Une sole au gratin. <i>ün sōl ǒ-gră-tin.</i>
Turbot.	Du turbot. <i>dü tür-bō.</i>
Whiting.	Un merlan. <i>un-mèr-lan.</i>

## EGGS.

## ŒUFS.

## Ē.

A boiled egg.	Un œuf à la coque. <i>un nēf ă-lă-cōk.</i>
Boiled eggs.	Des œufs à la coque. <i>dé-zē ă-lă-cōk.</i>
Plain omelet.	Une omelette nature. <i>ün om-let nă-tür.</i>

An omelet with herbs.	Une omelette aux fines herbes. ün om-let ò-fin-zèrb.
An omelet with jam.	Une omelette aux confitures. ün om-let ò-con-fi-tür.
An omelet with kirsch.	Une omelette au kirsch. ün om-let ò-kírsh.
An omelet with rum.	Une omelet au rhum. ün om-let ò-röm.
A savory omelet.	Une omelette au sucre. ün om-let ò-sücr'.
Fried eggs.	Des œufs sur le plat. dé-zē sür lē-plă.

## BEEF, ETC.

## BŒUF, ETC.

## Běf.

Beef cooked in pot with carrots.	Du bœuf à la mode. dü běf ā-lă-mod.
Beefsteak.	Un bifteck. un-bif-tec.
Boiled beef.	Du bœuf bouilli. dü běf boo-yĩ.
Fillet of roast beef.	Du filet de bœuf rôti. dü fĩ-léd-běf rō-tĩ.
Leg of mutton.	Du gigot. dü-jĩ-gõ.
Mutton chop.	Une côtelette de mouton. ün cot-let dě-moo-ton.
Piece of meat from the ribs.	Une entrecôte. ün-an-trě-cõt.
Shoulder of mutton.	De l'épaule de mouton. dě-lé-põl dě moo-ton.
Calf's brains fried in browned butter.	De la cervelle au beurre noir. dlă sér-vel ò-běr-nõär.
Calf's head.	De la tête de veau. dlă tèt dě võ.
Stewed kidneys,	Un rognon sauté. un-rõ-nĩon sō-té.

Larded veal.	Un fricandea. <i>un-frī-can-dō.</i>
Roast kidney.	Un rognon brochette. <i>un-rō-nion brō-shet</i>
Sweetbread.	Un ris de veau. <i>un-riđ-vō.</i>
Veal cutlet.	Une côtelette de veau. <i>ün cot-let dē-vō.</i>
Veal with sorrel.	Du veau à l'oseille. <i>dü-vō älō-zéye.</i>
Roast veal.	Du veau rôti. <i>dü vō rō-ti.</i>
Black pudding.	Du boudin noir. <i>dü-boo-din nōär.</i>
Sausage with cabbage.	Une saucisse aux choux. <i>ün-sō-sis ō-shoo.</i>

## GAME.

## GIBIER.

Jī-bié.

Duck with green peas.	Du canard aux petits pois. <i>dü-că-năr ōp-ti-pōă.</i>
Jugged hare.	Du civet de lièvre. <i>dü-si-vé dē-lièvr'.</i>
Partridge with cab- bage.	Une perdrix aux choux <i>ün-pér-dri ō-shoo.</i>
Stewed rabbit.	Du lapin sauté. <i>dü-lă-pin sō-té.</i>

## POULTRY.

## VOLAILLE.

Vō-lāye.

Giblets of fowls.	Des abatis de volailles. <i>dé-ză-bă-tid-vō-lāye.</i>
Goose.	De l'oie. <i>dē-lōă.</i>
Larks.	Des alouettes. <i>dé-ză-loo-èt.</i>
Pigeon.	Un pigeon. <i>un-pi-jon.</i>

Plover.	Un pluvier. <i>un-plü-vié.</i>
Quail.	Une caille. <i>ün-cāye.</i>
Roast fowl.	Du poulet rôti. <i>dü-poo-lé rō-tī.</i>
Chicken fricassee.	Une fricassée de poulet. <i>ün-frī-cā-séd-poo-lé.</i>
Thrush.	Une grive. <i>ün-griv.</i>
Turkey.	Du dindon. <i>dü-din-don.</i>

## VEGETABLES.

## LÉGUMES.

## Lé-güm.

Artichokes.	Des artichauts. <i>dé-zār-tī-shō.</i>
Asparagus.	Des asperges. <i>dé-zas pèrj.</i>
Cauliflower.	Du chou-fleur. <i>dü choo-flër.</i>
French beans.	Des haricots verts. <i>dé-ã-rī-kō-vèr.</i>
Fried potatoes.	Des pommes frites. <i>dé-pôm frit.</i>
Green peas with sauce.	Des petits pois à la française. <i>dé p'ti-pöã ã-lã-fran-sèz.</i>
Haricot beans.	Des haricots blancs. <i>dé ã-rī-cō-blän.</i>
Mashed potatoes.	Une pomme purée. <i>ün-pôm pü-ré.</i>
Stewed potatoes.	Des pommes sautées. <i>dé-pôm-sō-té.</i>
Stewed salsify.	Des salsifis sautés. <i>dé-sal-sī-fī sō-té.</i>
Sorrel with sauce.	De l'oseille au jus. <i>dě lõ-zéye õ-jü.</i>
Spinach with sauce.	Des épinards au jus. <i>dé-zé-pĩ-nãr õ-ju.</i>

DESSERT.	DESSERT. Dé-sér.
Apple.	Une pomme. ün-pöm.
Currant jam.	De la confiture de grozeil'es. dlă-con-fi-tür dē-grō-zéye.
A peach.	Une pêche. ün-pësh.
A pear.	Une poire. ün-pöär.
Plums.	Des prunes. dé-prün.
Prunes.	Des pruneaux. dé-prü-nō.
Stewed apples.	De la marmelade de pommes. dé-la-mär-mě-lad dē-pöm.
Strawberries.	Des fraises. dé-frèz.
White grapes—black.	Des raisins blancs— noirs. dé-ré-zin blan—nöär.
Ice cream.	Une glace. ün gläs.

## IN A RESTAURANT.

## AU RESTAURANT.

IN A RESTAURANT.	AU RESTAURANT. Ō-res-tö-ran.
Waiter, the bill of fare, please.	Garçon, la carte, s'il vous plaît. gär-son, lä-cärt' sī-voop- plè.
The menu, miss, please.	Mademoiselle, le menu, s. v. p. mad - möă - zel, 1'ëm - nü, s. v. p.
The wine-list, please.	La carte des vins, s. v. p. lä-cärt dé-vin.
A steak, underdone.	Un bifteck saignant. un-bif-tek sé-nian.

A steak, to a turn.	Un bifteck à point. <i>un-bif-tek ă pöin.</i>
A steak, well done.	Un bifteck bien cuit. <i>un-bif-tek biin cüi.</i>
Have you any beer?	Avez-vous de la bière? <i>ă-vé-voo dlă-biër.</i>
Give me some water.	Donnez-moi de l'eau. <i>dö-né-möă dē-lö.</i>
Give me some bread.	Donnez-moi du pain. <i>dö-né-möă dü-<i>pin</i>.</i>
Give me some pepper.	Donnez-moi du poivre. <i>dö-né-möă dü pöävr'.</i>
Give me some salt.	Donnez-moi du sel. <i>dö-né-möă-dü-sel.</i>
Give me a knife.	Donnez-moi un couteau. <i>dö-né-möă un-coo-tö.</i>
Give me a fork.	Donnez-moi une four- chette. <i>dö-né-möă ün-foor-shet.</i>
Give me a spoon.	Donnez-moi une cuillère. <i>dö-né-möă ün cü-iër.</i>
Give me a teaspoon.	Donnez-moi une cuillère à café. <i>dö-né-möă ün cü-iër ă- că-fé.</i>
Give me a napkin.	Donnez-moi une ser- viette. <i>dö-né-möă ün-sèr-viet.</i>
Coffee in a cup.	Un café dans une tasse. <i>un-că-fé dan-zün-tăs.</i>
Coffee in a glass.	Un café dans un verre. <i>un-că-fé dan-zun-vèr.</i>
Coffee and cognac.	Un café cognac. <i>un-că-fé-cö-nyak.</i>
Coffee and milk.	Un café crème. <i>un-că-fé-crèm.</i>
Give me some coppers.	Donnez-moi des sous. <i>dö-né-möă dé-soo.</i>
There is a mistake in the bill.	Il y a erreur dans l'addition. <i>il-iă-èr-rër dan-lă-dī-sion.</i>



Can I leave my bag here for two hours?	Puis-je laisser mon sac ici pendant deux heures? püij lé-sé <i>mon-sac-ĩsĩ</i> <i>pan-dan dē-zěr?</i>
I want to see the manager.	Je voudrais voir le gérant. jě-voo-drè vöär lě-jé- <i>ran.</i>
At what time do you open in the morning?	A quelle heure ouvrez-vous, le matin? ă-kè-lěr oo-vré voo, lě- <i>mă-tin?</i>
When do you close?	Quand fermez-vous? <i>can-fér-mé-voo?</i>
Can I get a cup of chocolate or coffee here, in the morning?	Puis-je avoir une tasse de chocolat ou de café ici, le matin? püij ävöär ün tas dē-shö- <i>cö-lă oo dē-că-fé ĩ-sĩ, lě- mă-tin?</i>
Can I have my letters addressed here?	Puis-je me faire adresser des lettres ici? püij mē-fèr ä-dré-sé dé lètr' ĩ-sĩ?
Can I leave a note here for a friend of mine?	Puis-je laisser un mot ici pour un de mes amis? püij lé-sé <i>un-mö ĩ-sĩ</i> poor <i>un dē-mé-ză-mĩ?</i>
Waiter, where is the wash-hand stand?*	Garçon, où est le lavabo? <i>gar-son oo-è lě-lă-vă-bö?</i>
Where is the W. C. †	Où sont les cabinets? <i>oo-son lé că-bĩ-né?</i>

## IN THE COUNTRY.

## A LA CAMPAGNE.

ă-lă-căm-pă-n.

Could you direct me to a place where I could find something to eat?	Pourriez-vous m'indiquer où je pourrais trouver à manger? poo-rié-voo <i>min-dĩ-ké</i> ooj- poo-rèt-roo-véă- <i>man-jé?</i>
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\* In country places and small inns or restaurants, it is called *la fontaine*.

† Don't be afraid of putting the question to the girl who is waiting on you. In French the use of any word is unobjectionable, as long as the purpose is proper.

- Could you give me something to eat? Pourriez-vous me donner quelque chose à manger?  
poo-rié-voo mē dō-né kel-kē shōz ā-man-jé?
- Have you got any eggs? Avez-vous des œufs?  
ā-vé-voo-dé-zē?
- Could you make me an omelet of three or four eggs? Pouvez-vous me faire une omelette de trois ou quatre œufs?  
poo-vé-voo mē-fèr ün om-let dē trōă oo cătr' ē?
- Give me a bottle of wine. Donnez-moi une bouteille de vin.  
dō-né-mōă ün boo-téye dē-vin.
- Give me a litre (one pint and three quarters) of cider. Donnez-moi un litre de cidre.  
dō-né-mōă ün lîtr' dē-sîdr'.
- Have you any butter?—any cheese?—fruit?—fruits?—salad? Avez-vous du beurre?—du fromage?—des fruits?—de la salade?  
a-vé-voo dü-bēr?—dü frō-maj?—dé-früi?—dē-lă-să-lad?
- Give me anything you have. Donnez-moi ce que vous avez, n'importe quoi.  
dō-né-mōă skē-voo-za-vé, nîn-port' kōă.
- Where can I put my bicycle? Où puis-je mettre ma machine?  
oo püij' mètr' mă-mă-shîn?
- Will it be all right outside? Est-elle en sûreté, à la porte?  
è-tel an-sür-té, ā-lă-pört'?

As you are likely to be served by the landlady herself, no tip should be given. If you wish to be pleasant, ask the landlord to *prendre un verre* (have a drink), and tip the landlady's little boy a penny. Your meal will be all the better, and, very likely, the cheaper.

N. B.—For the names of dishes, see p. 82. For the names of drinks, see p. 92.



*Pavillon de Flore — Ministère des Colonies*



*Moulin rouge.*

## CAFÉS

Drinks of all kinds, but only drinks, are served in cafés, unless they are cafés-restaurants. In large towns, most cafés of any pretension have a *terrasse* (té-rās), *i. e.*, a place outside with chairs, tables, and an awning.

On going into or out of a café, it is customary to raise one's hat to the lady-cashier at the counter.

One way of calling the waiter is to shout *garçon* (gār-son—lay a forcible stress on the *son*) or to knock on the table with the handle of a stick or umbrella. If you are outside, on the *terrasse*, give a knock against the pane, but gently. The price of those windows or panes, as you are perhaps aware, generally varies directly as the cube of their area, as mathematicians would say.

The waiter usually answers the call by bellowing out, "*voilà*" (= coming), or simply "Oh" (which does not mean that he is suffering bodily pains; nor does it correspond to the resurrection of the Latin O, which started about six years ago in Cincinnati, O., or some other place in O-hi-O, and which is running its course like the measles all over the U. S., where the O! John, O! Henry, O! Bill, O! Peter have effectually displaced the old worn-out "say, John," etc., and the more modern and insolent "I say, John," etc.). He then comes round with a *qu'est-ce qu'il faut vous servir?* or, *que prenez-vous?* (What will you have?)

In all cafés you may ask for writing materials. Cards, dominoes, chess, billiards (without pockets) are played. For the latter a charge of from 0 fr. 30 to 0 fr. 50 per hour is usually made. Newspapers, cigars (cigarettes in packets only) are also procurable. Also stamps, generally. Tip, not less than 2 cents (10 centimes) per person in good middle-class cafés; 4 cents (20 centimes) at least in swell places. As no charge is made for paper, ink and pen, it is usual to tip the waiter a few cents extra when use has been made of them. In most cafés there is a letter-box.

## AT A CAFÉ.

(Before Lunch or  
Dinner.)

A glass of water.

A glass of soda-water.

Waiter, a vermouthe,  
straight. (o fr. 30)Waiter, a vermouthe,  
with syrup. (o fr. 30)Waiter, a vermouthe,  
with curaçao. (o fr. 40)Waiter, a glass of  
Madeira. (o fr. 60)Waiter, a glass of  
Malaga. (o fr. 60)(After Lunch or  
Dinner.)Waiter, a cup of coffee.  
(o fr. 30)Waiter, a cup of coffee  
in a glass. (o fr. 30)Waiter, a cup of coffee  
in a cup. (o fr. 30)Waiter, a cup of coffee  
with milk. (o fr. 30)

## AU CAFÉ.

Ō-că-fé.

(Avant le Déjeuner  
ou le Dîner.)ă-*v'an* lě-dé-jě-né  
oo lě-dī-né.Un verre d'eau.  
*un* vèr dō.Une eau de seltz.  
*ün* òd selts.Garçon, un vermouthe sec.  
*găr-son, un* vèr-moot séc.Garçon, un vermouthe  
gommé.  
*găr-son, un* vèr-moot gō-  
mé.Garçon, un vermouthe  
curaçao.*găr-son, un* vèr-moot kii-  
ră-sō.Garçon, un Madère.  
*găr-son, un* mă-dèr.Garçon, un Malaga.  
*găr-son, un* mă-lă-gă.(Après le Déjeuner  
ou le Dîner.)ă-prè lě-dé-jě-né-  
oo lě-dī-né.Garçon, un café.  
*găr-son, un* că-fé.Garçon, un café, dans un  
verre.  
*găr-son, un* că-fé *dan-*  
*zun* vèr.Garçon, un café, dans  
une tasse.*găr-son, un* că-fé *dan-*  
*zün* tās.Garçon, un café crème.  
*găr-son, un* că-fé crèm.

Waiter, a glass of rum. (o fr. 30)	Garçon, un rhum. găr-son, un röm.
Waiter, a glass of cognac. (o fr. 30)	Garçon, un cognac. găr-son, un cõ-niác.
Waiter, a glass of old cognac. (o fr. 50)	Garçon, une fine. găr-son, ün fin.
Waiter, a glass of chartreuse. (o fr. 75)	Garçon, une chartreuse. găr-son, ün chăr-tréz.
Waiter, a glass of benedictine. (o fr. 60)	Garçon, une bénédictine. găr-son, ün bé-né-dic-tin.
Waiter, a glass of kummel. (o fr. 50)	Garçon, un kummel. găr-son, un kü-mel.
Waiter, a glass of gin. (o fr. 40)	Garçon, un genièvre. găr-son, un gě-nyèvr.
Waiter, a pot of tea. (o fr. 75)	Garçon, un thé. găr-son, un té.
Waiter, a pot of tea with rum. (o fr. 75)	Garçon, un thé au rhum. găr-son, un té-õ-röm.
Waiter, a pot of tea with milk. (o fr. 75)	Garçon, un thé au lait. găr-son, un té-õ-lè.

(In the Afternoon or Evening.)

(L'Après-midi ou le Soir.)

lă pré-mi-dî-ool-sõär.

Waiter, a glass of beer. (o fr. 30)	Garçon, un bock. găr-son, un-boc.
Waiter, a glass of lemon juice. (o fr. 40)	Garçon, une citronade. găr-son, ün-si-trõ-năd.
Waiter, a glass of grenadine. (o fr. 30)	Garçon, une grenadine. găr-son, ün grě-nă-dîn.
Waiter, a glass of grenadine with kirsch. (o fr. 40)	Garçon, une grenadine au kirsch. găr-son, ün grě-nă-dîn õ-kirsh.
Waiter, a glass of peppermint, straight. (o fr. 30)	Garçon, une menthe sèche. găr-son, ün mant sèsh.
Waiter, a glass of peppermint with water. (o fr. 30)	Garçon, une menthe à l'eau. găr-son, ün mant ă-lõ.

Waiter, a cup of chocolate. (o fr. 60)	Garçon, un chocolat. găr-son, un-shö-cö-lă.
Waiter, a bottle of champagne.	Garçon, une bouteille de champagne. găr-son, ün boo-téye dë shän-pănyě.

N. B.—The prices given in brackets are those charged in good middle-class cafés, either in Paris or in provincial towns.

In French cafés the customer sits down to imbibe whatever he has ordered. Only in the wine shops for the working classes, or in so-called "American bars," are drinks served and drunk *at the counter*.

## MISCELLANEOUS.

## DIVERS.

## Dĭ-vèr.

A friend of mine was to meet me here; I cannot wait for him any longer. If he calls, please hand him this note.	Un de mes amis devait me rejoindre ici. Je ne peux l'attendre plus longtemps. S'il vient, ayez l'obligeance de lui remettre ce billet. un dmé-ză-mī dë-vèm-rě-jöin-dr' i-sī. Jën-pë lä-tandr 'p'ü-lon-tan. Sil vĭin è-ĭé lö-blĭ-jans dë-lüir-metr' sě bĭ-ĭé.
Waiter, give me an illustrated paper.	Garçon, donnez-moi un journal illustré. găr-son, dō-né-möă un-joor-nal ĭ-lüs-tré.
Waiter, give me some ink and paper.	Garçon, donnez-moi de quoi écrire, s'il vous plaît. găr-son, dō-né-möă dë-köă é-crĭr, sĭ-voo-plè.
Have you got a stamp?	Avez-vous un timbre? ă-vé-voo un-tinbr'?
Is there a letter-box here?	Y a-t-il une boîte aux lettres ici? ĭă-til ün-böăt ô-lètr' ĭ-sĭ?



## TOBACCO STORES

Tobacco, like colors and things to eat and drink, is a matter of taste which it would be idle to dispute about: *De gustibus, coloribus et . . . tobacco non est disputandum.*

Of course, the French "stuff" is a thoroughly despicable thing in the eyes of any decent American. I beg to reserve judgment, and not to give my casting vote. But it is just possible that tobacco to you is

" Sweet when the morn is gray,  
Sweet when they've cleared away  
Lunch, and at close of day  
Possibly sweetest."

And if so, and you have been unable to smuggle into anti-free-trade France a sufficient supply, you will be tempted (or compelled, or eager) to try the article which in France is *distributed* by the government alone.

The sign of a tobacco store in villages and small towns is a small red cask, painted over with pipes and playing-cards. It is hung up at the entrance of the shop, often a grocer's shop, with the usual display of cigar-cases and pipes, of the churchwarden description, in the window.

In Paris a tobacco store (*Tabac* or *Bureau de Tabac*) is easily recognized by the red lamp outside. Red is also the official color of police stations (*Commissariats de police*). Do not confound these two establishments!

There is, in Paris, a tobacco store which I'm afraid (why am I afraid?) I must recommend—free of charge—to foreigners, and that is *La Civette*. It is on the *Place du Théâtre Française*, opposite the omnibus station. It is considered the best place in Paris for tobacco and cigars, domestic and imported.

Tobacco is commonly sold in packages of 0 fr. 50

and 0 fr. 80, but you can also ask for 10, 15, 20, 25, etc., centimes' worth of the same.

A packet of *Scaferlati ordinaire* costs 0 fr. 50 (gray paper).

A packet of *Scaferlati supérieur* costs 0 fr. 80 (blue paper).

A packet of *Maryland* costs 0 fr. 80 (yellow paper).

You can get cigars for 0 fr. 5 or 0 fr. 10, and, truly, they are no worse than many of those for which you pay 5 cents in the States. The *demi-londrès* (0 fr. 15) is smokable, and the *Londrès* is a thoroughly good weed . . . if dry, far superior to what is sold in America . . . but, hush, this is again a matter of smoke.

Cigarettes are sold in packets of 20, at 0 fr. 50; 0 fr. 60; 0 fr. 70; 0 fr. 80, according to the quality of *Scaferlati*, of which they are made.

Hand-made cigarettes are now to be found at most tobacconists'. Cigarettes are never sold one or two at a time.

French matches *enjoy* a world-wide reputation for badness. But you can't possibly realize how bad they are, especially the "safety" ones (*i. e.*, those which won't light, whether you rub them gently or roughly on the box) until you have tried them. So buy a box of these for fun—not for light; but for fear of using bad language, only do so when you are in a good temper, by no means otherwise. Remember that a box of a thousand only costs 5 cents in New York and does not take up much room in a great-coat pocket. *Of course*, you will pay the slight custom-house duty. But, for your own sake, DON'T SUPPORT OUR HOME INDUSTRIES.

At all tobacco stores you can find postage stamps, postal and letter-cards and a letter-box. But as the letter-box is carefully hidden away in the front of the shop—French people are so practical, you know!—it is probable that you will miss the tiny aperture of the tiny box, if you don't search for it energetically.

Playing-cards and stamped paper (for drafts, legal documents, etc.) are also found here.

## TOBACCO STORES.

## MARCHANDS DE TABAC.

Măr-*shan* dē-tă-bă.

- Where is there a tobacco-store, if you please?  
Où y a-t-il un bureau de tabac, s. v. p.?  
oo iă-til *un-bû-röd-tă-bă*,  
sî-voo-p!è?
- A 10-cent packet of tobacco.  
Un paquet de tabac à cinquante.  
*un-pă-keđ - tă - bă* ă *sin-cant*.
- A packet of superior Scaferlati.  
Un paquet de Scaferlati supérieur.  
*un - pă - keđ - scă-fér-lă-ti*  
sü-pé-rî-ër.
- A packet of Maryland.  
Un paquet de Maryland.  
*un-pă-keđ-mă-rî-lan*.
- A packet of cigarettes at 10 cents.  
Un paquet de cigarettes à cinquante.  
*un-pă-keđ-sî-gă-ret* ă *sin-cant*.
- A packet of cigarettes at 12 cents.  
Un paquet de cigarettes à soixante.  
*un-pă-keđ-sî-gă-ret* ă *söă-sant*.
- A packet of cigarettes at 70 centimes (14 cents).  
Un paquet de cigarettes à soixante dix.  
*un-pă-keđ sî-gă-ret* ă *söă-sant* dîs.
- A packet of cigarettes at 16 cents.  
Un paquet de cigarettes à quatre-vingts.  
*un-pă-keđ-sî-gă-ret* ă *că-trë-vîn*.
- A packet of hand-made cigarettes, at 50, 60, 80 centimes.  
Un paquet de cigarettes faites à la main, à 50, 60, 80.  
*un-pă-keđ-sî-gă-ret* fèt a-lă-*min*, ă 50, 60, 80.
- A packet of Havana cigarettes.  
Un paquet de cigarettes Havane.  
*un-pă-keđ-sî-gă-ret* ă vãn.
- A 2-cent cigar.  
Un cigar de dix centimes.  
*un-sî-găr* dē-dî-*san-tim*.

Two demi-londrès.	Deux demi-londrès. dēd-mī- <i>lon</i> -drès.
Three londrès.	Trois londrès. tröä <i>lon</i> -drès.
A box of Swedish matches. (0 fr. 10)	Une boîte d'allumettes suédoises. ün böät dā-lü-met süé-dööz.
A box of wax matches. (0 fr. 15)	Une boîte d'allumettes bougies. ün böät-dā-lü-met boo-jī.
A box of common matches. (0 fr. 10)	Une boîte d'allumettes ordinaires. ün böät-dā-lü-met ör-dī-nèr.
A box of fusees. (0 fr. 10)	Une boîte de tisons. ün böät-dē-tī- <i>zon</i> .
Is there anything else?	Et avec ça? é-ä-vec-sā?
No, thanks, that's all.	C'est tout, merci. sé-too mér-sī.
Let me look at some pipes, —clay, —briar, —meerschaum.	Montrez-moi des pipes en terre, — en bruyère, — en écume. <i>mon</i> -tré-möä dé pīp <i>an</i> tér,— <i>an</i> brü-yèr,— <i>an</i> é-küm.
These cigars look very strong.	Ces cigares ont l'air d'être très forts. sé-sī-gār <i>on</i> lèr dètr' trè fōr.
I like them mild. medium.	Je les préfère légers, demi-forts. jě-lé pré-fèr lé-jé, dē-mi-fōr.
How much a dozen, a box?	Combien la douzaine, la boîte? <i>con</i> - bīn lă - doo - zèn, lă böät?
We have no imported cigars.	Nous n'avons pas de cigares étrangers. noo-nā- <i>von</i> pād-sī-gār é-tran-jé.



*Panthéon.*



*Tour St. Jacques.*

## WITH THE DOCTOR

It is all very well to sit upon doctors and say they are no good, when you feel as fit as a fiddle, but if you find yourself seriously ill, especially if you are alone in a big town, the best thing for you to do is to have yourself taken to a hospital, and try to get admitted there. It is safer and cheaper in every way. If you should "kick the bucket," or as the French phrase runs, "break your pipe," you have a chance of being buried at the expense of the State. How nice! And, what is really unique, this end may be attained without having to tip any one!

If you are only seedy, or not up to par, and if the various pick-me-ups to be had in French cafés have not set you right, send for a doctor, or better still, go and see one yourself.

In Paris and large towns the usual fee is 5 or 10 fr., and in most provincial towns 3 fr. for a consultation. Consultation hours are generally from 12 to 2 or 3. French doctors do not supply their patients with medicines. You must take the prescription to a druggist's.

If you want to get a doctor's address, ask some one in the hotel where you are staying, or in the restaurant where you are dining. If you should feel indisposed when out of doors go to the nearest drug store. The dispenser of pills and soothing syrups will at once direct you to a doctor, who will "happen to be a friend of his."

### WITH THE DOCTOR.

Could you recommend me a doctor?

Do you know a doctor in this part?

### CHEZ LE MÉDECIN.

Shél-méd-sin.

Pourriez-vous m'indiquer un médecin?

poo-rié-voo *min-dī-ké un méd-sin?*

Connaissez-vous un médecin dans le quartier?

cō-né-sé-voo *un méd-sin dan lē-cār-tié?*

- Is Dr. X. at home? Le Docteur X. est-il chez lui?  
lě doc-těr X. è-til shé lüi?
- How long will it be before he comes back? Dans combien de temps va-t-il rentrer?  
*dan-con-bĩn* dě-tan vǎ-til *ran-tré*?
- May I see him? Puis-je le voir?  
püij lě-võär.
- May I wait for him? Puis-je l'attendre?  
püij lǎ-tandr' ?
- I'll call again in one—two—three hours. Je repasserai dans une—deux—trois heures.  
jěr-pās-ré *dan-zün—dē—trõä-zěr.*
- I'll come again to-morrow at his consultation hours. Je reviendrai demain à l'heure de sa consultation.  
jěr-vĩn-dré dē-*min* ǎ-lěr dē sǎ-*con-sül-tǎ-sion.*
- Question.—Where do you feel pain? Demande.—Où souffrez-vous?  
D. — oo-soo-fré-voov?
- Answer.—In the side, in the head, in the abdomen, in the chest. Réponse.—Au côté, à la tête, dans le ventre, dans la poitrine.  
R.—õ-cõ-té, ǎ-lǎ-tèt, *dan-lě vantr'*, *dan-lǎ-põä-trin.*
- Q.—How long have you been feeling the pain? D.—Depuis quand souffrez-vous?  
D.—de-püi-*can* soo-fré-voov?
- A.—Since this morning, yesterday. R.—Depuis ce matin, hier.  
R.—dē-püi-smǎ-*tin*, ièr.
- Q.—Do you feel any pain when you are breathing? D.—Souffrez-vous quand vous respirez?  
D.—soo-fré-voov *can* voo rě-spĩ-ré?



- A.—Yes, no. R.—Oui, non, monsieur.  
 R.—ooi, *non*, mĕ-sĭĕ.  
 —A little. Very much. —Un peu. Beaucoup.  
 —*un* pĕ. bŏ-coo.
- Q.—Show me your tongue. D.—Montrez-moi votre langue.  
 D.—*mon*-tré-mŏă vŏt-lang.
- Take a long breath. —Respirez longuement.  
 —rĕs-pĭ-ré *long-man*.
- Am I well enough to travel? Vais-je-assez bien pour voyager?  
 vĕj ħ-sĕ bĭn poor vŏă-ĭă-jé?
- Do you advise me to go back straight to America? Me conseillez-vous de retourner de suite en Amérique?  
 mĕ-*con*-sĕ-ĭé-voo dĕ-rĕ-toor-né dĕ sŭit *an* Amé-rik?
- Shall I be well in a day or two? Irai-je bien dans un jour ou deux?  
 ĭ-rĕj bĭn *dan zun* joor oo dĕ?
- Am I feverish? Ai-je la fièvre?  
 ĕj lă-fiĕvr'?
- Must I go to bed? Faut-il que je me couche?  
 fŏ-til kĕj-mĕ-coosh?
- Can you tell me of a private hospital? Pouvez-vous m'indiquer une maison de santé?  
 poo-vé-voo *min*-dĭ-ké ũn mĕ-zon dĕ-*san*-té?
- Do I only want a day's rest? N'ai-je besoin que d'un jour de repos?  
 nĕj-bĕ-zŏin kĕ-*dun* joor dĕr-pŏ?
- How much do I owe you, Doctor? Combien vous dois-je, monsieur le docteur?  
*con*-bĭn voo-dŏăj mĕ-sĭĕ lĕ doc-tĕr?

## MONEY MATTERS

" . . . Their cash was strange,  
It bored me every minute.  
Now here's a *hog* to change,  
How many *sous* are in it!"

(HOOD'S *Comic Poems.*)

All French measures—of dimensions, weight, value, etc.—are based on the *decimal system*. The American dollar being also divided up into one hundred cents, the only difficulty is to remember the relative value of the two units, dollar and franc.

Leaving aside for a moment the minute and ever-changing *exchange rate* (see further) for all practical purposes

1 dollar equals 5 francs.

1 cent equals 5 centimes.

And, as in ordinary conversation with shopkeepers and tradespeople, 5 centimes is called 1 sou (*sou*), 10 centimes deux sous (*sou*), 25 centimes cinq sous, 50 centimes dix sous, 75 centimes quinze sous, etc., it is well to remember that

### a Sou is a Cent.

The decimal system is carried out to the extent that all coins and banknotes are of denominations which are multiples of 10, or of which 10 is a multiple. This gives the following series: 1, 2, 5, 10, 20, 50, 100, 200, 500, 1,000, 2,000, 5,000, etc.

## COINS IN USE.

### Copper.

5 centimes or 1 sou = 1 cent.

10 " " 2 sous = 2 cents.

### Silver.

20 centimes or 4 sous = 4 cents (rare).

50 " " 10 " = 10 "

1 franc " 20 " = 20 "

2 francs " 40 " = 40 "

5 " " 100 " = 1 dollar.

**Gold.**

5	francs	=	1	dollar.
10	"	=	2	dollars.
20	"	=	4	"

There are also gold pieces of 40 fr. and 100 fr. ; they are but rarely met with, except at the Monte Carlo gaming tables.

In America it is customary to write \$0.20 for "20 cents." In France "20 centimes" (= 4 sous) is written and printed, 0 fr. 20.

**BANKNOTES.**

The only kind of paper currency issued in France consists of notes of the Bank of France. They are of the following denominations: 50 fr., 100 fr., 200 fr., 500 fr., and 1,000 fr.

**USEFUL HINTS.**

American bills or gold are readily exchanged for the currency of the country everywhere in Europe, and as you are in no danger in France of being cheated in the transaction, the banks being all solid institutions, we advise you to make the change over there.

American gold is a little higher than the French, so that the *exchange rate* is:

$$1 \text{ franc} = \$0.193$$

instead of being \$0.20. When buying French money, you will, therefore, get more than 25 francs for \$5, and, of course, when selling French money you must give more than 25 francs for \$5. To this difference you must add the bank's, or the broker's, commission.

The *Crédit Lyonnais*, the *Comptoir d'Escompte*, and the *Société Générale* have branch offices all over Paris and in all the larger French cities, and are entirely reliable.

**CAUTION.**

Copper, silver, and gold coins from Switzerland, Belgium and Greece, circulate in France at the same rate as French coins.

But **Refuse** at all places Italian coins of 2 lire, 1 lire, 0 l. 50 and 0 l. 20 centesimi, bearing the

effigies of Vittorio Emanuele and Umberto I., from 1863 to the present day. Italian gold and 5 lire pieces must be accepted, as legal tender.

**Refuse** all coins from the following countries—Austria, Saxony, Bavaria, Spain, The Netherlands, Sardinia, Mexico, Colombia, Brazil, Peru, Hayti, Chili, Roumania, and the Argentine Republic. Also all Papal pieces. Beware more especially of the following, which are continually palmed off on unwary travelers, native as well as foreign: *Mexican, Peruvian, and Papal.*

Don't look askance at English or Italian coppers, as they are accepted by every one, except at Post-Offices.

Don't trust your money into a stranger's hands, unless you are *perfectly sure* that all is right.

In this connection we will say a few words about other measures, all based on the *decimal system*:

A *centimeter* is about 0.3937 of an inch.

A *meter* is about 1 yard and 3 inches.

A *kilometer* is about  $\frac{5}{8}$  of a statute mile.

A *kilogram* is about 2 pounds.

A *gram* is about  $15\frac{1}{2}$  grains troy.

A *liter* is about a quart.

Try to appreciate the decimal system while you are in France, and once back in the United States write to your best local daily and advocate its immediate adoption in America.

#### MONEY MATTERS.

#### LA QUESTION D'ARGENT.

Lă-kes-tion dăr-jan.

Is there an exchange-office near here?

Y a-t-il un bureau de change par ici?

ia-til un-bü-röd-shanj pa-rī-sī?

How much do you give in French money for a dollar?

Combien donnez-vous en argent français pour un dollar?

con-biin dō-né-voō an-năr-jan fran-sè poor un dō-lăr-ă-mé-rī-kin?

- I want to change 2, 3, 4, 5 dollars. Je voudrais changer 2, 3, 4, 5 dollars.  
jě-voo-drè *shan*-jé dē, trōă, cătr, *sink*-dō-lār.
- Can you give me two fifty-franc notes, instead of a hundred-franc note? Pouvez vous me donner deux billets de 50 francs, au lieu d'un billet de 100 francs?  
poo-vé-voom-dō-né dē-bī-ied-*sin*-kant *fran*, ō-liě-dun-bī-ied-*san*-*fran*?
- Is this coin all right? Est-ce que cette pièce-là est bonne?  
ès-kě-set-piès-lă è-bon?
- Can you give me small change for 10 francs? Pourriez-vous me donner dix francs de petite monnaie?  
poo-rié-voom-dō-né dī-*fran* dĕp-tit-mō-nè?
- Can I cash this check here? Puis-je toucher ce chèque ici?  
pü-ij too-shé sĕ-shĕk isi?
- What commission do you charge? Combien faites-vous payer de commission?  
*con-bîn* fĕt-voo pè-ié dĕ-cō-mī-siōn?
- I can give you one, two references in Paris. Je peux vous donner l'adresse d'une, de deux personnes à Paris.  
jĕ-pĕ voo-dō-né lă-dres dŭn, dĕ-dĕ pĕr-son ă Pă-rĭ.

The most convenient way of carrying money is a **letter of credit**, obtainable at any large bank.

As a rule, you cannot get your money back after it has once passed out of your hand. Before you pay, therefore, be sure you get the articles you have purchased.

If in shopping you have the goods sent to the hotel, take a receipt, and see that it reads right, and that it is on a proper billhead, indicating the firm's name and location, and the name of the cashier.

## SHOPPING

You must expect to be "done" in making purchases. It is the prerogative of all foreigners. But it is just as well to try and be done as rarely as possible.

The shops in the vicinity of the Rue Royale, Avenue de l'Opera, Rue de Rivoli and other "swell" streets, should be entered with a sense of wariness. The storekeeper and his attendants know you are his helpless victims and have been taught that all Americans have an unlimited bank account. Besides, the rent is enormous, and profits, therefore, must be in proportion! Make up your mind calmly how much you will give, and then stick to it. Just repeat the figure until the attendant consents or politely retreats.

This does not apply to the so-called English shops, where you can haggle as much as you please in your own lingo, and where you will be done no more than you would be in any shop in London.

SHOPPING.	ACHATS. Ashă.
I want a—	Je voudrais un— jě-voo-dré-zun—
Show me some—	Montrez-moi des— mon-tré-măă dé—
How much?	Combien? con-biîn?
It's too dear.	C'est trop cher. sé-trö shër.
Have you got cheaper?	Avez - vous meilleur marché? ă-vé-voo mé-iěr măr-shé?
Have you another color?	Avez-vous une autre couleur? ă-vé-voo zü-nö trě-coo- lěr?
All right, I'll take this.	Bien, je vais prendre ça. biîn, j'vè prandr' să.

## SOCIAL CUSTOMS

### PHRASES OF POLITENESS AND GREETING

It was Steele, I think, who said that one may know a foreigner by his answering only no or yes to a question, while a Frenchman generally uses a whole sentence. So, never answer *oui* or *non* alone to a question; that's English; but always add: *Monsieur*, *Madame*, or *Mademoiselle*; that's French.

The word *Monsieur* is as appropriately used in speaking to a counter-jumper as to the President of the Republic. They are both *monsieur*. So, use the words *Monsieur*, *Madame*, *Mademoiselle* freely, and do in France as the French do. Take off your hat to men as well as to ladies, when you meet them or come up to speak to them. If you have been introduced to a person, lady or gentleman, older than yourself, take off your hat first, when you meet him or her. Contrary to what is the custom in America, never wait for a lady to bow to you before taking off your hat to her.

When you are going to pay a call put your gloves on. When you are asked to dinner, keep them on after being shown into the drawing-room until you go into the dining-room. Don't excuse yourself for wearing gloves when you are shaking hands. It is not only permissible but customary to shake hands with gloves on.

Never shake hands with a lady or gentleman on being introduced. Bow gracefully, if you can, and do not say: *Comment-vous portez-vous?*—a phrase that most English people know, and that French people use very little. In many cases "how d'ye do" should be rendered by a bow, or by *bonjour*, *monsieur* (or *madame*, *mademoiselle*).

A frock coat, not evening dress, is usually worn at the dinner table, in cases in which a dress suit would be worn in American uppertendom.

If you get married while in France you will be expected to go through the ceremony in evening dress. (Beware of the French mother-in-law!)

When dinner is over you must take out into the drawing-room the lady you took into the dining-room and look very pleasant and much pleased all the time. The English ceremony which consists in bowing the ladies out of the dining-room, in order to allow the gentlemen to "stay over their wine," to put their elbows on the table, cross their legs, talk racing, betting, club scandal, etc., etc., and get groggy, and half seas over, is unknown in France.

When you are at table, don't talk about Joan of Arc, Waterloo, the battle of Trafalgar, Egypt, the Spanish-American war, the needs of your navy, and—above all—never threaten any one to write to the *New York Herald*, the *London Times*, or to your ambassador. French vanity is highly explosive. The slightest shock may cause strange changes.

### SPECIAL DON'TS.

If you think you are a gentleman in America:

**Don't** be a cad in France.

**Don't** be negligent in dress, language, etc.

**Don't** walk about in churches, with this little book in your hand, during divine service.

**Don't** go about in knickers or wear a cycling cap in the streets unless you are a gentleman of the wheel.

**Don't** look like a conqueror in a conquered land.

**Don't** show your contempt for the manners and customs of "darned foreigners"; *you* are the "foreigner" as long as you tread the French soil.

**Don't** sneer at the practices of the Roman Church and proclaim them degrading and idolatrous.

**Don't** jeer at priests and processions,

" The moment that you land in France  
Like 'Arry in Bolong."

So that we may not wrong

" The Yankee folk, and judge them all  
By 'Arry in Bolong."

And you, *Mesdames les Américaines*, you know what your reputation in France is. Yes, the solid



comfort, the neatness and artistic taste evident on and about the American girl and her ma, are proverbial even among *les Parisiennes*, the trimmest "of the world," as they say in Chicago.

### A GENERAL DON'T.

Whatever you say,

**Don't** forget to tack on *Monsieur, Madame, Mademoiselle*, to *Oui, Non, Merci*. At bed time repeat fifty times: *Oui, Monsieur; Non, Madame; Merci, Mademoiselle* (No, thank you, see p. 79).

Never fails; success guaranteed; acts as a lubricator, avoiding all friction; saves money, time, and temper.

In English they say, it's money that makes the mare go. Well, then, remember that every man or woman in France, high or low, expects this "small change of politeness" at every turn.

#### POLITENESS AND GREETING.

Good morning.  
 Good day.  
 Good afternoon.  
 How do you do?  
 Good evening.  
 Good night.  
 How are you?  
 How are you getting on?  
 Allow me.  
 How is your father?  
 How is your sister?

#### POLITESSE ET SALUTATIONS.

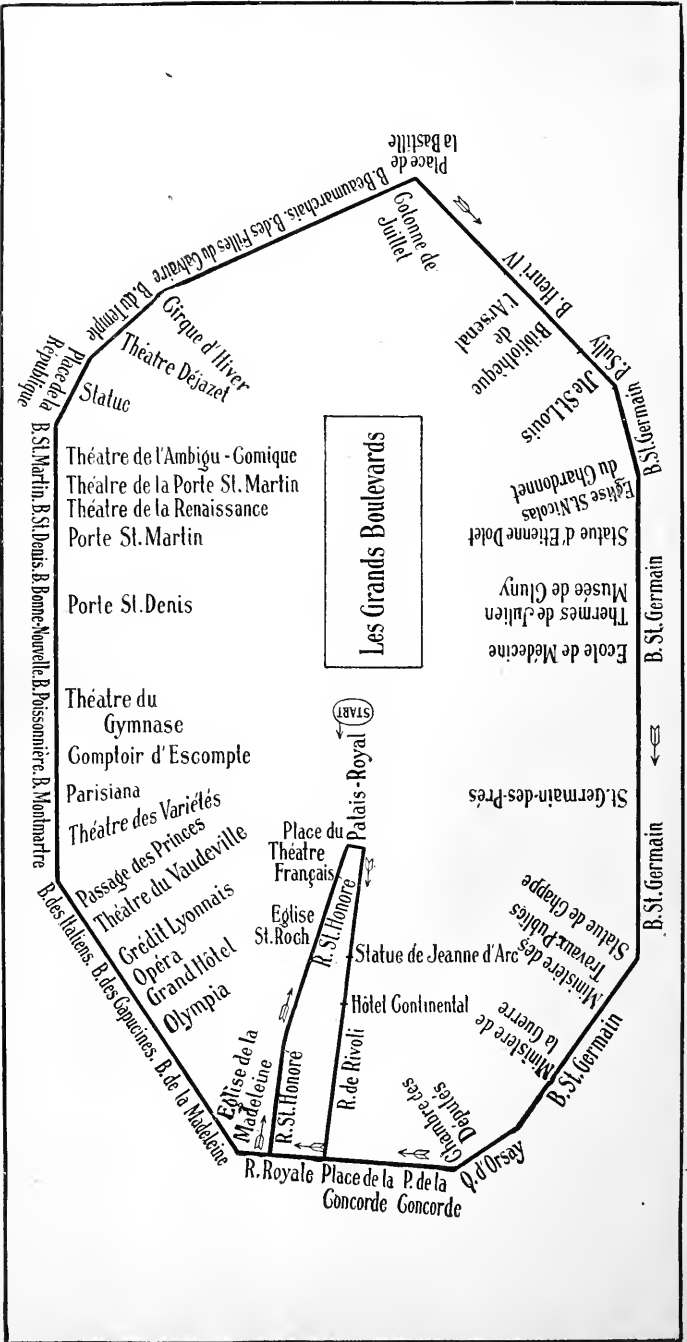
Pö lî-tes é-să-lü-tă-sion.  
 } Bonjour, monsieur, ma-  
 } dame, mademoiselle.  
 } *bon-joor, mĕ-siĕ, madam,*  
 } *mad-möă-zel.*  
 } Bonsoir, monsieur, etc.  
 } *bon-söär, mĕ-siĕ, etc.*  
 Comment allez-vous?  
*cö-man-tă-lé-voo?*  
 Comment ça va-t-il?  
*cö-man să-vă-til?*  
 Permettez-moi.  
*pér-mé-té-möă.*  
 Comment va monsieur  
 votre père?  
*cö-man-vă mĕ-siĕ-vot-*  
*pèr?*  
 Comment va mademoi-  
 selle votre sœur?  
*cö-man-vă mad-möă-zel*  
*vötr' sĕr?*

Remember me to your mother.	Mes hommages à madame votre mère mé - zǒ - măj ă - ma - dam votr' mēr.
Kind regards to your brother.	Bonjour à (monsieur) votre frère. <i>bon-joor ă (mĕ-siĕ) vot frĕr.</i>
Thank you very much for meeting me.	Merci beaucoup d'être venu à ma rencontre. mĕr-sĭ bō-coo dĕtr' vĕ-nũ ă-mă- <i>ran-contr'</i> .
Thank you for your kind invitation.	Merci bien pour votre amiable invitation. mĕr-sĭ bĭn poor vō-trĕ-zĕmăbl' <i>in-vĭ-tă-sĭon.</i>
Dont mention it.	Il n'y a pas de quoi. il niă păd kǎ.
It is not worth speaking of.	Cela ne vaut pas la peine d'en parler. slan - vō - pă - lă-pĕn <i>dan-păr-lé.</i>
Can I do anything for you?	Puis-je vous être utile? püij voo-zĕtr' ü-til?
Do you mind smoking?	La fumée vous dérange-t-elle? lă-fü-mé voo-dé- <i>ranj-tel?</i>
I'll see you by and by.	A tout à l'heure. ă-too-tă-lĕr.
Till to-morrow.	A demain. ad- <i>min.</i>
Till this evening.	A ce soir. ăs-sǎr.
Pardon me.	Pardon. păr- <i>don.</i>
I beg your pardon.	Je vous demande pardon. jĕ-vood- <i>mand-păr-don.</i>
Thanks.	Merci. mĕr-sĭ,

Thank you.	Merci bien ( <i>ou</i> merci, monsieur). mér-sĩ-bĩn (or mér-sĩ, mẽ-sĩě).
Good-bye.	Au revoir. õr-võär.
Farewell, a pleasant journey	Bon voyage. <i>bon</i> võã-ĩãj.
Will you do me a favor?	Voulez-vous me rendre un service? voo - lé-voo m'ran - drun sèr-vĩs?
With pleasure.	Volontiers. võ-lon-tĩé.
Please call again.	Veillez revenir. vě-iyé rě-vnĩr.
I am ever so much obliged to you.	Je vous suis fort obligé. jě voo süi fõr õb-lĩ-jé.
I shall be only too happy.	Cela me fera le plus grand plaisir. slã mẽ frã lě-plũ-gran plè-zĩr.

## AFTER TREADING ON SOMEBODY'S BAD CORN.

Treador — "I <i>do</i> beg your pardon."	"Je vous demande bien pardon." jě-vood - mand - bĩn pãr-don.
Treadee — "It's all right."	"Il n'y pas de mal." il niã pãd-mãl.
Treador ( <i>sympathetically</i> )—"Did I hurt you?"	"Vous ai-je fait mal?" voo-zěj fè-mãl?
Treadee ( <i>aside</i> )—"I rather think you did"; ( <i>aloud and smiling</i> ), "Oh! not at all!"	( <i>à part</i> ) — "J'te crois"; ( <i>haut souriant</i> ); "O, du tout! —monsieur! —au contraire!" (ã-pãr) j'tě-crõã (õ, soorĩan) õ, dü-too!—mẽ-sĩě!—õ-con-trèr!!



Place de la Bastille  
 B. Beaumarchais, B. des Filles du Calvaire  
 Jettant au canal  
 B. Henri IV  
 Bibliothèque de l' Arsenal  
 B. St. Louis  
 P. Salty  
 B. St. Germain  
 B. St. Germain des Près  
 Eglise St. Nicolas  
 Statue d'Ethenne Dolet  
 Musée de Cluny  
 Thermes de Julien  
 Ecole de Médecine  
 B. St. Germain  
 St. Germain des Près  
 Statue de Jeanne d'Arc  
 Travaux Publics  
 Ministère des Affaires  
 la Guerre  
 B. St. Germain  
 B. St. Germain  
 Chambre des  
 Députés  
 P. de la Concorde  
 P. de la Concorde  
 R. d'Orsay  
 Hôtel Continental  
 Statue de Jeanne d'Arc  
 R. St. Honoré  
 R. de Rivoli  
 Palais-Royal  
 Place du Théâtre Français  
 Eglise St. Roch  
 R. St. Honoré  
 Opéra  
 Grand Hôtel  
 Olympia  
 Crédit Lyonnais  
 Théâtre du Vaudeville  
 Passage des Princes  
 Théâtre des Variétés  
 Parisiana  
 Comptoir d'Escompte  
 Gymnase  
 Théâtre du
 Porte St. Denis  
 Théâtre de la Renaissance  
 Théâtre de la Porte St. Martin  
 Théâtre de l'Ambigu - Comique  
 Statue  
 Théâtre Déjazet  
 Cirque d'Hiver  
 B. du Temple  
 B. des Italiens  
 B. des Capucines  
 B. de la Madeleine  
 Eglise de la Madeleine  
 R. St. Honoré  
 R. Royale  
 Place de la Concorde  
 B. St. Martin  
 B. St. Denis  
 B. Bonne-Nouvelle  
 B. Poissonnière  
 B. Montmartre

Les Grands Boulevards

START

### III.

## OUR TWELVE ROUTES

FOR VISITING PARIS AND ITS HISTORICAL, ARCHITECTURAL AND ARTISTIC TREASURES.

We present to the reader **12 Routes**, carefully laid out by a Parisian thoroughly familiar with every nook and corner of Paris. They cover all the places of interest in the famous capital. We have chosen as a central starting point the square called Place du Palais-Royal, on account of its being practically surrounded by the majority of hotels patronized by American tourists. Routes start from here and return here, avoiding as much as possible, going twice over the same thoroughfares. The diagrams have been drawn expressly for **Lee's Standard Guide to Paris**, and descriptions of buildings etc., will be found at their proper places. As it is not desirable to repeat these descriptions, whenever a name will come up a second time, a figure between brackets, will tell in what Route all necessary details may be found. The French names are preserved, since, to ask your way about Paris, you need the French names, pronounced in the French way. For easy and accurate pronunciation, we refer you to the alphabetical *List of Names of Streets* etc. annexed to **Lee's American Tourist's Map of Paris**.

The abbreviations in our Routes have the following meanings: R.=Rue = street. B.=Boulevard. P.=Pont = bridge. Q.=Quai = embankment. Pl. = Place = square. A.=Avenue. Th.=Theatre.

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### ROUTE No. 1.

#### OVER THE "GRANDS BOULEVARDS."

**Palais-Royal.** — Palace erected by Cardinal Richelieu (1619-36). Later occupied by the Orleans Branch of the Bourbon family. Now devoted to THE COUNCIL OF STATE and COURT OF ACCOUNTS. Around a superb garden are found stores and restaurants under covered galleries. The PL. DU PALAIS-Royal has to the right, the Hôtel du Louvre; to the left, the GRANDS MAGASINS DU LOUVRE, and opposite, the PALAIS DU LOUVRE.

Rue de Rivoli. Northern façade of the Louvre.

**Jardins des Tuileries.**—The favorite park of the Parisians, replete with finest pieces of classical statuary. Stretches between the Louvre and the Pl. de la Concorde. Laid out by Le Nôtre at the end of the 17th century. Among the orange trees in the ORANGERIE, forty-one date back to the 16th century. The northern terrace is the TERRASSE DES FEUILLANTS; the southern one the TERRASSE DU BORD DE L'EAU.

R. de Rivoli. Pl. de Rivoli.

**Statue de Jeanne d'Arc.**—A modern equestrian statue of Joan of Arc (1412-1431) by Frémiet.

**Jeu de Paume.**—A marble tablet bears witness that on that spot stood the Tennis Hall in which the Revolutionary Assemblies sat from 1789 to 1793, and where the first republic was proclaimed (Sept. 22, 1792).

**Ministère de la Marine.**—On the N. E. corner of the Pl. de la Concorde and the R. Royale; forms part of the monumental façade of this famous square. Erected by Louis XV., 1762-70; Gabriel, architect.

R. Royale. Cercle de la Rue Royale (ultra-fashionable club). R. Royale.

**La Madeleine,** or Church of St. Mary Magdalen; an adaptation of a Greco-Roman temple. Erected 1764-1842; first built (by Napoleon I.) as a Temple of Glory. Dimensions: 352 ft. long, 151 ft. wide, 100 ft. high. Paintings by great modern artists; superb bronze doors. Visited from 1 to 6.

**Les Grands Boulevards.**—Known the world over as "the Boulevards," and the center of much of the Parisian gayety and life. Were traced by Louis XIV. (17th century) on the raised fortifications that encircled the city (bulwark—stronghold). They terminate at the Pl. de la Bastille, in all 2½ miles long by 33 ft. in width. They are continued by the modern boulevards Henri IV. and St. Germain, forming thus a complete oval from Madeleine to Madeleine.

B. de la Madeleine. B. des Capucines, Jockey Club. Grand Hôtel. Th. Isola. Olympia.

**Grand Opéra,** or "Académie Nationale de Musique et de Danse." Architect, Charles Garnier. Built of stone and marble, 1861-74. Covers 13,596 sq. yards; seats only 2,156 persons. Total cost including site, \$9,500,000. Subsidized by State. Grand opera only. Performances Monday, Wednesday, Friday and Saturday, all the year round. Large school of dancing. Fine library and museum. The grand staircase is world-famed. The acoustic is poor.

Cercle des Armées de terre et de mer (Army and Navy Club). Th. des Nouveautés. Crédit Lyonnais, one of the largest bank building in the world. B. des Italiens. Th. du Vaudeville. Passage des Princes, B. Montmartre, Théâtre des Variétés. Passage des Panoramas. Passage Jouffroy. Musée Grévin. B. Poissonnière. Parisiana, Comptoir d'Escompte (near by). B. Bonne-Nouvelle. Th. du Gymnase.

**Porte St. Denis.**—A triumphal arch erected by the city of Paris to commemorate the victories of Louis XIV. in 1672. Architect, Blondel. Height, 81 ft.

B. St. Denis. B. St. Martin.

**Porte St. Martin.**—Erected to Louis XIV.'s glory, in 1674. Height, 57 ft. Architect, Pierre Bullet.

Th. de la Renaissance, Th. de la Porte St. Martin, Th. de l'Ambigu Comique, Th. des Folies Dramatiques.

**Bourse Centrale du Travail**, or Labor Exchange, built by the city (1889-90) to harbor the offices of Trades Unions ("Syndicats professionnels") recognized by law.

Place de la République (310 yds. long). Caserne du Château d'Eau.

**Statue de la République**, by the brothers Morice; erected 1883; 82 ft. high (with pedestal). Around the main effigy are statues of Liberty, Equality Fraternity, and at its feet a lion holding a ballot box. [See illustration.]

B. du Temple. Th. Déjazet. B. des Filles-du-Calvaire. Cirque d'Hiver. B. Be umarchais.

**Place de la Bastille.**—Occupies the spot where stood the royal stronghold, la Bastille-St.-Antoine, levelled to the ground by the people, July 14, 1789. A line drawn on the pavement in 1880, bet. B. Henri IV. and R. St. Antoine, gives its exact measurements. This storming of the Bastille is celebrated yearly, July 14th, as the national feast of France.

**Colonne de Juillet.**—In the center of the Pl. de la Bastille; 154 ft. high. Erected 1831-40, in honor of those who died fighting for liberty in July, 1830, in the uprising that drove King Charles X. from France and unseated the elder Bourbon dynasty. Small fee to be allowed on top of platform. [See illustration.]

B. Henri IV. Caserne des Célestins.

**Bibliothèque de l'Arsenal.**—One of the richest libraries in Paris. Open free E. W. D., 10-4; especially rich in old dramatic literature. Occupies ground of old arsenal.

P. Sully. B. St. Germain; this great artery has a length (including the B. Henri IV) of  $2\frac{3}{4}$  miles from the Bastille to the P. de la Concorde.

**St. Nicolas-du-Chardonnet.**—A church built at the end of the 17th century.

**Statue d'Etienne Dolet**, in bronze, by Guilbert. Erected, 1889, to the memory of a famous printer and author, burned at the stake (1546) for "impiety and atheism." [See illustration.]

**Musée de Cluny**, one of the finest collections of medieval curios of all kinds: ancient carvings, furniture, household goods, ivories, musical instruments, etc.; over 11,000 objects. Deserves a long visit. Exquisitely well-preserved building erected by Benedictine Monks after 1340. The two floors divided into 21 exhibition rooms. Organized in 1842 by M. du Sommerard, a famous collector. Built on the ground formerly occupied by the

**Thermes de Julien**, or Baths of the Roman Emperor Julian the Apostate, who made Paris (then called Lutetia) his favorite residence. Fine ruins, still extant, show the enormous size of the palace, since the "Frigidarium" (cold bath room) is 65 ft. long, 37½ ft. broad and 59 ft. high. Visitors admitted free.

Crossing the B. St. Michel; new façade of the

**Ecole de Médecine**, the seat of the largest official School of Medicine in France. A huge block of buildings, with a Library of 90,000 volumes, and the MUSEE DUPUY-TREN (open 10 to 4). Close to it is the ECOLE PRATIQUE, for anatomical purposes. Thousands of students of both sexes, of every nationality, obtain here M. D. degrees after studies of not less than 5 years.

Continuing on B. St. Germain we reach the church of

**St. Germain-des-Prés**.—Founded in 6th century, but rebuilt 1001-14, and much modified and redecorated in the 16th century and again in 1856-62. Admirable mural paintings by H. Flandrin (1860). Behind the church are the ruins of the Abbot's Palace. The Abbey Prison, now destroyed, was the scene of the frightful massacre of Sept, 1792. In front of the church, statue of Bernard Palissy, the great pottery maker and enameler (16th century).

On B. St. Germain, on the corner of R. du Bac the

**Statue de Chappe**, the inventor of aerial telegraphy (1763-1805), which rendered such services before the invention of Morse.

**Ministère de la Guerre**, the War Office, a stately building 160 ft. long, completed on this boulevard in 1877; on the cor. of the R. de Solférino, fine tower with monumental clock.

On the corner of the Boulevard and the Q. d'Orsay,

le Cercle Agricole, a superb mansion occupied by the most select club in Paris. This part of the city was always known as the Faubourg St. Germain, i. e., the center of the old aristocracy.

**Chambre des Députés**, on the Q. d'Orsay, opposite the P. de la Concorde; called also "Palais Bourbon;" erected in 1722; architect, Girardini. Confiscated by the Revolution. Occupied since by successive Legislative bodies. Greek front Peristyle completed in 1807. The hall where the present Representatives meet was built in 1832 by Joly. Filled with statuary and paintings.

**P. and PL. de la Concorde**.—This bridge and the square at its northern end count among the finest public show places in the world; the square is 390 yds. long by 235 wide, and was designed by architect Gabriel under Louis XV., whose equestrian statue was erected at the center. The row of buildings on the north side were also built in those days. In 1792 the statue was removed and melted and the guillotine stood in its place. King Louis XVI., Marie-Antoinette, and over 2,800 victims from all social ranks were beheaded on this very spot, then dubbed "Place de la Révolution." Now an Egyptian obelisk (or Cleopatra's Needle) stands at the center, two stately bronze fountains adorn the south and north ends, and eight statues emblematic of French cities occupy



ue de Rivoli



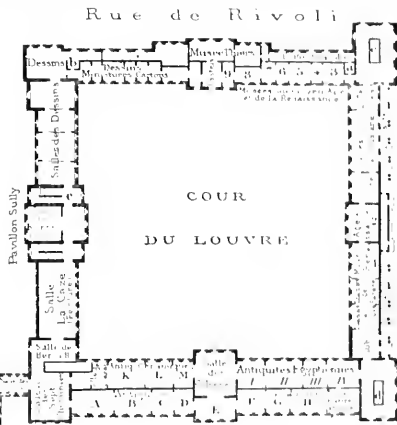
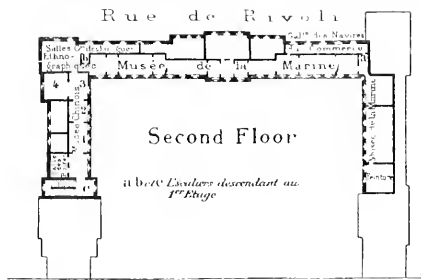
## First Floor

### MEDIEVAL AND RENAISSANCE MUSEUMS

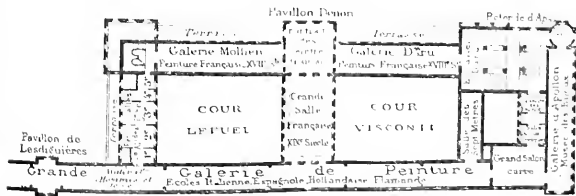
1. Hall of Italian Ceramics.
2. " Bronzes, Ironware and Weapons.
3. Oriental Hall.
4. Hall of 17th Century Furniture.
5. " 16th " "
6. " French Ceramics.
7. " " and German Ceramics.
8. " Ivories.
9. " Glassware.

### MUSEUMS





# LOUVRE MUSEUMS



## First Floor

### ANCIENT CERAMICS

- A. Hall of Composite Ornaments.
- B. " Terra Cotta specimens.
- C. " Etruscan Pottery.
- D. " Antiquities.
- E. " Corinthian Vases.
- F. " " with black designs.
- G. " " with red designs.
- H. " Italo-Greek Vases.

- K. Hall of Italo-Greek Vases.
- L. Greek Ceramics.
- M. " Antique.

### EGYPTIAN ANTIQUITIES

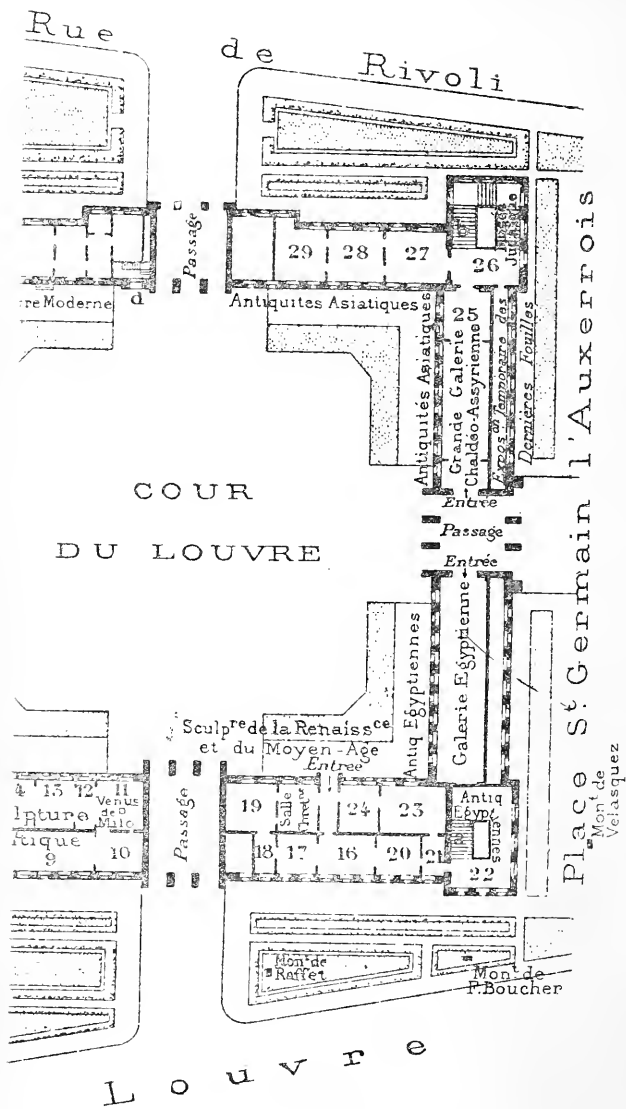
- I. Hall of the Gods.
- II. " Funerary Monuments.
- III. " Monuments relating to everyday life.
- IV. " Historical Monuments.

### MEDIEVAL AND RENAISSANCE MUSEUMS

- 1. Hall of Italian Ceramics.
- 2. " Bronze, Ironware and Weapons.
- 3. Oriental Hall.
- 4. Hall of 17th Century Furniture.
- 5. " " "
- 6. " French Ceramics.
- 7. " " and German Ceramics.
- 8. " Ivories.
- 9. " Glassware.

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DIAGRAM OF THE UPPER FLOORS OF THE LOUVRE MUSEUMS



RE MUSEUMS

points of vantage. The famous AVENUE DES CHAMPS ELYSÉES starts from its western limits, and to the east are seen the terraces of the Tuileries Gardens. Note the statue of Strasbourg, always adorned with flags and mourning wreaths, in remembrance of the never-to-be-forgotten loss of Alsace-Lorraine, conquered by the Germans (1870-71).

R. Royale. R. St. Honoré. Palais Royal.

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## ROUTE No. 2

### AROUND THE "ILE DE LA CITÉ" AND THE "ILE ST. LOUIS"

Palais-Royal. R. de Rivoli. R. du Louvre.

**Palais du Louvre.**—This old Palace of the French kings was begun by Philip Augustus (1220). The foundation of the present east portion was laid by Francis I. and his architect, Pierre Lescot (1541). His successor continued the task, but to Henri IV. is due the magnificent "Gallerie d'Apollon" (1595). Louis XIV. advanced the work (1660), which remained suspended until Napoleon I. and his architect, Fontaine, and finally Napoleon III., who completed the connection between the original palace and the Tuileries Palace (burnt May, 1871). The "Old Louvre" includes the quadrangle of buildings at the east end with a façade 190 yds. long. The "New" Louvre extends from the "Old" to the remaining pavilions of the Tuileries. All these palaces cover 48 acres of ground, the most magnificent aggregation of buildings. THE MINISTRY OF FINANCES (Treasury Department) is located in the north portion of the new palace. In the south portion and in most of the old Louvre are found the unique MUSEUMS of antiquities, sculpture, paintings, and curios of all kinds, which attract visitors from the whole world. Guides are to be purchased at the entrances to the museums. We give plans of the three stories, but do not attempt to catalogue the splendors they contain. Entrance absolutely free, daily from 10 to 4.

**St. Germain-l'Auxerrois.**—A church on the R. du Louvre, opposite the Old Louvre. Begun under Charlemagne (800). Exquisite Gothic style. The signal for the massacre of the Protestants on St. Bartholomew day (Aug. 24, 1572.) was given by the bells of this church. As a companion to it, Napoleon erected the handsome Mairie of the first District.

Q. du Louvre. Q. de la Mégisserie.

**Pont-Neuf.** or New Bridge, 360 yds. long, 25 yds. wide, built (1578-1604) of stone; runs over the west end of the Island of the Cité. On it stands the

**Statue de Henri IV.,** by Lemot, erected (1818) to replace the one placed there in 1635 and removed, in 1793, by the mob who forgot the warm heart of the great Henri of Navarre toward the people he ruled.

Pl. Dauphine, on the Island of the Cité, the cradle of Paris. The

**Cour d'Assises,** occupies the east side of this enclosed square. Here are tried the great criminal cases. It is a modern adjunct to the Palais de Justice, with which it connects.

# GROUND FLOOR PLAN

## ANTIQUÉ SCULPTURE

## SCULPTURE OF THE RENAISSANCE AND MEDIEVAL PERIODS

1. Rotunda.
2. Hall of Maronias.
3. " The Seasons.
4. " Fugue.
5. " Sixtus.
6. " The Antonines.
7. Green Hall.
8. Hall of the Fighting Hero.
9. " The Pallas of Veletta.
10. " Meipomene.
11. " The Venus of Milo.
12. " Psyche.
13. " The Sarcophagus of Adonis.
14. " The Homophrotide of Veletta.
15. " The Sarcophagus of Medea.

16. Hall of Jean Goujon.
17. " Michel-Angelo.
18. " The Italian Renaissance.
19. " The Della Robbia.
20. " Michel Colombé.
21. " The Middle Ages.
22. " André Beaumeven.
23. " Des Augères.

## ASIATIC ANTIQUITIES

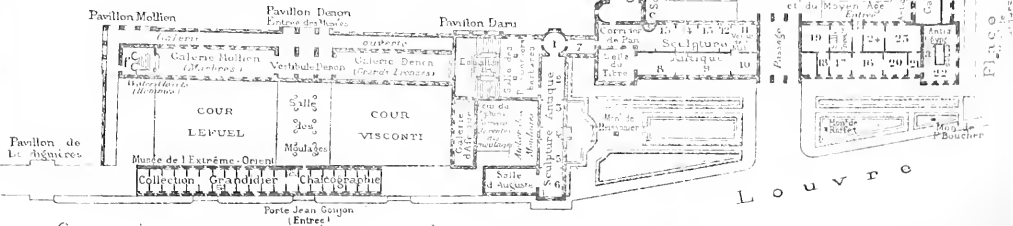
24. Hall of E-Amunozot.
25. " The Phoenician Tombs.
26. Phoenician and Cypriot Hall.
27. Hall of Mitri.
28. " The Magnesia of Memmader.

FOR MODERN SCULPTURE, SEE PLAN

- a. South staircase leading to the Egyptian Hall, the Colonnade, etc.
- b. Asiatic " " " the Medieval and Renaissance Museums, etc.
- c. Staircase to the Administration offices.
- d. " " of the Director General of the Museums.
- e. " The Henri II. staircase entrance.
- f. The Mallon staircase leading to Picture Galleries.

# LOUVRE MUSEUMS

## Ground Floor



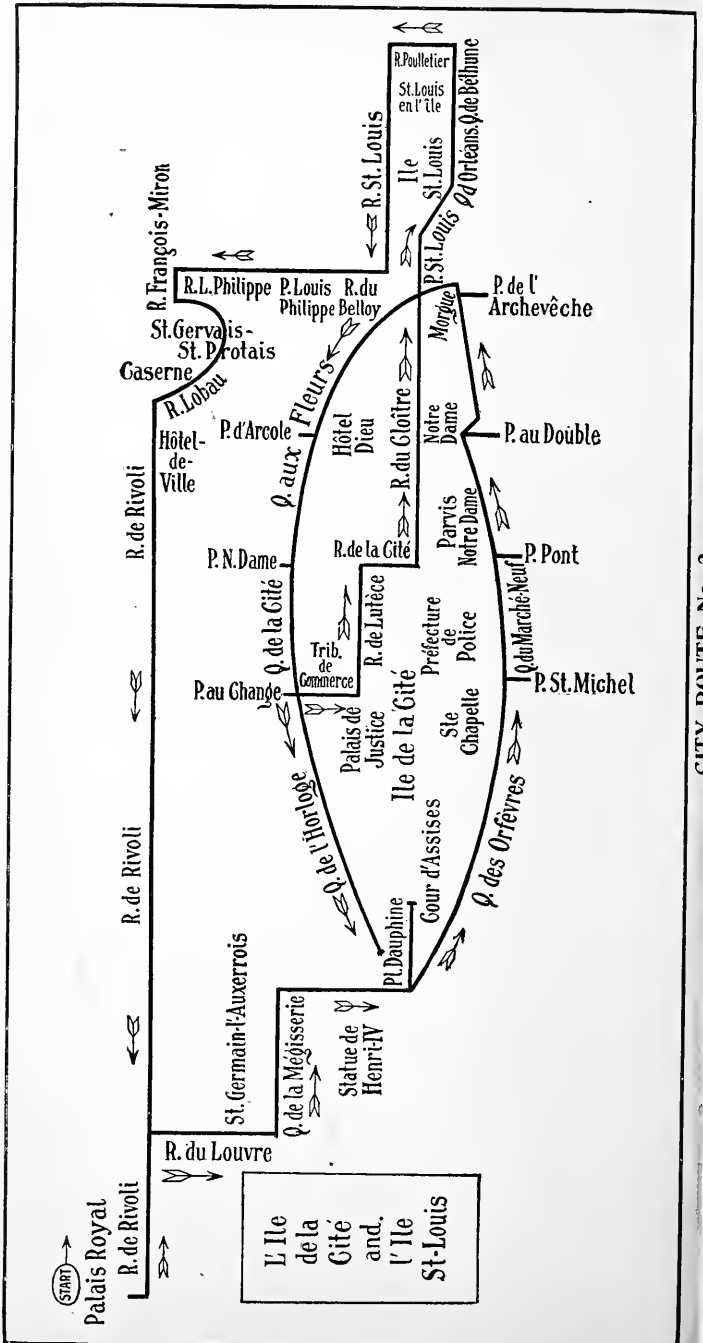
Quai

du

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DIAGRAM OF THE GROUND FLOOR OF THE LOUVRE MUSEUMS





CITY ROUTE No. 2



Quai des Orfèvres, We enter a smaller courtyard of the Palais de Justice and find there the entrance to the

**Sainte-Chapelle**, a gem of medieval architecture; two naves of perfect design, one above the other, with a stone spire of exquisite delicacy. Erected by King Louis IX. (St. Louis) and his architect, Montereau, in 1248. Not used for religious service. It really forms a part of the old King's Palace, the

**Palais de Justice**, now the center of judicial France. Contains the halls of the Cour de Cassation (Supreme Court) and all the courts of the Paris judiciary district. La "Salle des Pas-Perdus" is the largest vestibule known, being 240 ft. long, 90 ft. wide and 33 ft. high. The early plays were given here; now the meeting place of barristers, solicitors and their clients. The halls of the various courts are gorgeously decorated and the costumes of the magistrates are so picturesque that they deserve a visit. Begun in the 10th century, fire played such havoc with it that only the corner TOUR DE L'HORLOGE, on the quay, can be ascribed to this early period. On the same quay is the PRISON DE LA CONCIERGERIE, where political prisoners spent many dreaded moments. One may visit there the cell occupied by Marie Antoinette before her execution (1794).

**Préfecture de Police**, the center of the Police Department of Paris, has its main offices opposite the principal façade of the Palais de Justice on the Cour du Mai.

Q. du Marché-Neuf, Caserne de la Cité, Pl. du Parvis-Notre-Dame, on which stands a colossal group of "Charlemagne and his Knights," by Rochet brothers (1882).

**Notre-Dame**, the cathedral, recognized as the masterpiece of medieval architecture, a description of which would fill volumes. (Read Victor Hugo's "Hunchback of Notre Dame"—as accurate as it is captivating.) Founded 1163 on the site of an earlier church; nave completed in 13th century. Statues without number stand over and all around the several portals. On the main façade a rose window 42 feet in diameter, is of lace-like delicacy. The whole church is 139 yds. long by 52 yds. broad. The vaulting, 110 ft. high, is borne by 75 pillars; there are 37 large stained-glass windows. The towers are 223 ft. high and the top is reached by 397 steps (fee 10 cents). The largest bell, called the "Bourdon," weighs 16 tons. The spire is 147 ft. high. The choir contains superb wood carvings. The organ is 32 ft. high, and contains 6,000 pipes. The Treasury (fee 10 cents) contains admirable jewels, vessels and vestments. Also precious relics of saints and martyrs.

**Hôtel-Dieu**, on the north side of the square; one of the 20 city hospitals containing an aggregate of 12,000 beds and supplying the needs of 100,000 patients yearly, besides assisting financially about 467,000 persons a year. This hospital took the place of one erected in 660. It was built in 1868-78 and cost \$9,000,000. It contains 559 beds.

Q. de l'Archevêché. Square Notre-Dame.

**La Morgue**.—Erected in 1864; entrance free. About 800 bodies are exhibited here yearly.



Q. aux Fleurs, with one of the most curious flower-markets in Europe (Wed. and Sat.); also bird-market (Sunday). Q. de l'Horloge where is the sinister entrance to the "Conciergerie Prison." (see above.) [Retrace your steps]. Opposite the façade of the Palais de Justice is the main entrance to the

**Tribunal de Commerce**, or Commercial Courts of Paris. Renaissance building with a dome 135 feet high erected by architect Bailly (1860-66).

R. de Lutèce. R. du Cloître-Notre-Dame. By the P. St. Louis, we cross over to the

**Ile Saint-Louis**.—A very dull and retired part of Paris that seems a forgotten relic of the past centuries.

Quai d'Orléans. Q. de Béthune. R. St. Louis.

**St. Louis-en-l'Île**.—A church of the 17th century, with a graceful stone spire 100 ft. high.

Hôtels Lauzun and Lambert (superb mansions of the 17th century). R. du Belloy. P. et R. Louis-Philippe. We are again on the right bank of the river. R. François-Miron. Pl. Baudoyer. Mairie du IV. arrondissement.

**St. Gervais--St. Protais**.—A stately pile begun in 1616 and containing remarkable stained-glass windows and remarkable carvings, beside modern paintings of great merit.

Pl. St. Gervais. Pl. Lobau. Caserne Lobau. R. de Rivoli. Palais-Royal.

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## ROUTE No. 3

### A VISIT TO THE "BOIS DE BOULOGNE"

Palais Royal. R. de Rivoli. R. des Tuileries.

**Tuileries—Pavillons de Marsan and de Rohan. Pavillons de Flore and de Lesdignières.**

—All that remains of this last residence of the kings and emperors of France—Les Tuileries, destroyed by fire in May, 1871, by the defeated communards—are these four pavilions, that connected the palace with the two wings of the New Louvre (see plan). The old Tuileries were begun by Architect Ph. Delorme for Queen Catherine de Médicis. Pavillon de Marsan, on the R. de Rivoli side, was built by Napoleon I., and the Pavillon de Flore, on the river side, now occupied by the Colonial office [Ministère des Colonies] was erected by Architect Lefuel for Napoléon III. (1863-68).

Q. des Tuileries (south side of the Gardens) Orangerie. P. de Solférino. Légion d'Honneur. R. de Solférino. R. St. Dominique, Ministère de la Guerre. Pl. Bellechasse,

**Sainte-Clotilde.**—One of the finest modern churches of Paris, in the Gothic style of the 14th century. Erected 1846-59; Gau and Ballu, architects. Three portals; two towers; spire, 216 ft. high.

To the right of the Church, in the R. Las-Cases is the

**Musée Social.**—Founded by Comte de Chambrun, and containing books, models and documents of a nature to help better the condition of the working classes. A yearly prize of \$5,000 is awarded to the author of the greatest progress in that line.

R. de Constantine. R. de Grenelle.

**Archevêché.**—Mansion occupied by the Cardinal Archbishop of Paris; a fine specimen of Louis XIV. architecture.

Opposite is found "Le Dépôt de la Guerre," or the War Map-Department. We pass now in front of the offices and ministerial residence of the

**Ministère de l'Agriculture, du Commerce, des Postes et Télégraphes.**—This Department has charge of the great French Expositions,

Mairie du VII. Arrondissement (7th district City Hall). We reach the

**Ministère de l'Instruction Publique et des Beaux-Arts.**—Offices of the Department of Education and Fine Arts.

Caserne du Génie. Temple Protestant. Ambassade de Russie. Société Nationale d'Agriculture. R. du Bac. R. de Varennes. Ambassade d'Autriche-Hongrie. Couvent du Sacré-Cœur. B. des Invalides.

**Hôtel des Invalides.**—National home for the veterans of the army and navy; founded by Louis XIV. (1661-75)—Mansart, architect—to accommodate 5,000 inmates; hardly more than 200 live there now, pensions being preferred by old soldiers. Façade 220 yds. long, with 133 windows. A battery of conquered cannons, on the front platform, are used to fire salvos. Included in the buildings is the

**Musée d'Artillerie.** one of the most complete collections of ancient weapons, armors, war curios and historical mementos; over 10,000 numbers. Here are preserved "the Red Oriflamme of St. Denis," the sacred standard of the kings of France; also the no less sacred standard of the heroine Joan of Arc, white, strewn with fleurs-de-lys. The costume gallery is captivating.

A. de Tourville. Pl. Vauban.

**Saint-Louis-des-Invalides. Tombe de Napoléon.**—This is the church belonging to the Invalides Palace; the nave is adorned by flags taken from the enemy. The dome is 160 ft. high and 86 ft. in diameter; beneath it, in a crypt 20x36 ft. in diameter, is the sarcophagus containing the remains of the great Napoleon; it weighs 67 tons, and is made of a single block of red granite from Finland.

Pradier sculptured the 12 colossal Victories surrounding the the sarcophagus. A most impressive sight.

R. de Breteuil. Petites Sœurs des Pauvres Convent.

**St. François Xavier.**—A modern church with fine carvings and paintings by Bouguereau and others.

Pl. de Breteuil. Puit Artésien (artesian well 1,800 ft. deep; the tower over it is 180 ft. high. A. de Saxe. Pl. de Fontenoy. Couvent du Mt. Carmel. Casernes. A. de Lowendal. A. Duquesne. A. La-Motte-Piquet, between the Exposition buildings and l'

**Ecole Militaire.**—Now used by the Superior School of War where officers are trained for staff service. In the courtyard the ex-Captain Dreyfus was publicly degraded, Jan. 5, 1895.

A. de Suffren. Q. d'Orsay.

**Pont de Passy.**

Allée des Cygnes, a sort of island between bridges.

R. Albouy. R. de Passy, Chaussée de la Muette. Parc du Ranelagh. Here one may walk out of the city through the Porte de la Muette and enter the

**Bois de Boulogne.**—The most fashionable Paris park; area, 2,250 acres; laid out by Napoleon III. (1852-56). Two pretty artificial lakes, with wooded islands; a cascade. Two superb race-tracks, LONGCHAMP (for running races and military reviews) and AUTEUIL for steeple-chases; on the first the GRAND PRIX (\$40,000) is run in June; it is an international race, won in 1881 by the American horse Foxhall. Thousands of "swell" turnouts visit the park daily, especially between 4 and 6 P. M. In the morning, horsemen and horsewomen are very numerous. Many excellent but expensive restaurants opened in the summer time. A side-trip to the JARDIN d'ACCLIMATATION, at the northern extremity of the "Bois," is recommended. It is the largest and finest private collection of animals and plants to be found anywhere. No ferocious beasts are kept there, but only such animals as take kindly to man. The kennels and aviaries are superb. A lovely recreation-ground for children, with elephant and pony rides, etc. Concerts every day. A most enjoyable and refined entertainment. Entrance, ONE FRANC (20 cents). We re-enter the city by the gate called the

Porte Dauphine. Avenue du Bois de Boulogne, terminating at the Pl. de l'Etoile, the center of a radiating star of 12 superb avenues.

**Arc de Triomphe de l'Etoile.**—The largest triumphal arch in existence; begun by Napoleon I. in honor of his great armies (1806); Chalgrin, architect. Finished in 1836. 160 ft. high by 146 ft. wide and 72 ft. deep. Trophies are sculptured on four sides. The names of all great generals of the first Republic and the first Empire are engraved



under the arches. A unique work of art. 261 steps to the top platform (no fee). Superb panorama of Paris.

A. des Champs-Élysées (1½ mi. long). R. de Berry. American church. Faubourg St. Honoré.

**Eglise St. Philippe-du-Roule.**—A very fashionable church, built by Chalgrin (1769-1784) in the shape of a basilica.

A. d'Antin. Rond-Point des Champs-Élysées.

**Avenue des Champs-Élysées.**—From here down to the Pl. de la Concorde extends an avenue (with small parks on either side) unequalled anywhere else. Is 750 yds. long by 400 yds. wide, planted with elms and lime trees in the 17th century. To the right, when going toward the Pl. de la Concorde are seen the new Palaces of Fine Arts, on either side of the new Avenue Nicolas II. At the termination (or really the entrance) stand guard the two colossal equestrian statues, by Coustou, "THE HORSE TAMERS" (les "Chevaux de Marly.") The sides of the avenue are dotted with enclosures for summer variety shows (cafés-concerts) and amusements for children. Also restaurants and the fine CIRQUE D'ÉTÉ building, a circus of high grade, opened nightly, in the summer only. Thousands of people on chairs and benches line the avenue in the warm afternoon hours to see the passing show of carriages and riders.

Place de la Concorde (I.) R. de Rivoli. Palais Royal.

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## ROUTE No. 4

### TO LES GOBELINS, LE PANTHÉON AND LE QUARTIER-LATIN

Palais-Royal. R. de Rivoli. Ministère des Colonies (II.) P. Royal. R. du Bac.

**St. Thomas-d'Aquin.**—A church erected 1682-1740. A fine portal and some interesting pictures.

Statue de Chappé (III.). Missions Étrangères (Central Institute of R. C. Foreign Missions).

**Magasin du Bon-Marché.**—This enormous dry-goods store, the largest in Paris, is famous on account of the philanthropy of the founders, Mr. and Mrs. Boucicaut, who left millions to charities and organized their huge establishment on the profit-sharing system.

R. de Sèvres. Hôpital Laennec, founded 1635 by Cardinal La Rochefoucauld. Couvent des Lazaristes (missionaries).

**Caisse d'Épargne Postale.**—The huge Postal Savings Bank, the success of which has been so rapid and so astounding that enormous buildings are now under consideration for its central offices.

Couvent des Oiseaux (most fashionable convent for girls' education). B. des Invalides.

**Institut des Jeunes Aveugles.**—A model boarding school for blind boys and girls founded by the philanthropist Haüy (1734), the inventor of the printing system for the blind. A government institution admirably well managed and worth a visit.

This is the region of convents, hospitals and schools of all grades,

**Hôpital des Enfants Malades.**—For sick children, founded in 1735 by the rector of St. Sulpice church.

**Hôpital Necker.**—Founded by Louis XVI. (1779) in a Benedictine convent. Handsome chapel.

B. Pasteur. Lycée Buffon. In the R. Dutôt (a by-street) we find the famous

**Institut Pasteur.**—Here the great scientist presided over the bacteriological researches of his pupils and supervised yearly the treatment of about 1,800 persons affected with rabies (hydrophobia). Out of 26,000 patients inoculated here, only 99 died, having begun the treatment too late. Fine statue of this good and great man in front of the Institute.

B. de Vaugirard. Pl. du Maine.

**Gare Montparnasse, or de l'Ouest Rive Gauche.**—[Main entrance. R. de Rennes ] R. R. lines to Normandy, Brittany and S. W. France.

B. Edgar Quinet. Gymnase Municipal (high gymnastic training of teachers and pupils).

**Cimetière Montparnasse.**—This is the churchyard of the southern districts of Paris. Among the great dead therein buried are H. Martin (the historian), Pierre Larousse (the encyclopedist), Gérard (the painter), Rude (the sculptor), Edgar Quinet (the author), Le Verrier (the astronomer), Admiral Dumont d'Urville, etc., etc. Many superb monuments. Admission from 7 A. M. to 7 P. M. Earlier closing hour in winter. No fee.

B. Raspail. Statue de Raspail (the famous scientist and philanthropist). Place Denfert-Rochereau (named after the hero of the Defense of Belfort, 1870-71).

**Le Lion de Belfort.**—A superb bronze reduction of the great lion, cut by Bartholdi into the rock at the foot of the fortress of Belfort, the only stronghold in Alsace that did not surrender to the Germans in 1870-71, and is still owned by France.

**Les Catacombes.**—Subterranean quarries of immense area, partly filled with human bones extracted in 1786 from the Cemetery of the Innocents, in the center of the city. Twice a month, visitors are admitted, in groups, to a long walk through these galleries, emerging after one hour's tramp on the Rue Dareau. Ask for a ticket at the Hôtel de Ville. No fee except for a torch sold to you for 10 cents.

B. Arago. Statue of Arago, the scientist. Ecole de Théologie Protestante. Prison de la Santé, a model prison, close to which the guillotine is now erected when needed. Hôpital Broca



(ex-Lourcine). From here a side excursion over the Avenue Montsouris may be taken to the

**Parc de Montsouris.**—A 40-acre park just outside the city limits; it contains an observatory for taking meteorological data.

**Manufacture Nationale and Musée des Gobelins.**—The state manufactory of these famous tapestries, on the river Bièvre, whose water helps the making of the famous secret dyes that rendered the Gobelins famous. Founded by Louis XIV. A unique process, producing unequaled results. Six sq. inches is an average day's work. These tapestries are worth from \$10,000 to \$50,000 each. They are not for sale, but used for decorating national buildings or for state gifts. Superb collection; opened Sat. and Wed., 1 to 3. No fee.

Avenue des Gobelins. B. de Port-Royal. Hôpital and Statue de Ricord (the great surgeon). Rue St. Jacques.

**Val-de-Grâce.**—The great military hospital and school of military medicine and surgery. The church built by Fr. Mansart (1645-66); is a reduced copy of St. Peter of Rome, with a dome 133 ft. high and 53 feet in diameter. Contains the remains of Queen Herrietta, wife of Charles I. of England.

Couvent des Carmélites (the strictest of all orders for nuns). Musée Pédagogique (with materials, documents and a library of 50,000 volumes relating to primary education.)

**Institut des Sourds-et-Muets.**—The leading Deaf and Dumb Institution in France, founded by Abbé de l'Espée, the inventor of the deaf and dumb alphabet. His statue by F. Martin, an alumnus, is in the court yard, next to an elm tree said to be 300 years old.

On the same R. St. Jacques.

**St. Jacques-du-Haut-Pas.**—A 17th century church; the portal is in the classical style. A few exceptionally fine pictures.

R. Soufflot. Pl. du Panthéon.

**Panthéon.**—Once a church (Ste. Geneviève), now, for the second time, devoted to "the memory of great men by a grateful country." Designed by Soufflot. It is a stately pile 370 ft. long and 276 ft. wide. With a dome 272 ft. high and 75 ft. in diameter. Superb interior paintings by the masters of French art in the 19th century. In the vaults below are the tombs of Voltaire, J. J. Rousseau, Carnot, the great minister of war of the Revolution, his grandson Carnot, the murdered President of the Republic (1894), Victor Hugo, Gen. Marceau, Marshal Lannes, the mathematician Lagrange, the navigator Bougainville, and several others. Open daily except Monday; get a ticket from the Bureau of Fine Arts, Palais-Royal. No fee. There are 425 steps to the top of the dome, and the sight is worth the fatigue.

Opposite the Panthéon, to the left, we find a fine district city-hall, the

**Mairie du V. Arrondissement** (erected 1849) and, in front, a noble bronze statue of J. J. Rousseau, by Berthet. Behind the Panthéon, on the Pl. Ste. Geneviève, is the old Gothic church of

**St. Etienne-du-Mont**, with an unexpected Renaissance façade. Contains a stone sculptured jubé (kind of partition between nave and choir) of most exquisite design, due to Biard (1600). The tomb of St. Genevieve, the patron saint of Paris, is found in one of the side chapels. Here Archbishop Sibour was stabbed to death by an unworthy priest (Jan. 3, 1857).

Separated from the church by the R. Clovis is the Lycée Henri IV. behind the church, stands l'Ecole Polytechnique (for the training of the scientific branches of the army and the higher engineering professions). Lower in the R. Clovis is the "Collège Ecossais," an endowed Scotch-Catholic College, containing many Stuart relics. Resuming the R. Cujas we reach la

**Bibliothèque Ste. Geneviève.**—A fine modern library building; Labrousse, architect, 1843 50. 200,000 books; 35,000 manuscripts; 25,000 engravings, Opened to all, day and evening, during the week. Specially attended by the students of the Sorbonne and the Law and Medicine schools.

Collège Ste. Barbe (a private institution, but the oldest boarding school in the world, founded 1460). Lycée Louis-le-Grand. R. St. Jacques. At the corner of the R. des Ecoles stands the

**Collège de France**, not in the least a college in the usual meaning, but an institution for higher education, free to all, covering almost every branch of study, and conferring no diplomas or degrees. Founded by Francis I. (1530), the present building was completed by Chalgrin (1771). Some fine statuary in the courtyard. Courses of lectures by famed scientists or literary men are given nine months in the year. Large laboratories.

R. des Ecoles. R. de la Sorbonne. We are here in the center of the old Latin quarter, now only existing in name, as most of the landmarks have vanished; however, la

**Sorbonne** still stands, although only in name, for its new and majestic buildings have but few remnants of the old tenements of the University of Paris (founded 1253 by Robert de Sorbon, almoner to St. Louis). Here are granted (after severe examinations) the degrees in letters and sciences. There are 54 full professorships for post-graduate courses. The new buildings have a 93-yd. façade but are really 275 yds. long. The staircases, halls and amphitheater are decorated with superb frescoes. The EGLISE DE LA SORBONNE, built by Cardinal Richelieu (1635), contains the

tomb of the great statesman and a number of rare old paintings and carvings.

R. des Ecoles. R. de l'Ecole de Médecine (I).  
Ecole Pratique (I).

**Ecole Nationale des Arts Décoratifs.**—One of the most remarkable specimens of the 17th century architecture; founded, for the teaching of decorative art, by Louis XV. in 1768.

B. St. Germain. R. de l'Ancienne Comédie. R. Dauphine. Pont-Neuf. Q. and R. du Louvre. R. de Rivoli. Palais Royal.

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ROUTE No. 5.

QUAYS AND BRIDGES, FROM PONT-NEUF TO PONT NATIONAL AND BACK

Palais Royal (I). R. de Rivoli. R. du Pont-Neuf. P. Neuf (II). Q. de la Mégisserie.

**Pont-au-Change.**—Built in stone by Louis XIII. Formerly occupied by shops of money changers.

At the end of the quay we turn to the left and find ourselves fronting the façade of the

**Théâtre du Châtelet.**—The largest theatre in Paris; Owned by the city. Built 1860; architect, Davioud. Opposite arises the graceful

**Fontaine de la Victoire.**—This fountain (by Buzot), with its golden Victory, 24 ft. high, stands amid lofty horsechestnuts in the center of the

**Place du Châtelet,** the site of which was occupied until 1802 by the notorious prison and court-house of the Châtelet. There is here one of the entrances to the Egoirs (Paris Sewers) 760 miles long; cost \$20 per yard. Marvelously clean, odorless and airy. The visit lasts one hour.

**Théâtre Sarah Bernhardt;** belongs to the city. Built by Davioud (1860-64). Partly burned by the Communards; rebuilt in 1872.

Following the Quay de Gesvres we reach now the

**Pont Notre-Dame.**—This bridge occupies the place of a famous Roman bridge; rebuilt several times in the Middle Ages; present date of reconstruction, 1853.

Q. de Gesvres. "L'Assistance Publique," an annex to the Hôtel-de-Ville (City Hall) where are concentrated all the services of public charities and hospitals. Besides yearly city appropriations, gifts and endowments, this department receives a percentage out of the daily gross receipts of all amusement concerns (theatres, concerts, balls), and all the net profits accruing to the "Mont-de-Piété," the only pawnbroking establishment allowed in the city.



**Place de l'Hôtel-de-Ville.**—Famous in French history as la Place de Grève, where hangings, etc., took place until 1830. In times of revolution it is the center of popular excitement. Fronting west is the magnificent City-Hall, called the

**Hôtel-de-Ville.**—Burned down by the Communards (May, 1871), it was rebuilt practically on the original plans of the great Italian architect, Boccadoro (1553). The head of the Paris municipality, once called "Prévôt des Marchands," and now "Préfet de la Seine," resides here, where the city offices are accommodated. The style is pure Renaissance. The description of the statuary and decoration of the superb halls would take pages. Tickets obtained from the secretary. Fee to guide. 200 statues and groups adorn the façades. The "Salle des Fêtes" is 164 feet long, 42 ft. wide and 42 feet high.

**Pont d'Arcole.**—Is named after one of the heroes of the revolution of 1830, which caused the removal of King Charles X. and his dynasty. From this bridge one obtains an especially fine view of this ancient region of the city.

Q. de l'Hôtel-de-Ville.

**Pont Louis-Philippe.**—Rebuilt in 1862.

**Pont-Marie.**—Named from its constructor (1614-28).

Q. des Célestins. Ecole Massillon, in the "Hôtel La Vallette," a fine mansion of the 16th century.

**Pont-Sully.**—Crosses both arms of the river, passing over the east point of the Ile St. Louis. Reconstructed (1874-76).

Quai Henri IV. Magasins de la Ville (City stores). "Archives de la Ville" (City Archives) [VI.] Panorama building.

**Pont d'Austerlitz.**—Built by Napoleon I. in 1807 in honor of the soldiers who died at the battle of Austerlitz (December 2, 1806).

Quai de la Rapée. Magasins des Fourrages Militaires (Army Fodder-Supply Stores).

**Pont de Bercy.**—Built 1894; named from the old suburban town, now included in the city.

**Entrepôt des Vins.**—A series of mammoth wine and spirit bonded-warehouses, intersected by streets bearing the names of the famous brands. City taxes on liquids are very high; they are called Octroi Municipal; such taxes are collected also on all food products, building materials, coal, etc., introduced into the city.

**Pont de Tolbiac.**—Built 1879-84 named after the famous victory of King Clovis over the Germans (969) that was followed by the Frank king's conversion to Christianity.

**Pont National.**—Built 1852, just inside the fortified enclosure of the city.

Cross the bridge and turn to the west to make your way back along the southern quays. This is called the "rive gauche" (left bank of the river). Quai de la Gare. From here take the

B. de la Gare until you reach the short R. de la Salpêtrière, that will lead you to l'

**Hospice de la Salpêtrière.**—A city asylum for aged and insane women and a hospital for nervous diseases, made famous by the late Dr. Charcot's discoveries in the realm of hypnotism. This enormous establishment includes 45 blocks of buildings, with 4,682 windows. Fronting the façade is a statue of the great alienist, Dr. Pinel (1745-1826).

Crossing the extensive grounds you reach the B. de l'Hôpital, and turning to the right you soon arrive on the Q. d'Austerlitz, after passing la

**Gare d'Orléans** (ancienne).—A monumental railroad station. From there start the trains toward S. W. France, Spain and Portugal. The new Gare d'Orléans is on the Q. d'Orsay (which see)

Place Valhubert. Statue du Général Valhubert (killed at Austerlitz, 1806). Quai St. Bernard. Here is the main entrance to le

**Jardin-des-Plantes.**—Very large and beautiful zoölogical and botanical gardens combined. The collections of plants and live animals (both ferocious and harmless) are very large and valuable. They attract thousands of visitors, especially on holidays. Visit the Labyrinth. Also the collections of specimens of natural history, gathered in the museum. A corps of distinguished professors are attached to this garden. Lectures free. No degrees granted. Founded, 1626, by Guy de Labrosse. Buffon was its director from 1732, and remodeled the whole establishment, which now covers an area of 75 acres. See the famous Lebanon cedar, planted in 1735 by Jussieu, the botanist. Tuesday is the best day to visit the collections, hot-houses, etc.

R. Geoffroy-St. Hilaire. At the corner of this street and the R. Lacépède, stands l'

**Hôpital de la Pitié.**—Built by Louis XIII, in 1612.

Turning to the right, you enter the short R. de Navarre, prolonged by the R. des Arènes and reach les

**Arènes de Lutèce;** most curious ruins of a Roman circus, built during the first or second century A. D.; were discovered in 1870.

R. Linné; at the corner of this street and R. Cuvier stands the

**Fontaine Cuvier.**—A monumental fountain representing animals surrounding a statue of "Natural History."

Returning to the Q. St. Bernard, you follow R. Cuvier between the Jardin des Plantes and la

**Halle-aux-Vins.**—A number of large bonded warehouses in which are stored the wines and spirits to be supplied to the thirsty Parisians and their visitors.

Resuming your tramp or ride along the river; Q. de la Tournelle,

**Pont de la Tournelle.**—A very ancient bridge, connecting the island of St. Louis with the eastern extremity of the University (or Latin) quarter. Rebuilt in stone in 1645.

**Pont de l'Archevêché.**—Connects LA RIVE GAUCHE with LE PARVIS-NOTRE-DAME.

Pharmacie Centrale of the Paris hospitals. Q. de Montébello.

**Pont au Double.**—So named on account of the small coin that used to be collected as a toll. Famous, through the Middle Ages, as the main artery of communication between the Island of the City and the University (or Latin) quarter, a world in itself. A Roman bridge stood there once.

Here enter the "Rue du Fouarre" (where the students of the University in the 12th century used to sit on straw to listen to their teachers in the open air) and visit

**St. Julien-le-Pauvre**, the former chapel of the old Hôtel-Dieu. A 12th century church, only a small portion of it being extant; now devoted to the Greek-Catholic rite. Very curious.

Then, through the R. Gallande, reach the church of

**St. Séverin**, dating back to the 13th century; most of it rebuilt in the 15th century. Exceptionally well preserved sculpture and carvings from the best Gothic period. "Must" be visited.

Return to the river by the R. du Petit-Pont.

**Petit-Pont.**—Another historical bridge between LA CITE and LE QUARTIER LATIN. A tablet placed here celebrates the bravery of twelve Parisian heroes who defended the bridge against Norman pirates (886). Up to 1782, stood there a stronghold, LE PETIT-CHATELET.

Q. St. Michel.

**P. St. Michel.**—First built in 1360. Enlarged 1857. Continued by the B. du Palais and the P. au Change.

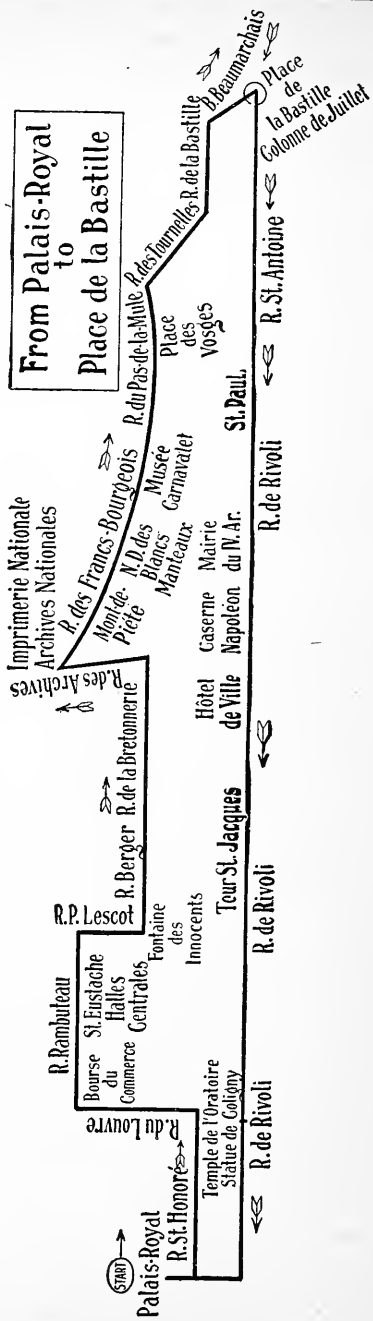
**Fontaine St. Michel.**—A modern fountain representing "St. Michel conquering the dragon." 84 ft. high and 48 ft. wide. The group is by Duret, and was erected in 1860.

Q. des Grands-Augustins. Pont-Neuf [II] (which cross) R. du Louvre. R. de Rivoli. Stop at the Protestant Church of

**l'Oratoire. Monument à l'Amiral Coligny.** This church (1621-30)—once owned by the Priests of the Oratory—has been given over to the National Reformed Protestant Church. On the R. de Rivoli façade stands a statue of the Huguenot Admiral Coligny (one of the victims of St. Bartholomew day).

R. de Rivoli. Palais Royal.

**From Palais-Royal  
to  
Place de la Bastille**





## ROUTE No. 6

## OLD PARIS FROM PALAIS-ROYAL TO PLACE DE LA BASTILLE.

Palais-Royal. R. St. Honoré. R. du Louvre.  
R. Rambuteau.

**Bourse du Commerce.**—Until recently Halle-aux-Blés (wheat exchange). Transformed 1888; Blondel, architect. Four columns, 65 ft. high; dome, 106 ft. high, with frescoes by famous painters, emblematic of South, North, East and West. In front a column 100 ft. high, erected (1572) by Catherine de Médicis, for astronomical purposes.

**St. Eustache;** a church at the corner of R. Montmartre and R. de Turbigo; mixture of Gothic and Renaissance style (1532-1637). Famous for the excellence of its music. Its organ is always in charge of some prominent composer. Opposite stand

**Les Halles Centrales,**—The central markets of Paris; built by Ballard, architect (1855-65), of iron and glass. The whole occupies an area of 22 acres. Each of the 12 pavilions is 182x136 yds., and contains 250 stalls, 40 sq. ft. each, and renting for 20 cents a day. Under the pavilions are sub-structures of the same dimensions, 12 ft. high, for the storage and preparing of goods, with electric motors, etc. About 15,000 vehicles bring in the daily supplies. Wholesale auctions last from 5 to 8 A. M. The city is dotted with a number of other (smaller) public markets. It is reckoned that Paris spends daily for food and drink \$600,000, or yearly nearly 220 million dollars.

R. Pierre Lescot. Square des Innocents.

**Fontaine des Innocents,** a graceful Renaissance fountain by Pierre Lescot; some of the figures are by Jean Goujon (1550); a fourth side was sculptured to match the original three when the monument was placed here in 1860.

R. Berger. R. Aubry-le-Boucher. R. St. Merri, R. Sainte-Croix-de-la-Bretonnerie. R. des Archives. All these streets contain ancient mansions of the aristocracy, now transformed into business houses. In the old palace of the Duc de Soubise are installed les

**Archives Nationales;** or collections of ancient state documents, gathered since 1800; 56 coupled columns surround the Court of Honor sculptured by Robert le Lorrain; some of the buildings date back to 1371. Besides study-rooms and a MUSEE PALEOGRAPHIQUE in eight rooms, there are a number of fine paintings and the most curious collection of autographs of famous people, as well as originals of peace treatises, royal and imperial decrees, etc.

Back of the Archives Nationales, with its main entrance on the R. Vieille du Temple stand the buildings of l'

**Imprimerie Nationale,** or national printing office. originally created by Cardinal Richelieu (1640); not only to

to print state documents, but to preserve in its purity the art of fine printing, including the casting of rare type. In the Court of Honor, statue of Gutenberg. Here are printed works in every known language, not for speculation, but to help the publishing of works of exceptional importance that would not prove a paying investment for private enterprise; the library and the collection of matrices are worth a visit, they are probably unique.

### R. des Francs-Bourgeois.

**Mont-de-Piété.**—The central Parisian pawnshop, with hundreds of branches all over the city. It loans money in any amount on portable property, from a mattress worth \$2, to a stock of jewelry worth \$50,000. The rate of interest is never above 8 per cent. per year, including appraisal and storage. Surplus profits go to the city-hospital fund. Pledges must be redeemed within a year; otherwise they are sold at auction and the balance above the loan paid to the borrower.

**Notre-Dame-des-Blancs-Manteaux.**—A church that belonged to a convent of "White-Mantle" monks; hence the name; rebuilt in 1687. Some fine 16th century paintings.

At the corner of the R. des Francs-Bourgeois and of the R. Sévigné, stands le

**Musée Carnavalet** in the mansion where for 20 years (1677-86) lived the exquisite letter-writer, the Marquise de Sévigné. It is now devoted to collections of historical Parisian antiquities and curios. The building is a fine aristocratic mansion of the 16th century; Lescot and (later) F. Mansard, architects. In the Court of Honor, bronze statue of Louis XIV., the masterpiece of Coyzevox. In the same building is the BIBLIOTHEQUE DE LA VILLE (city library) replete with rare books and MSS. relating to the past history and present statistics of the great city.

**Place des Vosges.**—Under the monarchy called Place Royale, as it occupies the site of the Royal Palace of Les Tournelles; here King Henri II. was accidentally killed in a tournament and the castle was demolished. Symmetrical buildings in Louis XIII. style were erected in the 17th century and were the abodes of aristocracy. Later Victor Hugo, in his most famous days, lived here. Equestrian statue of Louis XIII., by Dupaty and Cortot, erected in the center in 1829; fine fountains at every corner. Running along the north side is the old

R. du Pas-de-la-Mule. R. des Tournelles. R. de la Bastille. Pl. de la Bastille (I). Returning west, R. St. Antoine.

**Eglise St. Paul-St. Louis.**—Erected by the Jesuits in 1627-41 in the later Italian Renaissance style, called the "Jesuite Style" and copied all over the world. The cupola is the second ever built in Paris. The adjoining buildings of the Jesuit convent are now occupied by the LYCEE CHARLEMAGNE, a large state college.

R. de Rivoli. Mairie du IV. Arrondissement. Caserne Napoléon, Hôtel de Ville (V). Square St. Jacques, on the site occupied by the old

church of St. Jacques-de-la-Boucherie; it contains some fine statuary, and in its center rises the

**Tour St. Jacques-de-la-Boucherie.**—A stone tower, the last remnant of the church; over 170 ft. high, and admirable in design and sculpture. Built 1508-22; restored under Napoleon III. A wide platform on top is used for a meteorological observatory in connection with the one in Montsouris Park (IV.) Well worth a visit.

Palais du Louvre (V). East and north façade.

**Ministère des Finances.**—The offices of the treasury department and the secretary of the treasury's superb apartments are located in the north portion of the Palace of the Louvre, facing the R. de Rivoli. It may be interesting to know that the funded debt of France reached (1900) the enormous total of \$5,446,793,398.

Rue de Rivoli. Palais-Royal.

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## ROUTE No. 7

### TO THE CIMETIÈRE DU PÈRE LA CHAISE AND THE BOIS DE VINCENNES

Palais-Royal. R. St. Honoré. R. du Louvre.

**Hôtel-des-Postes-et-Télégraphes.**—Or Central P. O. Building of Paris. The entrance for the general delivery (Poste Restante) is on R. Gutenberg. There are 100 branch offices (see p. 62). Rebuilt 1880-84, and of immense size. Of no architectural merit, and generally believed to be a comparative failure in its postal arrangements. A system of pneumatic tubes connects it with all its branches.

**Hôtel-des-Téléphones.** or Central Telephone Exchange; next to P. O. on R. Gutenberg; built of glazed brick.

R. Etienne Marcel. R. de Turbigo. B. de Sébastopol. Sq. des Arts-et-Métiers,

**Conservatoire des Arts-et-Métiers.**—A large industrial museum and a free technical school. Founded in 1794, although the idea dates back to Descartes the philosopher (1596-1650), and the first collection to the engineer Vaucanson (1783). The older portion of the building belonged to the Abbey of St. Martin-des-Champs, and dates back to the 11th century. Statue of PAPIN, the discoverer of steam-power (1647-1714), by Miller. Models of machinery, some of them in motion. All branches of industrial sciences and arts represented by instruments, etc. Ask for the Echo Room. Standard weights and measures of the metrical system. Library of 30,000 volumes. Lectures every week evening by prominent specialists. Collection of plans and designs of machinery for copying purposes, etc., etc.

**Th. de la Gaité.** on the south side of the square. Belongs to the Cité. Very handsome; built by Hittorff (1861).

R. Réaumur.

**St. Nicolas-des-Champs.**—A church with a Gothic portal (1420) and a Renaissance choir (1576). The south



portal (1575) from designs by Delorme, the famous architect of the Tuileries. Some beautiful carvings and paintings.

To the east of the Conservatoire, in R. Montgolfier is l'

**Ecole Centrale des Arts and Manufactures.**

—A famed state institution for the training of civil, mechanical and electrical engineers. Founded in 1829; rebuilt 1884. Admission by competitive examination. Course, three years. Diplomas highly prized the world over.

Square du Temple.

**Mairie du III. Arrondissement.** — A handsome district city hall, built in 1864-67.

**Marché du Temple.**—A large city market, the upper floor of which is devoted to the sale of second-hand clothing; very picturesque. Owes its name to an old stronghold of the Knights-Templar, which stood there until destroyed (with the Order) by King Philip-le-Bel (1307). A tower was still extant until 1811. In it King Louis XVI., his queen and children were held captive by the Convention (1792-93).

R. du Temple. Pl. de la République. Statue de la République [I]. B. Voltaire.

**Statue de Bobillot.**—A bronze statue, by A. Paris, of an infantry-sergeant, one of the heroes of the Tonkin war (1883-85).

**St. Ambroise.**—A handsome church in the Romanesque style; erected in 1863-69; Ballu, architect.

Place Voltaire. Statue de Ledru-Rollin, "the organizer of universal suffrage" (1848).

**Mairie du XI. Arrondissement;** a tasteful district city hall, built (1862-65) by Gamel.

R. de la Roquette. On the north side stood the Prison de la Grande Roquette (recently demolished) where convicts were kept until sent to the guillotine or the state penitentiary. Here, during the Commune days (May, 1871). Archbishop Darboy and other prominent "hostages" were murdered by the infuriated rioters. In the street opposite took place the public execution of criminals: the grewsome sight may be witnessed now, occasionally, outside the gate of the "Prison de la Santé" Opposite is la Prison des Jeunes Détenus (Boys' Penal Reformatory). We turn into the B de Ménilmontant and find ourselves facing the main entrance to le

**Cimetière du Père La Chaise.**—The famous graveyard that does duty for the eastern districts of Paris. Located on what was once the country-seat of the Jesuit father De la Chaise, the confessor of Louis XIV. Organized as a cemetery in 1804. It is replete with monuments erected to the memory of famous dead, and is considered the most fashionable burying-ground in the capital. Masterpieces of

architecture and sculpture can be counted here by the hundred; here are a few of the most noted names on the tombs: Héloïse and Abélard, the immortal lovers; Musset the poet; Auber, the composer; Cuvier, the naturalist; Bernardin de St. Pierre, author of the exquisite "Paul and Virginie"; La Fontaine, Molière and Racine, three glorious names; Ingres, Pradier, David d'Angers, the artists; Balzac and Michelet, illustrious writers; Thiers, the President; Rachel, the tragédienne, etc., etc. On May 27, 1871, the Communards fought their last fight in a corner of these grounds and were shot in great numbers against a wall, now always covered with wreaths, and called "Le Mur des Fédérés." The cemetery is opened all day long, and for a small fee, guides may be obtained to show you the finest monuments. A visit that should not be missed. The city owns 19 cemeteries; 13 intra-muros for perpetual grants and six extra-muros for short grants (5 to 20 years).

A. Louis Philippe. Place de la Nation. Used to be called Place du Trône; has, on a fountain in the center, the group, by Dalou, "The Triumph of the Republic." Two columns, 160 ft. high; on top, the bronze effigies of Philip-Augustus and St. Louis. A. Diderot. Ecole Arago. R. de Picpus. "Cimetière Picpus"; fee, 10 cents; a small, disused cemetery, beautifully shaded by trees, and containing tombs of the best aristocracy of France, many members of which were guillotined in 1793-94. At the eastern extremity is found le

**Tombeau de Lafayette.**—The resting place of "America's great friend."

A. Daumesnil. Porte de Picpus. Here we leave the fortified enclosure and soon reach le

**Bois de Vincennes.** a fine park, only second to the Bois de Boulogne. Area. 2,250 acres; once a forest, where good King St. Louis used to try cases under a famous oak, the place of which is marked by a pyramid. Louis XV. rendered this thick wood somewhat more secure; but only in 1857-58 did Napoleon III. have it laid out as a park. It contains three natural lakes: Daumesnil (50 acres), des Minimes (20 acres) and St. Mandé, the prettiest and smallest. Large race-track. Also Champ de Manœuvres (drill-ground, one-half mile wide) and an artillery Polygone. A **MUSÉE FORESTIER**, or collection of forestry specimens, etc., completes the many attractions. Numerous restaurants and cafés. Prices much lower than in the Bois de Boulogne establishments. The **CHATEAU DE VINCENNES**, once a royal castle (founded in the 12th century), later a state prison and a stronghold. The chapel begun in 1379 and completed in 1552, is of very pure Gothic style. The Donjon, or Keep, is 170 ft. high. The fortress may be visited only with a permit from the Minister of War.

Return by rail to the Paris terminus of the Vincennes R.R., Pl. de la Bastille [I]. The Grands

Boulevards [I], up to B. des Italiens. On the south side of the Boulevard enter R. de Choiseul. R. Monsigny. Th. des Bouffes-Parisiens. Place Ventadour. Succursale de la Banque de France (formerly the famous Th. des Italiens, devoted to Italian opera). R. Dalayrac. Passage Choiseul. R. Méhul. R. des Petits-Champs. A. de l'Opéra [I.]. R. de la Paix, one of the most splendid streets in Paris on account of its dazzling stores and of the brilliant, aristocratic-looking crowd that patronize them; it terminates on the

**Place and Colonne Vendôme.**—This "place" was constructed by Mansart the younger in 1708; rather chilling in its severely imposing aspect. The column in the center is 14 ft. high and 13 ft. in diameter; the bronze-coating was furnished by the melting of 1,200 Russian and Austrian cannon. Erected by Napoleon after the victory of Austerlitz. Napoleon in coronation robes—a statue by Chaudet—stands at the top. The communards (in 1871) pulled down the column, but the bronze plates were recovered and the monument re-erected at the expense of the famous landscape painter, Courbet, who had foolishly headed this riotous deed.

Ministère de la Justice et des Cultes (Ministry of Justice and Worship offices), on the west side of the Place; some very beautifully decorated reception halls. R. Castiglione, R. de Rivoli. Statue de Jeanne d'Arc [I]. Palais Royal.

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## ROUTE No. 8

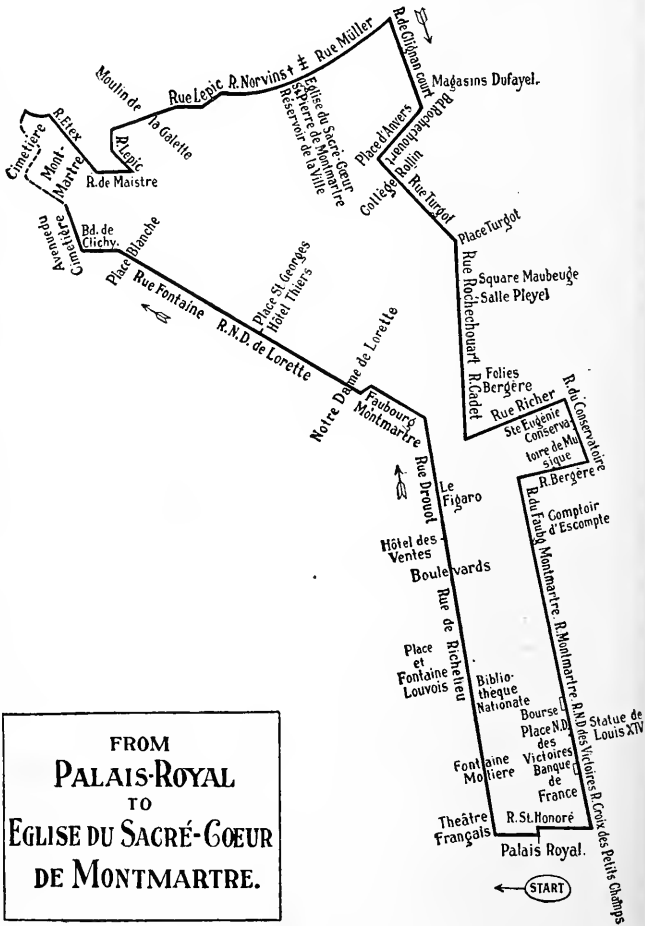
### TO MONTMARTRE AND THE EGLISE DU SACRÉ CŒUR

Palais-Royal. Place du Théâtre Français.

**Théâtre Français.**—This famous building, partly destroyed by fire (March 8, 1900), is one of the four theatres that receive yearly stipends from the state, the others being the GRAND OPÉRA, the OPÉRA-COMIQUE, and the TH. DE L'ODÉON. The "Théâtre de la Comédie Française" (to give it its right name) is the home of a stock company of tragedians and comedians organized in 1681, principally from the troupe of Molière (died 1673). The present theatre was built in 1782, and the troupe preserves the purest traditions of high dramatic art. The library and picture galleries are filled with treasures; most of them saved from the fire of 1900. Notice the statue of Voltaire, by Houdon, the sculptor of Washington's statue, now in Washington city, U. S. A.

R. de Richelieu.

**Fontaine Molière.**—Erected by public subscription in 1844. Bronze statue of the great playwright, by Seurre.



CITY ROUTE No. 8



A little farther to your right, in the same R. Richelieu, la

**Bibliothèque Nationale**, the largest public library in the world; with three façades; built by Lemuet and Mansart. In 1373, this huge collection was begun by Charles V.; enriched by a succession of kings; it came in 1655 to its present site. Over 3½ million volumes; 2½ million engravings; 300,000 maps. In the "Salle du travail" (work room) there are seats for 344 students (admission card is needed, obtained from the secretary). Over 200,000 rare coins and medals in a special department. A number of other curious and extraordinarily valuable editions.

Pl. Louvois. Fontaine Louvois (erected by Visconti [1844]; emblematic figures of the great French rivers). B. des Italiens and Montmartre. R. Drouot. This corner of the boulevards is called le "Carrefour des Ecrasés" (the run-over crossing).

**Hôtel des Ventes Mobilières**.—The central auction house of Paris. Here famous sales of paintings, rare curios, jewels, books and furniture gather wealthy amateurs from all parts of the world.

R. Chauchat. Temple Protestant de la Rédemption. Hôtel du "Figaro" (mansion occupied by this famous daily).

**Mairie du IX. Arrondissement**.—In the wide courtyard of this district city hall, a bronze statue of Voltaire by Lambert.

Faubourg Montmartre.

**Notre-Dame-de-Lorette**.—A church built like a basilica of the early Christian centuries; architect, H. Lebas (1823-36). Very fine frescoes decorate the nave, 225 ft. long, 100 ft. wide, and 60 ft. high.

R. Notre-Dame-de-Lorette. Pl. St. Georges.

**Hôtel de M. Thiers**.—A fine mansion, formerly owned by Adolphe Thiers, the first president of the present French Republic. It was sacked and ruined by the Communards in May, 1871, but rebuilt and refurnished at the expense of the state.

R. Fontaine. Pl. Blanche. A. du Cimetière, 330 ft. long, leads to le

**Cimetière de Montmartre**.—This cemetery is especially devoted to the needs of the northern district of the city. Among the prominent dead whose monuments adorn this vast enclosure are Renan, Théophile Gautier, Mürger, Alexandre Dumas, Jules and Edmond de Goncourt, the authors; Delaroche, Scheffer, Troyon, Greuze, the painters; Berlioz, Halévy, Massé, the composers; and hundreds of other famous men and women of the 19th century.

R. Etex. R. de Maistre. R. Lepic.

**Moulin de la Galette**.—The quaint remnants of an old wind-mill now transformed into a restaurant and dance hall, standing almost at the top of the "Butte" (hill of) Mont-

martre (1,000 ft. above the river Seine) that crowns the north extremity of Paris. This whole quarter is filled with artists' studios and with the evidence of the free and easy life of the craft Drink-Halls (called "cafés artistiques") are found around the B. Clichy and attract visitors from all parts of the city.

Continuing our ascension through the R. Norvins, we reach the ancient church of

**St. Pierre de Montmartre.**—Montmartre means "Mount of the Martyrs," in honor of St Denis and his companions who suffered death on account of their faith (A. D. 270). This unused church is a relic of a convent founded in 1147. Almost in front of it stands the basilica, called l'EGLISE VOTIVE DU

**Sacré-Cœur.** a huge pile, the building of which began in 1876; Abadie, architect. It is built by private gifts, "to atone for the sins of France and appease the wrath of God made manifest in the terrible year 1870-71." Up to 1897, about five million dollars had been spent; the receipts continue to flow in at the rate of \$20,000 a month. It needed 83 wells 100 ft. deep to build the foundations. The church proper is 330 ft. deep; the dome is 200 ft. high, and behind it a large belfrey-tower is to be 250 ft. high; it contains "la Savoyarde," a bell weighing nearly 32 tons. From the steps of the church a superb view of the city may be obtained. (Fee, 5 cents to the church, 10 cents to the top of the dome.)

Réservoir de la Ville (2,400,000 gallons), R. Müller. R. de Clignancourt. Magasins Dufayel B. Rochechouart. Place d'Anvers. Statues of Sedaine, the dramatist (1719-1797), and of Diderot, the philosopher (1713-1784), in bronze, by Lecoq.

**Collège Rollin.**—A beautifully equipped boarding-school for boys from 8 to 18; owned by the city. In the Court of Honor, a statue of CHARLES ROLLIN, the historian (1661-1741), by Debut.

R. and Place Turgot. R. Rochechouart. Sq. Maubeuge. Salle de concerts Pleyel. R. Cadet. R. Richer.

**Folies-Bergère,** a luxuriously appointed variety-show that caters to the fashionable element among the pleasure-loving foreigners.

At the corner of the R. Ste. Cécile and the R. du Conservatoire' stands

**St. Eugène.**—A modern church (1855) in the Gothic style; Boileau, architect; contains splendid stained-glass windows.

At the cor. of the R. Faubourg Poissonnière, we come to le

**Conservatoire de Musique et de Déclamation,** a world famed institution for the training of musicians of both sexes. 750 pupils are in attendance and receive the best tuition from 71 masters famous in their spe-

cialities; no charge whatever. Large library and collection of rare musical instruments, manuscripts of scores, portraits of great artists, etc. The concert-hall and its orchestra are considered the most select in existence. Every year the happy winner of the Grand Prize in musical composition is sent to Rome for three years at the state's expense.

R. Bergère. Comptoir d'Escompte (very large bank, with branches all over the world). R. du Faubourg Montmartre. R. Montmartre. R. Notre-Dame des Victoires. Here we see—not the façade (it is on the R. Vivienne) but the reverse side of

**La Bourse;** the Paris Stock Exchange, a huge, detached building, shaped somewhat like a Greco-Roman temple; 161 ft. long, 234 ft. deep and 165 ft. high, surrounded by a peristyle with columns; the main hall is 105 ft. deep by 60 ft. wide. The brokerage of stocks and bonds is legally entrusted to a company of 60 sworn brokers called "agents de change"; but there are hundreds of "curb-stone brokers," some of them very powerful. The regular business hours are between 12 and 3 P. M., when a visit to the main hall (admission free) is one of the most curious sights in Paris.

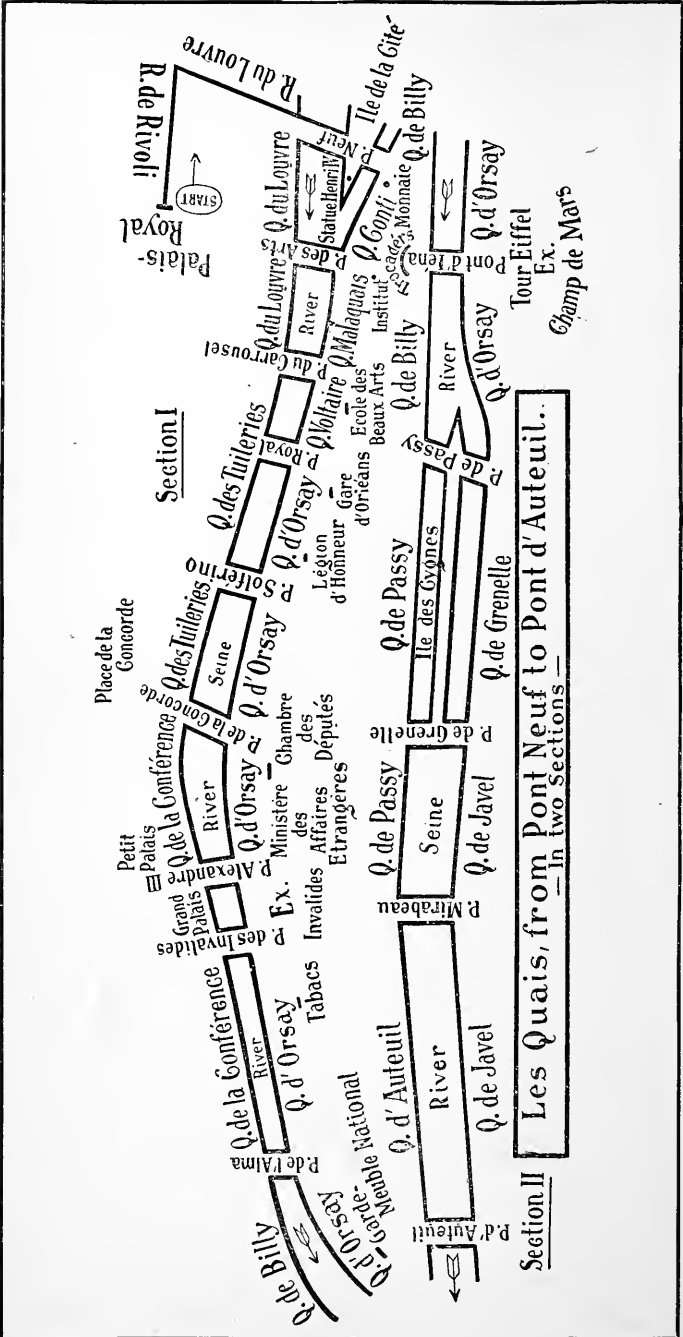
**Pl. des Victoires. Statue de Louis XIV.**—This old-fashioned "place" of an elliptical form, with the original buildings built by H. Mansart (1685) in a uniform style, is now entirely devoted to wholesale business. In the center an equestrian statue of Louis XIV. by Bosio (1822); fine bas-reliefs by Bosio's nephew. We leave this place by the

R. Croix-des-Petits-Champs, and pass one of the gates of la

**Banque de France,** the main entrance of which is on R. de la Vrillière; it was built by Mansart (1620) for one of the natural sons of Louis XIV. and Marquise de Montespan. In 1892, the Republic established there the National Printing Office. When the Banque de France (a private corporation with about 38 million dollars capital) was organized (1803), it bought this palace but didn't occupy it until 1808. A few superb halls, with decorations and paintings of the 17th and 18th centuries. Enormous amounts of precious metals kept here to secure the issue of banknotes of which the Banque has the absolute monopoly. The institution has branches in every French city over 12,000 or 15,000 inhabitants, and discounts commercial paper bearing three signatures. It is considered second only to the Bank of England, to which it loaned money repeatedly.

**Caisse d'Épargne de Paris,** or Savings Institution of Paris, is on the same street. It is a public establishment such as is found in every French city, where private savings-banks are not encouraged. It is managed, free of charge, by leading Parisian business men who hold such an appointment as a great honor. All the funds are immediately invested in government 3% bonds. The interest paid is 2½%, with some rules limiting the sudden withdrawal of funds. It is independent from the CAISSE D'ÉPARGNE POSTALE (IV).

R. St. Honoré. Palais-Royal.



**Les Quais, from Pont Neuf to Pont d'Auteuil.**  
 — In two Sections —

## ROUTE No. 9

QUAYS AND BRIDGES FROM PONT-NEUF TO  
PONT-D'AUTEUIL

Palais-Royal. R. de Rivoli R. du Pont-Neuf.  
Pont Neuf [II]. Q. Conti.

**Hôtel des Monnaies**, or the French "Mint" is a large and handsome mansion especially built for the purpose in 1775; Antoine, architect; its façade is 400 ft. long and decorated with emblematic sculptured figures. The main staircase leading to the MUSEE MONETAIRE (the Monetary Museum) is a remarkable work of art; so is the main hall, to which are annexed four minor rooms. In the manufacturing department, where admission is granted by ticket and guides are provided, are 17 stamps, turning out 600,000 coins a day. The medal-manufacturing department is very curious. In France all goldware and silverware (jewelry, watches, plate,) must bear the hall-mark of the mint; the only accepted standard is 22 carats for gold and 900 fine for silver.

**Bibliothèque Mazarine**.—This library, collected by Cardinal Mazarin (1602-1662), is installed in a dependency of the Palais de l'Institut (see below); contains the rarest specimens of early printing; also 250,000 volumes, and 6,000 MSS., besides a number of valuable and artistic curios.

**Pont des Arts**.—A foot-passenger bridge, between the Louvre and the Institut, built 1802-04; one of the best views of the river obtainable from here. On the left side, stands

**Palais de l'Institut**, devoted to the five academies that form the INSTITUT DE FRANCE: Académie Française, the "French Academy" (1648), 40 members; Académie des Science (1666), 40 members; Académie des Inscriptions et belles lettres (1701), 40 members; Académie des Beaux-Arts (1656), 40 members; Académie des Sciences Morales et Politiques (1743), 40 members. They represent the élite of French thought and talent, and distribute prizes to a very large amount every year. They have, besides, corresponding members among the great men all over the world.

Q. Malaquais.

**Ecole Nationale des Beaux-Arts**.—Founded 1648. Without contest the leader among the the art-schools in the world. Titular pupils admitted only after severe examination, The studios and lecture-rooms open to all, but pupils alone entitled to diplomas or prizes. Four branches: Architecture, painting, sculpture and medal engraving. The winners of first prizes in each branch sent as state boarders to the French Academy at Rome. The present building erected (1820-38) by Debret and Duban. Entrance on R. Bonaparte; colossal busts of Puget, the sculptor and Poussin, the painter. The interior courts as well as the halls are replete with works of art, ancient and modern. In the amphitheatre, see the Hemicycle by Paul Delaroche with 75 figures 23 ft. high of artists of all times and nations. Guides provided by concierge (janitor); fee.

Q. Voltaire.

**P. du Carrousel or des Saints-Pères**.—Built in 1834 by Palonceau. Note the two statues at each extremity.

**P. Royal**.—Built (1685-89) by Romain and Mansart.

Q. d'Orsay. Caisse des-Dépôts-et-Consignations (a government depository for private savings, indemnity bonds, etc). Caserne Bonaparte. Nouvelle Gare du Chemin du fer d'Orléans [V].

**Palais de la Légion d'Honneur.**—Originally built by Prince Salm-Kyrburg (1786); later, inhabited by the famous Madame de Stael-Holstein, the authoress; now the headquarters of the grand-chancellor of the illustrious Order of Knighthood, founded by Napoleon in 1803. Was burned down by the Communards (May, 1871); it was rebuilt with the money subscribed by the members of the order. A graceful building. No visitors admitted.

**Pont Solférino.**—This bridge was built 1858-59 and named in honor of the French victories in the Franco-Austrian war of June, 1859, that freed Italy from the thralldom of Austria.

**Pont de la Concorde;** this bridge was built by Perronet (1787-90) partly with stone from the demolished Bastille [I.]; for a time it was called "Pont de la Révolution."

Chambre des Députés [I].

**Palais de la Présidence de la Chambre.**—A very handsome palace fronting the Seine and adjoining the Palais-Bourbon, or House of Deputies. Therein resides the Speaker of the House for the time being. The office is elective, and the incumbent is not as frequently changed as the members of the cabinet.

**Ministère des Affaires Etrangères.**—Known in diplomatic parlance as the "Palais d'Orsay." This is the French Foreign Office, where sat lately the Spanish-American Peace Commission (1898) and the Venezuela Commission (1899). This superb mansion, wherein are located the offices as well as the residence of the minister, were built for the purpose in 1845, under King Louis-Philippe. The reception apartments are magnificent.

Esplanade des Invalides; a large open space (1600 x 825 ft.) bordered with elm trees, and occupied by sundry exposition buildings (see Map of the Exposition grounds.)

**Pont Alexandre III.**—A superb bridge erected especially as a monument to the Exposition of 1900; first stone laid by Czar Nicolas II in October, 1896; length, 360 feet; width, 131 feet.

**Pont des Invalides.**—Bridge built 1827; remodelled 1855; adorned with two emblematic statues: "Victory on Land," by Dieboldt, and "Victory on Sea," by Villain.

**Manufacture Nationale des Tabacs.**—This is one of the model factories in which the government manufactures tobacco goods of all kinds. Tobacco is a strict state monopoly and brings in a revenue of 75 million francs a year. Tobacco stores are limited in number and granted as privileges to widows of officers or officials; some of them are very profitable. The beneficiaries are allowed to sublet their stores to agents. In this factory some very curious machinery may be seen at work. Over 13 million pounds of tobacco, cigars and cigarettes manufactured yearly; 2,200 work people, mostly girls.

**Magasin Central des Hôpitaux Militaires.**—The central warehouse of supplies for the army hospitals; close to it is le DEPOT DES MARBRES where the government stores blocks of fine marble such as are to be used for sculpture; a few artists have studios there when working on government orders.

**Pont de l'Alma**, built in 1856, to celebrate the great Franco-English victory over the Russians, at the beginning of the Crimean war. Fine stone statues of soldiers adorn the bridge. On the left bank, PL. DE L'ALMA with a bronze group by Chrétien.

**Garde-Meuble National**; a fine collection of rare furniture, tapestries, curios, belonging to the state and used to decorate palaces, etc. Here is a museum to be visited free every day, except Monday.

**Champ de Mars. Exposition.**—This enormous space, called "Field of Mars," has been used for exposition purposes in 1867, 1878, 1889 and 1900 [see Map of Exposition grounds]. It is 1,100 yds. long, and 550 yds. broad (along the river). It has been used between times as military drill-grounds. In 1790 the embankment side was planted with trees, and here, on July 14, of that year, King Louis XVI. swore allegiance to the new constitution.

In the northern (or lower) part of the Champ de Mars stands the

**Tour Eiffel.**—Built (1887-89) by Engineer Gustave Eiffel; height, 984 ft. (nearly twice the height of the Washington Monument). The base covers  $2\frac{1}{2}$  acres of land. The single shaft, after the four uprights unite, is 590 ft. high. The first platform, 5 860 sq. yds.; the second platform, 32 yds. sq., and the top platform, 54 ft. sq., and holds 800 people. The "Lantern" is still 79 ft. higher, and is reached by a staircase. The search-light installed there covers a radius of 45 miles. On clear days the view (with glasses) extends to 53 miles. (See Map of Exposition Grounds).

**Pont d'Iéna.**—Built in 1809-13, in honor of the great victory over the Prussians. When the allied troops occupied Paris in 1814, an abortive attempt was made by the Prussians to blow up this bridge.

**Pont de Passy.**—A foot-passenger bridge built in 1878. It connects with the P. de Grenelle (see below) by a narrow island called L'ALLEE DES CYGNES. On the western extremity of this strip of land stands a reduction of Bartholdi's "Liberty Enlightening the World," that adorns the New York harbor.

Q. de Grenelle.

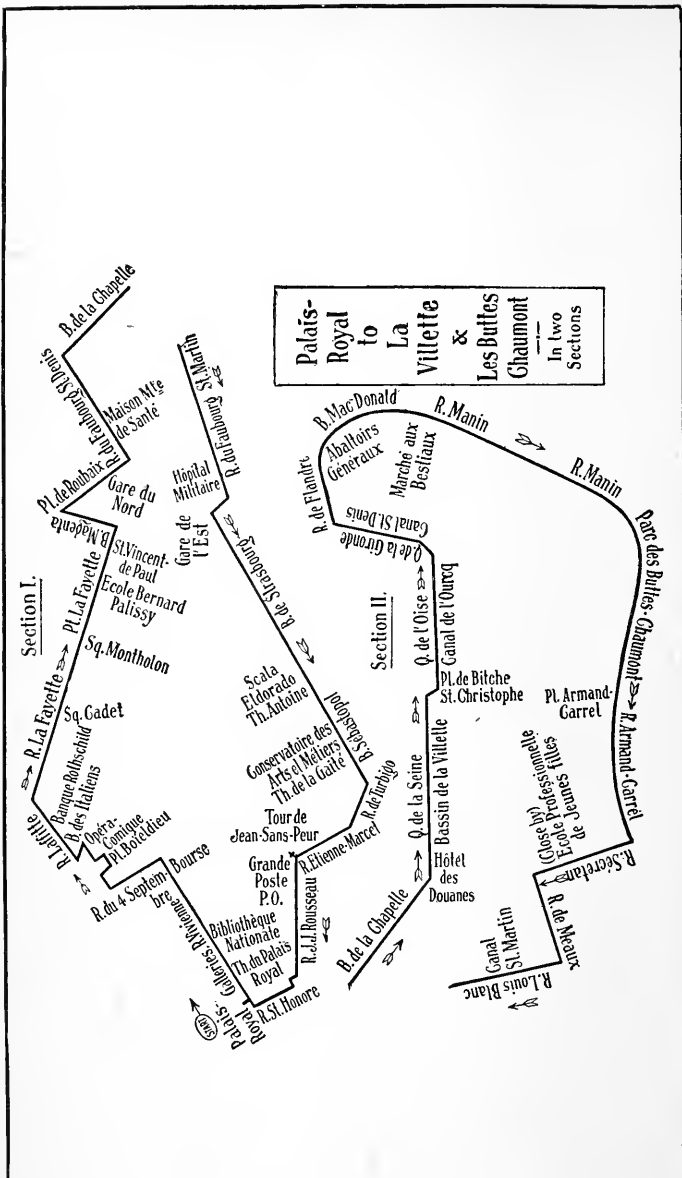
**P. de Grenelle.**—An iron bridge, rebuilt in 1875.

Q. de Javel.

**Pont Mirabeau.**—A finely designed bridge, with an arch of one span, built in 1895.

**Pont-Viaduc-d'Autueil.**—This bridge, a marvel of beauty and ingenuity, was constructed in 1866 by Bassompierre. It accommodates railroad traffic as well as vehicles and foot-passengers.

Cross over here and resume your route facing east instead of west, but still following the



CITY ROUTE No. 10



banks of the river. We shall not repeat the names of the bridges.

Q. d'Auteuil. *Hospitalité dn Travail* (the laboring people's lodging-house). Q. de Passy.

**Parc du Trocadéro;** a beautifully laid-out park down the slope from the Palace (XII.) to the Q. de Passy. Included within Exposition inclosure and devoted to Colonial buildings and exhibits of all nations.

Q. de Billy. *Magasins des Subsistances Militaires* (army-commissary warehouses and bakeries). *Pompe-à-feu* (water-works). Pl. de l'Alma. Q. de la Conférence.

**Maison de François Premier.** — An exquisitely pretty house, built near Fontainebleau, by King Francis I. (1515-47), and transferred stone by stone, in 1824, to the corner of Cours-la-Reine (behind Q. de la Conférence) and R. Bayard. We cross the A. d'Antin and reach l'

A. Nicolas [II.], a superb avenue opened especially in honor of the Exposition of 1900 and connecting in a straight line the Champs-Élysées with the façade of the Hôtel des Invalides [III.] over the stately Alexandre III. bridge.

**Grand-Palais-des-Beaux-Arts;** built to take the place of the old PALAIS DE L'INDUSTRIE, facing the Champs-Élysées and used for Exposition purposes, especially the yearly "SALON OF PAINTINGS," etc., CONCOURS HIPPIQUE (horse show); the EXPOSITION DES ARTS-DECORATIFS, etc. This new palace and the smaller one on the other side of the A. Nicolas II. cost over \$4,200,000. They are included in the Exposition inclosure. The principal façade of the large palace is 400 ft. long. Architects: Deglane, Louvet and Thomas.

**Petit Palais-des-Beaux-Arts;** to be used, after the Exposition, as a Museum of the City of Paris. During the Exposition it contains exhibits of retrospective art in all its branches. Architect, Charles Giraud.

Place de la Concorde [I]. Q. des Tuileries. Orangerie [III.]. Q. du Louvre. Pl. du Louvre, St. Germain-l'Auxerrois [II.]. R. du Louvre. Palais-Royal.

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## ROUTE No. 10

### TO LES ABBATTOIRS DE LA VILLETTE AND LES BUTTES-CHAUMONT

**Galleries du Palais-Royal.** — We described the palace (I.); the galleries that surround the gardens, and are lined with handsome stores, under 180 arches, are: G. Montpensier, on the west side; G. de Valois on the east side; G. Beaujolais, on the north side. On the south side, the Galleries d'Orléans and de Chartres. On the corner of the G. Montpensier is the

**Th. du Palais-Royal**, a very fashionable resort where broad farces are acted very cleverly by a famous stock company. The lower row of seats are reached by a flight of iron stairs. Built in 1874, and long known as Th. Montansier.

R. Vivienne. Bibliothèque Nationale [VIII.]. Pl. de la Bourse [VIII.]. R. du Quatre-Septembre. R. de Grammont. R. Grétry. Pl. Boieldieu.

**Opéra-Comique**.—One of the theaters subsidized by the state; high-class opera, nine months in the year, seven days a week. Burned down with great loss of life in May, 1887. Reconstruction completed in 1898; Davioud, architect. The building runs to the B. des Italiens, along the

R. Marivaux. B. des Italiens (Famous restaurant, "le Café Anglais"). R. Laffitte.

**Banque Rothschild**.—One of four establishments of this colossal firm; the others are in Frankfort-on-the-Main, Vienna and London. The Paris firm is the head of the whole concern under the local name of Messrs. de Rothschild frères.

R. Lafayette (3,077 yds. long). Sq. Montholon (small but very lively, with exquisite "Children Group," by Claude Vignon). Ecole Bernard-Palissy (a city professional school).

**St. Vincent-de-Paul**, a church in the style of the early Christian basilica; built 1824-44, Hittorff and Lepère, architects; length 264 ft., width, 120 ft. Approached by graceful inclines. Over the portico a bas-relief representing the Saint between Hope and Charity. Two towers 138 ft. high.

Behind the church, Hôpital Lariboisière, built 1846-53, out of a gift of \$600,000 from Comtesse Lariboisière. Pl. Lafayette. Ecole Alsacienne (for the education of French-Alsatian children). B. Magenta. R. de Dunkerque. Pl. de Roubaix.

**Gare du Nord**.—A monumental R. R. station, erected 1863; Hittorff, architect. From here start lines to the North of France, England (over Calais or Boulogne), Belgium, Holland, Germany, Russia.

R. du Faubourg St. Denis.

**Maison Municipale de Santé**, also called MAISON DUBOIS; a private hospital, owned and managed by the city authorities. Prices very low. Every comfort. Eminent physicians and surgeons in attendance.

B. de la Chapelle.

**Hôtel des Douanes**.—Central Custom-House office for the district. Custom-house officers, in France, are part of the regular army; they occupy their positions up to 60 years old, are pensioned, etc.; no politics whatever in the French civil service which extends to every department.

Pompe-à-feu (water-works.) Bassin de la Villette (a harbor of 16 acres, 75 ft. above the level of the Seine). Q. de la Seine. Church of St. Christophe. Pl. de Bitche. Canal de l'Ourcq (54 miles long, connecting the river Ourcq with the river Seine). Q. de l'Oise. Canal St. Denis (a ramification of the above, 2½ miles long). Q. de la Gironde. R. de Flandre. Here stands the monumental gate of les

**Abattoirs Généraux de la Ville.**—Central city slaughter-houses; 20 courts, 250 scalding pans. Slaughter-house for pigs on the other side of the city enclosure. Everything remarkably clean; cost of the building and plant, \$15,000,000. Numerous well-dressed people are seen every morning drinking glasses of warm blood to cure consumption and general debility.

B. MacDonald. R. Manin. Pl. and statue d'Armand Carrel (1800-36, a famous newspaper editor, killed in a duel).

**Parc des Buttes-Chaumont.**—A very beautiful park in the working classes quarter of the city. The municipal council, decidedly socialistic in its tendencies, gives the same care to the poorer parts of the city as it does to the richer ones. These hillocks (buttes) were made into a fine recreation-ground by Alphand and Barillet, on the site where the old kings used to keep their gibbets constantly loaded with victims. The area is 55 acres, with an artificial lake and grotto, a cascade 100 ft. high and a most picturesque iron cable bridge 50 yds. long. Numerous pieces of statuary dot the grass. There are restaurants, cafés, etc. The lower Parisian classes are seen there at their best on Sunday afternoons.

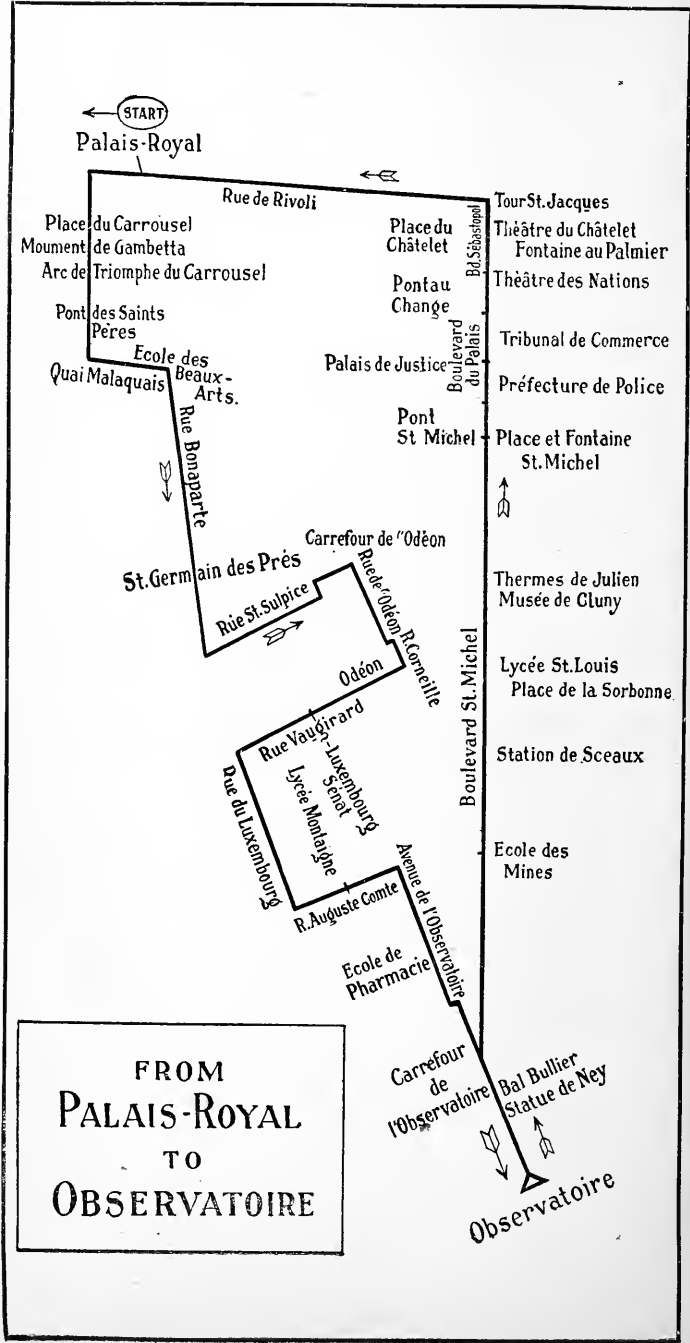
Rue Sécretan. R. de Meaux. R. Louis-Blanc. Canal St. Martin (four miles long; continues the canal de l'Ourcq). R. du Faubourg St. Martin, at the corner of the R. de Strasbourg.

**St. Laurent;** a church in excellent Gothic style, rebuilt in 1429 and enlarged in 1548, 1395 and 1865. Modern portal and spire; C. Dufaux, architect. Above the portal, the History of St. Laurent painted by Balze in enameled lava.

R. de Strasbourg.

**Gare de l'Est.**—A remarkably handsome railroad station known as la Gare de Strasbourg. Lines start there for Eastern France, Switzerland, Germany, Austria, the Balkan Kingdoms, Turkey.

B. de Strasbourg (875 yds. long), near the crossing of the Grands Boulevards are found a number of amusement halls and theatres, the leading ones being Concert Parisian, Eldorado, la Scala, Th. Antoine. B. Sébastopol. Sq. des



Arts-et-Métiers. Th. de la Gaité [VI]. R. de Turbigo. R. Etienne-Marcel. Between this street and R. Tiquetonne, stands la

**Tour de Jean-Sans-Peur**, a heavy tower, the sole remnant of the HOTEL DE BOURGOGNE, a 13th century mansion, which became in the 16th and 17th centuries the home of a famous theatrical company, later merged into the COMEDIE FRANCAISE [VIII] organization.

Grande Poste [VII]. R. J. J. Rousseau. R. de Marengo. R. St. Honoré. Palais-Royal.

## ROUTE No. 11

### TO LE LUXEMBOURG AND L'OBSERVATOIRE

Palais-Royal. Les Tuileries [III.] (Guichet du Pavillon de Rohan). You pass under one of the Tuileries pavilions and enter la

**Place du Carrousel**, between the Tuileries Gardens and the Sq. du Carrousel: named from a brilliant tourney held there in 1662. To your left stands, le

**Monument de Gambetta**, by Boileau and Aubé; erected 1888, showing the great patriot urging the nation to the defense of the fatherland. Behind this monument extends the Square du Carrousel, that stretches up to the Louvre Court of Honor. Here is to be inaugurated (July 4, 1900,) le

**Monument de La Fayette**, presented by the children of the United States to the people of France.

Looking W. we gaze upon the imposing mass of l'

**Are de Triomphe du Carrousel**, a beautiful arch 50 ft. high by 64 ft. wide, and 22 ft. thick; a copy of the Arch of Severus, at Rome. Erected by Napoleon I. in honor of his victories of 1803-6; Percier and Fontaine, architects. The "quadriga" on top, by Bosio, represents the Restoration of Order.

Q. des Tuileries. P. du Carrousel, or des Saints-Pères [IX]; its regular entrance is on the R. Bonaparte, which we now enter; we soon reach St. Germain-des-Prés [I.] and la

**Pl. and l'Eglise St. Sulpice**.—In the center of the "place" stands a fountain, by Visconti, embellished by statues of France's foremost preachers, Bossuet, Fénelon, Massillon and Fléchier. The building on the south side is the leading R. C. Seminary for the higher education of candidates to the priesthood. The church, on the east side of the place, is 462 ft. long by 183 ft. wide, and 108 ft. high; the higher tower is 224 ft. high: the other is unfinished. The church was rebuilt by Servandoni, under Louis XIV. It is full of artistic marvels and is the richest parish on the left side of the Seine.

R. St. Sulpice. Carrefour de l'Odéon. R. et Pl. de l'Odéon.

**Th. de l'Odéon**, also called SECOND THEATRE FRANÇAIS, is a state (subsidized) institution for comedy and tragedy of a high order. It is classical in its outlines and its colonnades; built in 1772. On the square in front is a monument to EMILE AUGIER, the playwright.

R. Corneille. R. de Vaugirard.

**Palais du Luxembourg. Sénat.**—This palace was erected, in 1615-20, for Queen Marie de Médicis, widow of Henri IV., by Architect Debrosse. The principal façade (on R. Vaugirard) is 100 yds. long. It underwent many vicissitudes, but since 1804 it has always been the seat of the upper branch of the legislature—Senate or House of Peers—and again (as now) Senate. The Hall of Sittings is most interesting and finely decorated (ask for tickets); so is la Galerie des Bustes and the former Salle du Trône. A western wing of the palace is called le

**Petit-Luxembourg.**—It is now the residence of the President of the Senate and contains some stately apartments. As a dependency of the palace is the famous

**Musée du Luxembourg**, where is gathered a superb collection of WORKS BY LIVING ARTISTS. Visible every day (except Monday) from 9 A. M. to 4 P. M. in summer and 10 A. M. to 4 P. M. in winter.

R. du Luxembourg. R. Auguste Comte. Or if you prefer it you may cross le

**Jardin du Luxembourg**, a most attractive garden, or small park, with lofty trees, statuary galore, especially marble presentments of 20 celebrated French women. Do not fail to ask for the beautiful FONTAINE DE MEDICIS, an exquisite creation of Debrosse, in the early 17th century.

A. de l'Observatoire. At the southern extremity of the tree-shaded portion of this avenue stands la

**Fontaine de l'Observatoire, or des Quatre Parties du Monde.**—An emblematic group, by Carpeaux, of a most beautiful effect especially when the foliage is full and green.

Carrefour de l'Observatoire. Station du Chemin de Fer de Sceaux (ancienne).

**Observatoire de Paris.**—A famous institution, established on this site in 1672 by Louis XIV.; Perrault, architect. The meridian of Paris runs through the center of the building; the south façade gives the latitude of Paris. The vaults are as deep (90 ft.) as the highest tower. The largest telescope is 42 ft. in diameter. The official French time recorded here and telegraphed all over the world. Library and astronomical museums.

In the garden of l'Observatoire and pointing to the north stands the statue of Le Verrier, the great astronomer. Returning to the Carrefour de l'Observatoire, over the same avenue, we find on our right le

**Bal Bullier**, the quaint and curious, although decidedly "rapid" students' ball (Thursdays, Saturdays and Sundays).

On the other side of the carrefour, stands la

**Statue du Maréchal Ney.**—An impressive bronze presentment, by Rude, of the famous marshal of Napoleon, shot, on this very spot, by order of King Louis XVIII., for returning to his old chief during the Hundred Day period (March-June, 1815).

B. St. Michel, so famous as the resort of students, lined with cafés, filled at night with boisterous gayety; called by the boys "Boul. Mich." On this thoroughfare and with its back to the Luxembourg gardens, stands 1'

**Ecole Nationale des Mines.**—Another famed institution, founded in 1793, for the training of mining engineers; enlarged in 1848 and 1863. Fine laboratory for free assays of specimens submitted. Large MUSEUM OF MINERALOGY AND GEOLOGY. Relief maps of curious regions of the earth, etc.

Lycée St. Louis (the old Collège d'Harcourt). Station du Chemin de fer de Sceaux (nouvelle). Place de la Sorbonne. Fontaine St. Michel [II]. Préfecture de Police [I]. Tribunal de Commerce [II]. P. au Change. Pl. du Châtelet. Fontaine de la Victoire [V]. Th. du Châtelet and Th. Sarah-Bernhardt [V]. B. Sébastopol. Tour St. Jacques [V]. R. de Rivoli. Palais-Royal,

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## ROUTE No. 12

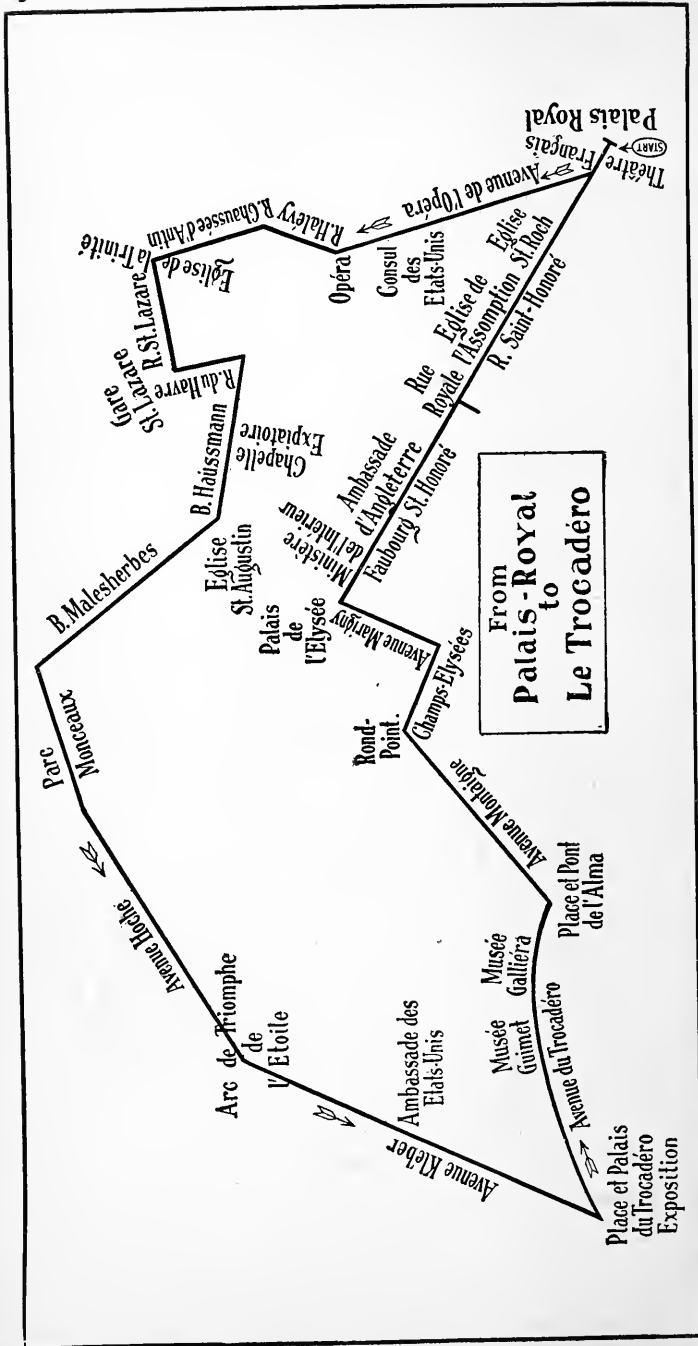
### FROM LE PALAIS-ROYAL TO LE TROCADÉRO

Palais-Royal. Pl. du Th. Français. Th. Français [VIII]. Avenue de l'Opéra. Consulat-Général des Etats-Unis (U. S. Consulate at No. 36). Grand-Opéra [I]. R. Halévy. R. de la Chaussée d'Antin, terminating at la

**Pl. and Eglise de la Trinité.**—This church, built in 1861-67, by Ballu, is in the late Romanesque style. It is reached by a double incline. Handsome clock-tower, 206 ft. high between two "lanterns." The organist, Guilmant, is well known in America. The square in front has three fountains, adorned with statues of Faith, Hope and Charity, by Lesquesne.

R. St. Lazare. Passage du Havre.

**Gare St. Lazare.**—One of the largest and finest R. R. stations in the world; accommodates the most important suburban traffic of Paris. Lines here start for Normandy and England (by Dieppe or Havre). The large Hotel Terminus connects with the station.



From  
**Palais-Royal**  
 to  
**Le Trocadéro**



R. du Havre. Magasins - du - Printemps. B. Haussmann, one of the finest Paris thoroughfares; continues to the Arc de Triomphe de l'Etoile, over the A. Freidland, its prolongation.

**Chapelle Expiatoire**, in a square to the left; a small building erected by King Louis XVIII. to the memory of Louis XVI. and Queen Marie-Antoinette, guillotined by the Convention (1793). Their remains lay there until 1815, when they were transferred to the Royal Vaults of St. Denis church. Some fine statuary in the galleries. (Small fee.)

Caserne de la Pépinière (Infantry barracks). Just above, the church of

**St. Augustin**: a modern building by Ballard (1860-68) in much modified Romanesque style. Dome, 165 ft. high, 80 ft. in diameter. The Bonapartists celebrate here all their feast days commemorating the deaths of the members of the Napoleonic dynasty.

B. Malesherbes—another fine thoroughfare,  $1\frac{3}{4}$  miles to the city-enclosure.

**Parc Monceau** or **Monceaux**, only  $22\frac{1}{2}$  acres in area, with its principal entrance on the B. de Courcelles. Princely residences adjoining this beautiful spot, purchased by the city from the Orleans family. The oval piece of water, called the "Naumachie," with its semi-circular colonnade, is extremely pretty. There are here monuments erected to Gounod, Chopin and Bizet, the musicians; Guy de Maupassant, the novelist, and Corot, the painter.

Close to the park, R. Velasquez, visit le

**Musée Cernuschi**, a collection of rare specimens of Chinese and Japanese art; considered one of the finest extant, and presented to the city by Mr. Cernuschi, a well-known writer on social economy and public finances.

A short distance from the Parc Monceau, in the R. Daru, stands l'Eglise Russe (a very luxurious though small edifice, erected in 1861 by Strohm and Kouzmine). A. Hoche. Eglise Catholique anglaise (English R.C. Church, 'St. Joseph'). Arc de Triomphe de l'Etoile [III.]. A. Kléber. Ambassade des Etats-Unis (U. S. Embassy at No. 24) Pl. des Etats-Unis; in the center le

**Groupe de La Fayette et de Washington**.—A fine piece of statuary, by Bartholdi; presented to the city by American admirers of the French "liberator." We reach now la

**Pl. and le Palais du Trocadéro**.—In Exposition times, this palace is included within the grounds and its park used for colonial exhibits of all nations. It occupies the summit of a plateau so called in honor of a French victory in Spain (1823). This huge oriental building, by Davioud and Bourdais, was inaugurated in 1878. The circular building in the center is 63 yds. in diameter and 180 ft. high, and

the minarets at each side of the dome are 270 ft. high, The wings, continuing the curve, are each 220 ft. long. Colossal statue of Fame (by Mercié) on top of dome. Cascade falling in a basin 196 ft. in diameter, surrounded by bronze animals. THE SALLE DES FETES sits 6,000 persons, and the organ is colossal. There are, besides, two museums: MUSÉE DE SCULPTURE COMPARÉE (casts of famous pieces of statuary, etc.), and a MUSÉE ETHNOGRAPHIQUE, illustrating the various human races, their habits, etc.

A. du Trocadéro. At the corner of the R. Pierre-Charron, le

**Musée Galliéra.**—A very handsome pavilion flanked by two colonaded wings and presented to the city by the Duchess of Galliera who gave away the enormous fortune she inherited from her husband, a Genoese banker who made Paris his home. The city filled the buildings with tapestries, sculpture, paintings and curios bestowed upon it by rich amateurs. It is already replete with admirable specimens of modern art.

On the Pl. d'Iéna stands le

**Musée Guimet.**—This collection refers to the arts and religions of Asiatic nations, and was given to the city by Emile Guimet, a wealthy Lyon manufacturer. The building is in the later Greek style with a tower 90 ft. high. It is unique of its kind and contains a mine of captivating information for the student of religions, old or new.

Pl. et P. de l'Alma. A. Montaigne. Rond-Point des Champs-Élysées. Grand Palais des Beaux-Arts [IX.]. Petit Palais des Beaux-Arts [IX.]. Champs-Élysées [III.]. Cirque d'Été [I.]; a handsome building where the management of the Cirque d'Hiver transfers its performances from May to October. A short distance from it stands, all by itself, a dainty little box called le Th. Marigny, where variety shows, ballets, etc., are given through the summer months. A. Marigny. R. du Faubourg-St.-Honoré. Here is the principal entrance to le

**Palais de l'Élysée**, the "White House" of France, the Paris residence of the President of the Republic (elected in a joint meeting of the two Houses for seven years; salary \$240,000. Summer residences: Compiègne, Rambouillet, Fontainebleau). Built in 1718, by Nolet, and later inhabited by the notorious Mme. de Pompadour. Napoleon signed here his abdication (1815). His nephew, when President of the second Republic (1849-52), resided here and prepared within its walls his criminal coup d'Etat of Dec. 2, 1851. In 1889 a superb SALLE DES FETES was added, extending to A. Gabriel (a side street of the Champs-Élysées). A monumental entrance of the palace is to be erected on the same avenue. La

Pl. Bauvau separates l'Élysée from le

**Ministère de l'Intérieur.** or Home Secretary's residence and offices, a handsome mansion built in the 18th century by Le Camus de Mézières.

Continuing (going east) the R. du Faubourg-St.-Honoré, we pass on the right the portal of l'

**Ambassade d'Angleterre.** once the Borghese Palace; almost for a century occupied by H. B. M.'s ambassadors.

We cross now the R. Royale, the Madeleine to our left and the Pl. de la Concorde to our right and enter la R. St. Honoré, a continuation of the Faubourg St. Honoré; after passing the building containing one of the four permanent circuses of Paris, "le Nouveau Cirque," we see, also on the right, the church of

**L'Assomption.** a building of the 17th century, with a somewhat heavy dome and a remarkable cupola painting by De la Fosse.

As we proceed toward our goal, we find on our left the historically famous steps of

**St. Roch,** from which Napoleon—then only the young General Bonaparte—crushed the Parisian rioters arraigned against the Convention (Oct. 5, 1785). The church, one of the richest parishes in Paris, was begun in 1653, but completed only in 1736 by Robert de Cotte. It is built and decorated in what is called the rococo style, not accepted nowadays as perfect in contours and ornamentation. Total depth over 420 ft. Corneille was buried here (1684). Works of art many and most remarkable. The pulpit is a rich combination of bronze and carved wood. And now our 12th and last trip is over as we reach le

Palais-Royal.

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## SUBURBAN PLACES OF INTEREST

**Versailles.**—45 minutes from Paris. Magnificent Palace, Picture Galleries and Park. Residence of Louis XIV, XV, XVI, Marie Antoinette, etc. Twice a month, on Sundays in summer, the mighty waterworks play.

**St. Cloud.**—30 minutes from Paris. Ruins of the Palace, destroyed during the Franco-Prussian war in 1870, superb park and waterworks.

**Fontainebleau.**—One hour from Paris. Fine old palace built by Francis I. Large and picturesque forest; much frequented by artists. Race-track.

**St. Germain.**—40 minutes from Paris. Old château occupied by Louis XIII, and later by King James II of England after the revolution of 1688. Beautiful terrace overlooking the valley of the Seine.

**Chantilly.**—50 minutes from Paris. Old chateau of the the Princes of Condé, entirely renovated by the late Duke d'Aumale and filled with gems of art. Admirably well laid out forest. Most fashionable race-track in France.

## PUBLIC BUILDINGS, MUSEUMS, ETC.

## OPENING DAYS AND HOURS

For Descriptions see Routes marked with a Roman figure after each name.

NAMES.	Days when opened.	Hours when opened.
Archives Nationales [VI.].....	S	2-3
Arts et Métiers (Conservatoire des) [VII.]	S. T. Th.	10-4
Beaux-Arts (Ecole des) [IX.].....	E. D.	10-4
Bibliothèque Nationale [VIII.].....	E. W. D.	9-6
“ de l’Arsenal [I.].....	E. W. D.	10-4
“ Mazarine [IX.].....	E. W. D.	11-4
“ Ste. Geneviève [IV.].....	E. W. D.	11-4
Bourse [VIII.].....	E. W. D.	12-3
Bourse du Commerce [VI.].....	E. W. D.	10-4
Catacombes [VI.].....	1st & 3d Sat.	(e)
Chapelle Expiatoire [VII.].....	E. D.	12-4
Députés (Chambre des) [I.].....	E. D.	9-5
Gobelins (Manufacture des) [IV.].....	W and Sat.	1-3
Hôtel de Ville [V.].....	E. W. D.	2-3
Imprimerie Nationale [VI.].....	Th.	2
Invalides (Hôtel des). Tombeau de Napoléon [IV].....	E. D.	12-4
Jardin des Plantes—Ménagerie [V.].....	E. D.	11-4
“ “ “ —Collections [V.]....	E. D. (f)	11-3
Luxembourg (Palais du). Sénat [XI.]...	E. W. D. (d)	9-5
Monnaie (la) [IX.].....	T. F. (e)	12-3
Musée Artillerie (d’) [II.].....	S. T. Th.	12-4
“ Carnavalet [VI.].....	S. Th.	10-4
“ Cernuschi [XII.].....	S. T. Th.	11-4
“ Cluny [I].....	E. D. (j)	11-4
“ Conservatoire de Musique (du) [VII].....	M. Th.	11-4
“ Dupuytren (Medical) [I.].....	E. D. (e)	12-4
“ Galliéra [XII.].....	E. D. (g)	12-4
“ Garde-Meuble National (du) [IX].....	E. D. (g)	12-4
“ Guimet [XII.].....	E. D. (g)	12-4
“ Louvre (du) [II.].....	E. D.	9-5
“ Luxembourg (du) [XI.].....	E. D.	9-5
“ Mines (des) [XI.].....	T. Th. Sat.	11-3
“ Social [III].....	E. W. D.	9-6
Palais de Justice [II].....	E. D. (g)	11-4
Panthéon [IV.].....	E. D. (g)	10-4
Sainte-Chapelle [II.].....	E. W. D.	11-5
Egoûts (Sewers) [V.].....	2d & 4th Wd	(e)
Tour St. Jacques [VI.].....	E. W. D. (e)	10-4
Trocadéro [I.].....	S. Th. (h)	12-4

S=Sundays and holidays. E. D.=Every day. E. W. D.=Every week day. (d) When the House is not sitting. (e) Ask for free ticket. (f) Except Mondays and Wednesdays. (g) Except Mondays. (h) Included in the Exposition grounds. T.—Tuesday. Th.—Thursday. F.—Friday. Sat.—Saturday.

## CHURCHES

## ROMAN CATHOLIC CHURCHES

[For location of all leading R. C. Churches see Index and Routes.]

**English R. C. Church of St. Joseph**, 50 A. Hoche; Mass at 6, 7, 8, 9, 10, 11:30 a. m.; sermons at 10:30 a. m. and 3 p. m.; Confessions daily 6 to 9 a. m.

In most of the other churches Sunday Low Masses from 6 to 9.; High Mass 10 to 10:30 a. m. [at the Madeleine, late Mass at 1 p. m.]; Vespers, 3 p. m. Charge for chairs, 1 to 4 cents.

The voluntary, played immediately after the offertory is always worth listening to, especially at Notre-Dame, La Trinité, St. Eustache, and St. Sulpice.

The church of any creed is entitled to your respect. You are quite at liberty to join heartily in the responses and psalms, but you must not talk loudly or walk about during services.

AMERICAN, ENGLISH AND OTHER CHURCHES  
(NOT ROMAN CATHOLIC)

**American Church** (Presbyterian), 21 R. de Berri; 11 a. m. **Church of Scotland** (Presbyterian) 17 R. Bayard; 11 a. m., 3 p. m. **English Church**, 5 R. d'Aguesseau; 8 and 11 a. m., 3:30 and 8 p. m. **St. George's** (Anglican), R. Auguste-Vachérie; 8:30, 11:45 a. m., 8 p. m. **Christ Church** (Anglican) 49 B. Bineau, Parc de Neuilly; 10:30 a. m., 3 p. m.; in French 7:30 p. m. **Holy Trinity** (Amer. Episcopal), A. de l'Alma; 8:30 and 11 a. m., 4 p. m. **Baptist Church** (in connection with the American Baptist Missionary Union), 48 R. de Lille; 2 p. m. **Wesleyan Methodist Church**, R. Roquépine; 11 a. m., 8 p. m. **Gallican Church**, 3 R. d'Arras; 10 a. m., 3:30 p. m. **English Congregational Church**, 23 R. Royale; 11:15 a. m., 7:30 p. m. **Second Baptist Church**, 133 R. St.-Denis (French); 2 and 8 p. m. **Anglo-American Y. M. C. A.**, 160 R. Montmartre.

## FRENCH PROTESTANT CHURCHES

C—Calvinist; L—Lutheran; F—Free.

**L'Oratoire** (C), 145 R. St. Honoré; 10:30 a. m. **Ste. Marie** (C), 216 R. St. Antoine; 10:30 a. m. **Temple de l'Etoile** (C), A. de la Grande-Armée; 10 a. m., 4 p. m. **Temple des Batignolles** (C) 46 B. des Batignolles; 10:15 a. m., 4 p. m. **Pentemont** (C), 106 R. de Grenelle; 10:15 a. m., 4 p. m. **St. Esprit** (C), 5 R. Roquépine; 10:15 a. m., 1 p. m. **Temple Milton** (C), R. Milton. **Temple de Passy** (C), 19 R. Cortambert; 10:15 a. m. **Temple de Neuilly** (C), 8 B. Inkermann; 10:15 a. m. **Temple des Billettes** (C), 24 R. des Archives; 10:15 a. m., 12:36 and 3 p. m. (in German). **Temple de la Rédemption** (L), 16 R. Chauchat; 10:15 a. m. (German), 12, noon, (French). **Swedish Church** (L), 19 B. Ornano; 2:30 p. m. **Taitbout** (F), 42 R. de Provence; 10:15 a. m. **Eglise du Nord**, (F) 17 R. des Petits-Hôtels; 10:15 a. m. **Temple du Luxembourg**, (F) 58 R. Madame; 10:30 a. m., 8 p. m.

## SYNAGOGUES

15 R. Notre-Dame de Nazareth. 44 R. de la Victoire. 21 bis R. des Tournelles. 28 R. Buffault (Portuguese).

## THEATERS

**Grand Opéra**, four times a week, all the year round. **Opéra-Comique**, the second home of grand opera. **Théâtre Français**, highest class French-spoken here. Burned March 8, 1900; the troupe acts at the Odéon. **Odéon**, a minor Théâtre Français, away from the center. **Gymnase-Vaudeville**, society plays; high-toned comedies. **Renai- sance**, Sarah Bernhardt's old theater; she is now at the **Théâtre Sarah Bernhardt**. **Porte-Saint-Martin**, the home of "Cyrano de Bergerac." **Ambigu, Châtelet, Gaité**, blood and thunder dramas; spectacular plays; very large stages. **Palais-Royal, Variétés, Nouveautés**, excellent farcical plays. **Cluay**, the students of Quartier Latin's resort. **Théâtre de la République**, popular dramas. **Antoine**, modern, sensational plays. **Bouffes-Parisiens, Nouveau-Théâtre, Déjazet, Athénée**, new operettas, vaudevilles, etc.

## CIRCUSES

C. d'Hiver. C. d'Eté. C. Médrano. Nouveau Cirque.

## LEADING VARIETY-SHOWS AND MUSIC-HALLS

Folies-Bergère, Olympia. Parisiana. Casino de Paris. La Scala. L'Eldorado. Grand Concert Parisien. La Cigale. La Fourmi. Le Grand Guignol. Les Tréteaux de Tabarin. Le Petit Casino. FOR CHILDREN: Robert Houdin.

## BALLS

Le Moulin-Rouge. Bal Bullier. Le Moulin-de-la-Galette.

## SUMMER MUSIC-HALLS

La Jardin de Paris. L'Alcazar. Les Ambassadeurs.

## PANORAMAS

La Bastille. Bataille de Patay. Jérusalem. Terre Sainte. Pôle Nord.

## VELODROMES (CYCLE EXHIBITIONS)

Piste Fleurie. Parc des Princes. Palais-Sport.

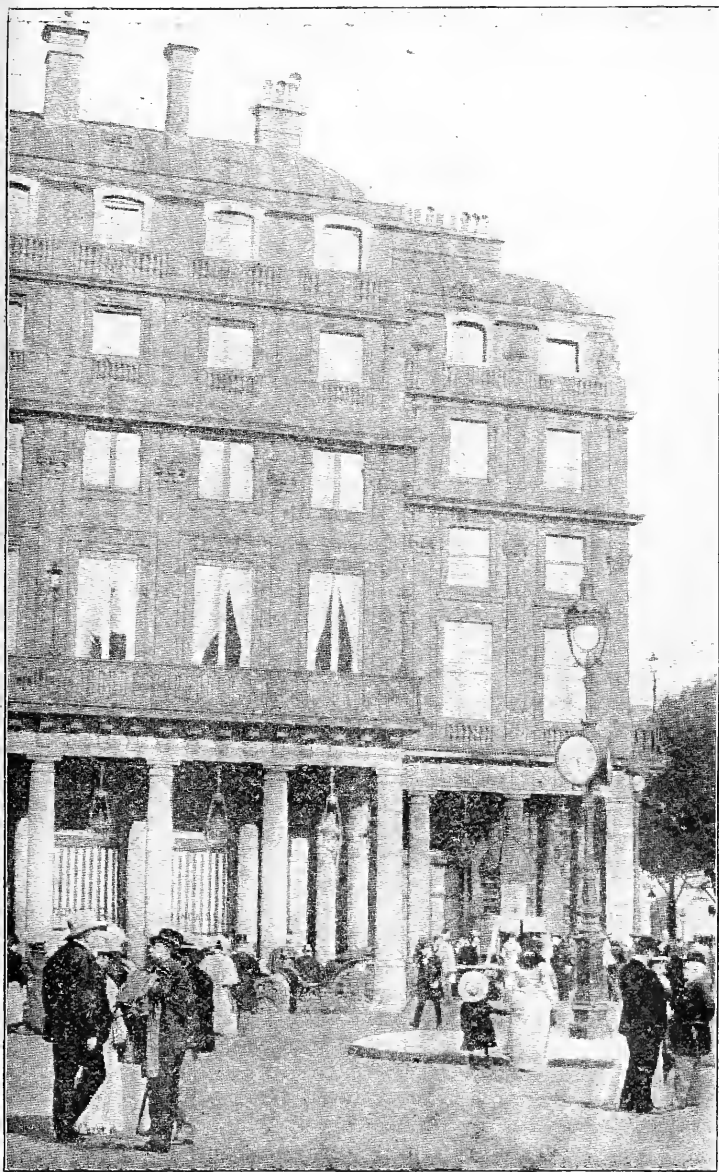
## WAX FIGURES, ETC.

Musée Grévin (very fine). Oller. Nouveau Musée. Musée de la Porte St. Martin.

And scores of minor attractions, such as MILITARY BAND CONCERTS in all the parks from May to September, from 4 to 5 p. m. on Sundays, Tuesdays and Thursdays.

At the Grand Opéra, and other leading theaters, put on a black coat—a Prince Albert, if possible; an evening suit is still better.

Ladies, in French theaters, never wear low-neck dresses, except in the BOXES at the Opéra, Opéra Comique, and Théâtre Français.



*THÉÂTRE FRANÇAIS (Burned March 8, 1900).*



*THE STATUE OF LECONTE DE LISLE, THE POET.*



IV.  
THE  
AMERICAN TOURIST'S HELP

In Switzerland, Germany and Italy.

**ALL NECESSARY WORDS AND SENTENCES IN  
GERMAN AND ITALIAN**

As the majority of visitors to France give a portion of their time to Germany, Switzerland and Italy, the following will be found most practical and convenient:

ENGLISH.	GERMAN.	ITALIAN.
I.....	Ich .....	Io.
He, she... ..	Er, sie .....	Egli, essa <i>or</i> ella.
We.....	Wir.....	Noi.
You.....	Sie, Ihr.....	Voi, ella.
They.....	Sie .....	Essi, esse <i>or</i> elle.
Am.....	Bin .....	Sono.
Are.....	Sind .....	Siamo.
Have .....	Habe .....	Ho.
We have .....	Wir haben.....	Abbiamo.
Is there? (it) ....	Giebt's? Ist's?...	C'è?
Is it (he).....	Ist er.....	E?
Please, tell me ..	Sagen Sie mir...	Ditemi, vi prego.
Have you?.....	Haben Sie?.....	Avete?
Shall we have?..	Werden wir [haben?	Avremo?
Where is?.....	Wo ist?.....	Dove è?
Let us go.....	Gehen wir fort..	Andiamo.
To pay.....	Bezahlen.....	Pagare.
To buy.....	Kaufen.....	Comprare.
Send.....	Schicken Sie....	Mandate.
Go .....	Gehen Sie .....	Andate.
Go and fetch....	Holen Sie.....	Andate a cercare.
Bring .....	Bringen Sie.....	Portate.
My .....	Mein.....	Mio.
My ( <i>plural</i> )....	Meine.....	Miei.
Our.....	Unsere .....	Nostri.

ENGLISH.	GERMAN.	ITALIAN.
The ( <i>sing.</i> ) . . . . .	Der( <i>m.</i> ), Die( <i>f.</i> ), Das ( <i>neuter</i> ).	Lo, il ( <i>mas.</i> ), la ( <i>fem.</i> )
The ( <i>plural</i> ) . . . . .	Die . . . . .	I ( <i>masc.</i> ) le ( <i>fem.</i> )
Please! . . . . .	Gefälligst . . . . .	Prego!
Thank you, [thanks.]	Danke . . . . .	Grazie.
Will it be fine weather?	Werden wir schönes Wetter haben.	Bel tempo?
Bad weather . . . . .	Schlechtes Wetter	Brutto tempo.
Where are we? . . . . .	Wo sind wir? . . . . .	Dove siamo?
What is that place?	Was für ein Ort ist dies?	Che luogo è questo?
What o'clock is it?	Wie viel Uhr ist es	Che ora è? [ce a?
The way to? . . . . .	Der Weg nach? . . . . .	La via che condu-
How do you call that?	Wie heisst das? . . . . .	Come si chiama queso?
What is the name of this place?	Wie heisst dieser Ort? . . . . .	Come si chiama questo luogo?
Do you under- stand?	Verstehen Sie? . . . . .	Capite?
I don't under- stand you	Ich verstehe Sie nicht.	Io non vi capisco.
Speak slowly if you please . . . . .	Sprechen Sie langsamer.	Parlate adagio.
Yes . . . . .	Ja . . . . .	Si.
No . . . . .	Nein . . . . .	No.
I should like to have . . . . .	Ich möchte . . hab- en.	Vorrei . . . . .
I am cold . . . . .	Es friert mich . . . . .	Ho freddo.
I am hungry . . . . .	Ich bin hungerig . . . . .	Ho fame.
I am thirsty . . . . .	Ich bin durstig . . . . .	Ho sete.
I am ill . . . . .	Ich bin unwohl . . . . .	Sto poco bene.
A cane (stick) . . . . .	Ein Stock . . . . .	Un bastone.
An umbrella . . . . .	Ein Regenschirm . . . . .	Un ombrello.
Sir . . . . .	Mein Herr . . . . .	Signore.
Mrs. (madam) . . . . .	Gnädige Frau (Madame).	Signora.
Miss . . . . .	Fräulein . . . . .	Signorina.
Good morning! . . . . .	Guten Morgen, guten Tag.	Buon giorno!
Good evening! . . . . .	Guten Abend . . . . .	Buona sera!

ENGLISH.	GERMAN.	ITALIAN.
I love you . . . . . Good bye. . . . . Farewell (adieu).	Ich liebe Sie . . . . . Auf Wiedersehen Leben Sie wohl (adieu).	Vi amo. A rivederci. Addio.
Pleasant journey.	Glückliche Reise!	Buon viaggio.
<i>The months and days.</i>	<i>Die Monate und Tage.</i>	<i>I mesi e i giorni.</i>
January . . . . . February . . . . . March . . . . . April . . . . . May . . . . . June . . . . . July . . . . . August . . . . . September . . . . . October . . . . . November . . . . . December . . . . . Monday . . . . . Tuesday . . . . . Wednesday . . . . . Thursday . . . . . Friday . . . . . Saturday . . . . . Sunday . . . . . Week . . . . . Next . . . . .	Januar . . . . . Februar . . . . . März. . . . . April. . . . . Mai. . . . . Juni . . . . . Juli. . . . . August . . . . . September . . . . . October . . . . . November . . . . . Dezember . . . . . Montag. . . . . Dienstag . . . . . Mittwoch . . . . . Donnerstag . . . . . Freitag . . . . . Samstag Sonntag . . . . . Woche . . . . . Nächsten . . . . .	Gennaio. Febbrajo. Marzo. Aprile. Maggio. Giugno. Juglio. Agosto. Settembre. Ottobre. Novembre. Dicembre. Lunedì. Martedì. Mercoledì. Giovedì. Venerdì. Sabato. Domenica. Settimana. Venturo
<i>The Time.</i>	<i>Die Zeit.</i>	<i>L' Ora.</i>
Morning . . . . . Noon . . . . . Afternoon . . . . . Evening . . . . . Midnight . . . . . Hour . . . . . A quarter past. . . . . Half past . . . . . A quarter to . . . . . A minute . . . . . A second . . . . .	Morgen. . . . . Mittag . . . . . Nachmittag . . . . . Abend . . . . . Mitternacht . . . . . Uhr. . . . . Viertel auf. . . . . Halb . . . . . Drei Viertel auf . . . . . Eine Minute . . . . . Eine Sekunde. . . . .	Mattina. Mezzogiorno. Il dopo pranzo. La sera. Mezzanotte. Ora. Ora e un quarto. Ora e mezza. [to. Ora meno un quar- Un minuto. [do. Un minuto secun-

ENGLISH.	GERMAN.	ITALIAN.
<i>The Numbers.</i>	<i>Die Zahlen.</i>	<i>I numeri.</i>
One .....	Ein ( <i>mas.</i> ), eine ( <i>fem.</i> )	Uno ( <i>mas.</i> ), una ( <i>fem.</i> )
Two .....	Zwei .....	Due.
Three .....	Drei .....	Tre.
Four .....	Vier .....	Quatre.
Five .....	Fünf .....	Cinque.
Six .....	Sechs .....	Sei.
Seven .....	Sieben .....	Sette.
Eight .....	Acht .....	Otto.
Nine .....	Neun .....	Nove.
Ten .....	Zehn .....	Dieci.
Eleven .....	Elf .....	Undici.
Twelve .....	Zwölf .....	Dodici.
Thirteen .....	Dreizehn .....	Tredici.
Fourteen .....	Vierzehn .....	Quattordici.
Fifteen .....	Fünfzehn .....	Quindici.
Sixteen .....	Sechzehn .....	Sedici.
Seventeen .....	Siebzehn .....	Diciasette.
Eighteen .....	Achtzehn .....	Diciotto.
Nineteen .....	Neunzehn .....	Diecinove, dician- nove.
Twenty .....	Zwanzig .....	Venti.
Twenty-one .....	Ein und zwanzig.	Vent'uno.
Twenty-two .....	Zwei und zwanzig	Venti due.
Thirty .....	Dreissig .....	Trenta.
Thirty-one .....	Ein und Dreissig.	Trent'uno.
Forty .....	Vierzig .....	Quaranta.
Fifty .....	Fünfzig .....	Cinquanta.
Sixty .....	Sechzig .....	Sessanta.
Seventy .....	Siebzig .....	Settanta.
Eighty .....	Achtzig .....	Ottanta.
Ninety .....	Neunzig .....	Novanta.
Hundred .....	Hundert .....	Cento.
Hundred and one	Hundert und ein.	Cent'uno.
Hundred and two	Hundert und [zwei.	Centodieci.
Two hundred...	Zwei hundert...	Duecento.
Five hundred...	Fünf hundert...	Cinquecento.
Thousand .....	Tausend .....	Mille.

ENGLISH.	GERMAN.	ITALIAN.
<i>The colors.</i>	<i>Die Farben.</i>	<i>I colori.</i>
White . . . . .	Weiss . . . . .	Bianco.
Black . . . . .	Schwarz . . . . .	Nero.
Blue . . . . .	Blau . . . . .	Azzuro.
Yellow . . . . .	Gelb . . . . .	Giallo.
Red . . . . .	Roth . . . . .	Rosso.
Grey . . . . .	Grau . . . . .	Bigio. grigio.
Rose . . . . .	Rosa . . . . .	Rosa.
Green . . . . .	Grün . . . . .	Verde.
Violet . . . . .	Veilchenblau . . . . .	Violetto.
<i>The Custom-house</i>	<i>Das Zollamt.</i>	<i>La dogana.</i>
Nothing to declare.	Nichts zu verzollen.	Niente da dichiarare.
No tobacco . . . . .	Keinen Tabak . . . . .	Non ho tabaco.
No spirits (liquors)	Kein Likör . . . . .	Non ho liquori.
No lace . . . . .	Keine Spitzen . . . . .	Non ho merletti.
A box (chest) . . . . .	Eine Kiste . . . . .	Un baule.
A trunk . . . . .	Ein Koffer . . . . .	Una valigia. [pelli
A hat-box . . . . .	Eine Hutschachtel	Una scatola de ca-
A travelling-bag.	Eine Reisetasche	Una valigietta.
Clothes . . . . .	Kleidungsstücke.	Abiti.
Linen . . . . .	Leibwäsche . . . . .	Biancheria.
The luggage . . . . .	Das Gepäck . . . . .	Il bagaglio.
For personal use.	Für persönlichen Gebrauch.	Per uso personale.
Old articles . . . . .	Antiquitäten . . . . .	Oggetti antichi.
Worn articles . . . . .	Gebrauchte [sachen	Roba portata.
You may examine	Durchsuchen Sie.	Visitate.
The custom-house officer . . . . .	Der Zollbeamte . . . . .	Il doganiere.
The chief officer of customs.	Der Zolldirektor . . . . .	Il capo doganiere.
I object . . . . .	Ich reclamiere . . . . .	Reclamo.
How much is the duty?	Wie hoch ist der Einfuhrzoll?	Quanto fà il dazio?
Which tariff?	Welcher Tarif ?	Quale tariffa?
<i>Hired carriages.</i>	<i>Miethwagen.</i>	<i>Vetture de Piazza</i>
A cab . . . . .	Ein Fiaker . . . . .	Una vettura.

ENGLISH.	GERMAN.	ITALIAN.
Coachman! . . . . .	Kutscher! . . . . .	Cocchiere!
Your number? . . .	Ihre Nummer? . .	Il vostro numero!
Drive me to . . . street, No. . .	Führen Sie mich nach der . . . . strasse No. . .	Conducete mi Via . . . No. . .
How much for the drive?	Was kostet die Fahrt?	Quanto si paga per una corsa?
One straight run.	Für eine Fahrt . .	Alla corsa.
How much? . . . .	Wie viel? . . . . .	Quanto fà?
The rate for an hour.	Was kostet eine Stunde.	Quant'è il prezzo all' ora?
By the hour. . . . .	Per Stunde . . . . .	All' ora.
Show me the tariff.	Zeigen Sie mir den Tarif.	Mostratemi la ta- riffa.
Drive on! . . . . .	Gehen wir! . . . . .	Analamo!
Quicker! . . . . .	Schneller! . . . . .	Presto!
Stop! . . . . .	Halt! . . . . .	Fermate!
<i>The town.</i>	<i>Die Stadt.</i>	<i>La città.</i>
The omnibus. . . .	Der omnibus. . . .	L'omnibus.
The tramway. . . .	Die Pferdebahn	Il tramway.
A cab. . . . .	Eine Droschke . .	Una carrozza.
The steamboat . .	Das Dampfschiff	Il battello a vapo-
The postoffice. . .	Die Post. . . . .	La posta. [re.
The telegraph . .	Das Telegraphen- amt.	Il telegrafo.
A restaurant . . . .	Eine Restauration	La trattoria.
A first-class hotel.	Ein Hotel ersten Ranges.	La prima locanda
A second-class hotel.	Ein Gasthof zwei- ten Ranges.	Un albergo di se- condo ordine.
An inn . . . . .	Ein Wirtshaus. . .	Un albergo.
A furnished house	Ein möblirtes [Haus.	Una stanza am- mogliata.
What building is this?	Welches Gebäude ist dies.	Cos'è questo edi- ficio.
A coffee-house. . .	Ein Kaffeehaus. . .	Un caffè.
A beer-house . . .	Ein Bierhaus. . . .	Una birreria.
A pastry-cook. . .	Ein Kuchenbäker	Un pasticciere.
A physician . . . .	Ein Artz. . . . .	Un medico.
A druggist . . . . .	Ein Apotheker. . .	Un farmacista.
A purgative. . . . .	Ein Laxirmittel. .	Un purgante.

ENGLISH.	GERMAN.	ITALIAN.
A vomitive . . . . .	Ein Brechmittel.	Un vomitivo.
A blister . . . . .	Ein Zugpflaster..	Un vesicante.
A mustard-plaster	Ein Senfpflaster.	Un senapismo.
A poultice . . . . .	Ein Breiumschlag	Un cataplasma.
A cordial . . . . .	Eine Herzstärkung.	Un cordiale.
A febrifuge. . . . .	Ein Fiebermittel.	Un febbrifugo.
Camphorated alcohol.	Kamphergeist . . .	Spirito canforato.
Mint alcohol . . . . .	Pfeffermünzgeist.	Alcool di menta.
Arnica tincture..	Arnikatinktur . . .	Tintura d'arnica.
Iodine tincture ..	Jodtinktur . . . . .	Tintura d'iodio.
Perchloride of iron.	Eisenperchlorat..	Percloruro di ferro.
Diachylon . . . . .	Pflaster . . . . .	Diachilone.
Court plaster . . . . .	Englisches Pflaster.	Taffeta d'Inghilterra.
Lint . . . . .	Charpie . . . . .	Fillaccia.
Wadding . . . . .	Watte . . . . .	Bambagia ovatta.
Some bands . . . . .	Binden . . . . .	Bende.
Have that prescription made by the druggist.	Lassen Sie den Apotheker dieses Recept machen	Fate fare questa ricetta dal farmacista.
A dentist . . . . .	Ein Zahnartz . . . . .	Un dentista.
A hair-dresser . . . . .	Ein Friseur . . . . .	Un paruchiere.
A chiropodist . . . . .	Ein Hühneraugen Operateur . . . . .	Un callista.
A bath . . . . .	Ein Bad . . . . .	Un bagno.
A bookseller . . . . .	Ein Buchhändler	Un librajo.
A map of the country.	Eine Landkarte . . .	Una carta del paese.
A pencil . . . . .	Ein Bleistift . . . . .	Una matita.
A newsdealer . . . . .	Ein Zeitungsverkäufer.	Un venditore di giornali.
A tobacco store.	Ein Tabakladen.	Un tabaccajo.
The police-station	Die Polizei . . . . .	L'ufficio di questura.
The American [consul.	Der Amerikanische Consul.	Il console americano. [bio.
A money-changer	Ein Geldwechsler	Un agente di cambio.
A grocer . . . . .	Ein Krämer . . . . .	Un droghiere.
A butcher . . . . .	Ein Metzger . . . . .	Un macellaio.

ENGLISH.	GERMAN.	ITALIAN.
A pork-butcher..	Ein Wursthändler	Un pizzicagnolo.
Some sandwiches	Schinkenbrödchen.	Dei sandwich.
A provision dealer	Ein Esswaren- händler.	Un venditore di comestibili.
A wine merchant	Ein Weinhändler	Un venditori di
A tailor .....	Ein Schneider...	Un sarto. [vini.
A hatter .....	Ein Hutmacher.	Un cappellajo.
A shoemaker....	Ein Schumacher.	Un calzolajo.
Measure me ....	Nehmen Sie mir Mass.	Prendete la misu- ra.
A photographer.	Ein Photograph.	Un photographo.
The hospital ....	Das Krankenhaus	Lo spedale.
A cab stand, ....	Eine Droshkensta- tion. [tion.	Una stazione di carozze [omnibus
An omnibus sta-	Eine Omnibussta-	Una stazione del
A tramway sta-	Eine Pferdebahn- station.	Una stazione di tramway.
Drive me.....	Führen Sie mich	Conducetemi.
Straight.....	Geradeaus.....	Dirittamente.
On the left.....	Links.....	A sinistra.
On the right ....	Rechts.....	A destra.
The shortest way to?	Der kürzeste Weg	La via la piu corta.
For going to....	Um nach.. zu ge- hen.	Per andare a..
Yonder? .....	Dort.....	Laggiù.
The bank? .....	Die Bank .....	La banca.
The public garden	Der öffentliche Garten.	La passeggiata pu- blica.
The museum....	Das Museum....	Il museo.
The cathedral ...	Der Dom.....	La cattedrale.
The Church of ..	Die ( <i>name</i> ) kirche	La chiesa..
The castle.....	Das Schlos.....	Il castello.
The market....	Der Markt.....	Il mercato.
The town-hall...	Das Rathaus....	Il municipio.
The fortress....	Die Festung....	Il forte (citadella)
The barracks....	Die Kaserne? ...	La caserna.
The convent ....	Das Kloster.....	Il monastero.
The.. place.....	Der ( <i>name</i> ) platz	La piazza..
The.. gate.....	Das ( <i>name</i> ) thor	La porta di..
The.. quay .....	Das ( <i>name</i> ) Kai	La riva..
..Street.....	( <i>name</i> ) strasse..	La Via..



ENGLISH.	GERMAN.	ITALIAN.
Number . . . . .	Nummer . . . . .	Numero . .
Boulevard . . . . .	(name) Ringstrasse	Corso <i>or</i> Viale.
Suburb . . . . .	do Vorstadt .	Sobborgo . .
Quarter . . . . .	do Viertel . . .	Quartiere . .
Passage . . . . .	Durchgang . . . . .	Galleria . .
Blind alley . . . . .	Sackgasse . . . . .	Angipointo . .
House . . No . . . . .	Haus . . Nummer . .	Casa . . Numero . .
On what floor? . .	Welcher Stock? . .	Quale piano?
The door-keeper . .	Portier . . . . .	Il portinajo.
Stock Exchange . .	Die Börse . . . . .	La Borsa.
The bridge . . . . .	Die Brücke . . . . .	Il ponte.
The harbour . . . . .	Der Hafen . . . . .	Il porto.
The theatre . . . . .	Das Theater . . . . .	Il teatro.
A seat . . . . .	Ein Platz . . . . .	Un posto.
A stall . . . . .	Ein Sperrsitz im Parterre.	Una poltrona.
A box . . . . .	Eine Loge . . . . .	Un palco.
An opera-glass . .	Ein Operngucker	Un cannocchiale.
The circus . . . . .	Der Zirkus . . . . .	Il circo.
The music hall . .	Das Kaffee-Kon- zert.	Il caffè-concerto.
The ball-room . .	Der Ball . . . . .	Il ballo.
Where is there any music to-night?	Wo giebts Musik heute Abend?	Dove suona la mu- sica ques'oggi?
Where is there any amusement to-night?	Wo kann man sich diesen Abend gut unterhalten	Dove c'è da diver- tirsi stasera?
<hr/>		
<i>The Hotel.</i>	<i>Der Gasthof.</i>	<i>L'Albergo.</i>
A room . . . . .	Ein Zimmer . . . . .	Una camera.
A room with two beds.	Ein Zimmer mit zwei Betten.	Camera con due letti.
On the front . . . .	Vorn heraus . . . .	Verso la facciata.
On the yard . . . . .	Auf dem Hof hinaus.	Sul cortile.
On the first floor.	Im ersten Stock .	Al primo piano.
On the 2d floor . .	Im zweiten Stock	Al secondo piano.
Upstairs . . . . .	Oben . . . . .	In alto.
With a balcony . .	Mit einem Balkon	Col poggiuolo.
How much is it, attendance in- cluded?	Wie viel? mit Be- dienung?	Quanto? con il servizio?

ENGLISH.	GERMAN.	ITALIAN.
Light the fire....	Machen Sie Feuer	Accendete il fuoco
To eat here .....	Hier essen .....	Mangiare qui.
Breakfast.....	Frühstück .....	La colazione.
Coffee.....	Schwarzen Kaffee	Caffe.
Milk; cold —; warm —.	Milch; Kalte —; heisse —.	Latte; — freddo; — caldo.
Coffee with milk	Kaffee mit Milch	Caffe e lette.
Chocolate .....	Schokolade .....	Cioccolata.
Butter .....	Butter .....	Burro.
Tea .....	Thee .....	Tè.
Eggs .....	Eier .....	Uova.
Dinner.....	Mittagessen .....	Pranzo.
Supper.....	Abendessen.....	Cena.
Fixed price.....	Feste Preise .....	Prezzo fisso.
On the bill of fare.	Nach der Speise- karte.	Alla carta.
A light .....	Ein Licht .....	Un lume.
Change these sheets.	Wechseln Sie diese Bettücher	Cambiate queste lenzuole.
A decanter of water.	Eine Flasche Trinkwasser.	Una bottiglia d'acqua.
Some sugar ....	Zucker.....	Zucchero.
Some hot water..	Heisses Wasser..	Dell' aqua calda.
A towel.....	Ein Handtuch..	Un asciugamano.
A napkin .....	Eine Serviette...	Un tovagliolo.
Some soap.....	Seife .....	Del sapone.
A comb.....	Ein Kamm.....	Un pettine.
A foot-bath.....	Ein Fussbad....	Un bagno di piedi
A boot-jack ....	Ein Stiefelknecht	Un cava-stivali.
A button-hook..	Ein Stiefelknöpfer	Un' uncinetto per abbottonare.
The water-closets	Der Abtritt .....	La ritirata.
To clear the boots	Stiefelputzen....	Pulire gli stivali.
To sew on a but- ton.	Einen Knopf an- nähen. [sern.	Cucire un bottone
To mend.....	Flicken; ausbes-	Raccomodare.
To wash .....	Waschen .....	Lavare.
To clean.....	Reinigen .....	Pulire.
To brush the clothes.	Kleider bürsten.. [um..	Spazzolare gli abiti.
Awake me at....	Wecken Sie mich	Destarmi..
Mallow tea.....	Malventhee.....	Malva.

ENGLISH.	GERMAN.	ITALIAN.
Lime tea . . . . .	Lindenthee . . . . .	Tiglio.
Camomile tea . . . . .	Kamillenthee . . . . .	Camomilla
Rub me . . . . .	Reiben Sie mich	Frizionatemi.
Very hard . . . . .	Sehr stark . . . . .	Fortemente.
With a hot towel	Mit heinem heissen Handtuch.	Con un asciugamano caldo.
Warm the bed . . . . .	Wärmen Sie das Bett.	Scaldate il letto.
Another blanket . . . . .	Noch eine wollene Decke [sen.	Ancora una coperta di lana [ciale.
Another pillow . . . . .	Noch ein Kopfkissen.	Ancora un guanciale.
An eider-down coverlet . . . . .	Eine Federdecke. [zen.	Un coltrone di piuma.
I wish to perspire	Ich möchte schwitzen.	Voglio sudare . . . . .
The bill . . . . .	Die Rechnung . . . . .	Il conto.
<i>Post.</i>	<i>Die Post.</i>	<i>La Post.</i>
What's the postage?	Wie viel die Frankierung?	Quanto di porto?
A stamp for . . . . .	Eine Briefmarke.	Un franco-bollo.
A money-order of . . . . .	Eine Postanweisung von . . . . .	Unvaglia di . . . . .
To receive a money order.	Ein Anweisung erhalten.	Riscuotere un vaglia.
Here are my identity papers.	Das sind meine Papiere.	Ecco le mie carte.
General delivery	Post restante <i>or</i> Postlagernd.	Fermo in posta.
A telegram . . . . .	Ein Telegramm.	Un telegramma.
When is the last collection for . . . . .	Wann ist die letzte Leerung für . . . . .	Quando l'ultima levata per . . . . .
When does mail arrive from . . . . .	Wann kommt die Post von . . . . . an?	Quando arriva il corriere di . . . . .
The parcel office	Das Postpacketbureau. [reau.	L'ufficio di pacchi postali.
The mail office . . . . .	Das Fahrpostbureau.	L'ufficio delle diligenze.
When does the mail coach start for . . . . .	Wann fährt die Postkutsche nach . . . . .	Quando parte la diligenza per . . . . .
I secure . . . . . seats . . . . .	Ich löse . . . . . Plätze	Ritengo . . . . . posti.

ENGLISH.	GERMAN.	ITALIAN.
I want to secure a front compartment seat.	Ich löse einen Coupéplatz.	Ritengo un posto di coupé.
At what o'clock do we arrive at ..?	Um wie viel Uhr kommen wir in ..an?	Quando si arriva a..?
<i>In a Café.</i>	<i>Im Wirtschaff.</i>	<i>Al caffè.</i>
Waiter! . . . . .	Kellner! . . . . .	Cameriere! [rum.
A glass of rum..	Ein Glas Rum..	Un bicchierino di
A glass of cognac	Ein Glas Cognac.	Un bicchierino di cognac. [ponce.
A glass of punch	Ein Glas Punsch.	Un bicchierino di
Some absinthe..	Ein Absinth....	Dell'assenzio.
Some vermouth..	Ein Vermuth....	Un vermut.
An ice.....	Ein Eis (Gefrorenes).	Gelato (sorbetto).
Some lemonade..	Limonade . . . . .	Una limonata.
Some hot wine..	Glühwein . . . . .	Del vino caldo.
Matches.....	Zündhölzchen ...	Zolfanelli.
A light, please..	Feuer, gefälligst.	Fuoco, di grazia.
Cigars.....	Cigarren . . . . .	Dei sigari.
A newspaper ...	Eine Zeitung....	Un giornale.
An illustrated paper.	Eine illustrierte Zeitung [tung.	Un giornale illustrato. [città.
A local newspaper	Eine hiesige Zei-	Un giornale della
A Directory . . . .	Ein Adressbuch..	Un libra di indirizzi.
A railway timetable.	Ein Fahrplan ...	Un orario delle ferrovie.
<i>Letters.</i>	<i>Brieffen.</i>	<i>Lettere.</i>
Writing-materials	Schreibzeug . . . .	Da scrivere.
Some letter-paper	Briefpapier . . . .	Carta da lettere.
Some ink.....	Tinte . . . . .	Inchiostro.
A pen.....	Eine Feder . . . .	Una penna.
Some wax.....	Siegellack . . . .	La ceralacca.
An envelope....	Briefumschlag...	Una busta.
A postage stamp.	Eine Briefmarke.	Un franco-bollo.
A letter-box.....	Ein Briefkasten.	Una butta delle lettere.

ENGLISH.	GERMAN.	ITALIAN.
<i>The restaurant.</i>	<i>Restauration.</i>	<i>La trattoria.</i>
Give me something to eat.	Geben Sie mir etwas zu essen.	Datemi da mangiare.
The bill of fare .	Die Speisekarte .	La lista.
I am in a hurry..	Ich habe Eile . . .	Ho fretta.
Breakfast . . . . .	Frühstück . . . . .	La colazione.
Dinner . . . . .	Mittagessen . . . . .	Pranzo.
How much? . . . . .	Wie viel? . . . . .	Quanto. [ata.
A separate table.	Tisch à part . . . .	Una tavola separata.
A private room..	Zimmer à part . . .	Cabinetto particolare.
Spoon . . . . .	Löffel . . . . .	Un cucchiajo [lare
Fork . . . . .	Gabel . . . . .	Forchetta.
Knife . . . . .	Messer . . . . .	Coltello.
Napkin . . . . .	Serviette . . . . .	Tavagliolo; servietta.
A glass . . . . .	Glas . . . . .	Bicchiere. [etta.
A bottle . . . . .	Flasche . . . . .	Bottiglia.
A half-bottle . . . .	Halbe Flasche . . .	Una mezza bottiglia.
Some water . . . . .	Wasser . . . . .	Acqua. [glia.
Soda water . . . . .	Sodawasser . . . . .	Acqua gazosa.
Mineral water . . . .	Mineralwasser . . .	Dell'acqua minerale.
Claret wine . . . . .	Bordeauxwein . . . .	Vino di Bordeaux
Burgundy wine . . . .	Burgunderwein . . .	Vino di Borgogna
White wine . . . . .	Weisser Wein . . . .	Vino Bianco.
Red wine . . . . .	Rother Wein . . . . .	Vino rosso.
Good country wine.	Guter Landwein . . .	Vino buono del paese.
Old wine . . . . .	Alter Wein . . . . .	Vino vecchio.
The list of wines	Die Weinkarte . . . .	Il listino dei vini.
Beer . . . . .	Bier . . . . .	Della birra.
Quite fresh . . . . .	Sehr frisch . . . . .	Ben fresco.
Warm . . . . .	Warm, heiss . . . . .	Caldo.
A little . . . . .	Ein wenig . . . . .	Un poco.
Much . . . . .	Viel . . . . .	Molto.
Enough . . . . .	Genug . . . . .	Basta.
Oysters . . . . .	Austern . . . . .	Ostriche.
Lemon . . . . .	Citrone . . . . .	Un limone.
Cayenne pepper.	Paprika . . . . .	Pepedi Caienna.
Soup . . . . .	Suppe . . . . .	Zuppe.
Broth . . . . .	Bouillon . . . . .	Brodo.
Salt . . . . .	Salz . . . . .	Sale.

ENGLISH.	GERMAN.	ITALIAN.
Pepper . . . . .	Pfeffer . . . . .	Pepe.
Side-dishes . . . . .	Vorspeise (Vores- sen).	Contorni antipas- to.
Sausage . . . . .	Wurst . . . . .	Salame.
Sardines . . . . .	Sardinen . . . . .	Sardine.
Some butter . . . . .	Butter . . . . .	Burro.
Some bread . . . . .	Brod . . . . .	Pane.
Some meat . . . . .	Fleisch . . . . .	Carne.
Fat . . . . .	Fett . . . . .	Grasso.
Lean (dry) . . . . .	Mager . . . . .	Magro.
Underdone . . . . .	Blutend . . . . .	Sanguinante.
Cooked . . . . .	Gekocht . . . . .	Cotto.
Well done . . . . .	Genug gebraten.	Ben cotto.
A chop . . . . .	Eine Kotelett . . . . .	Una costoletta.
A beefsteak . . . . .	Ein Beefsteak . . . . .	Bistecca [castrato.
A leg of mutton . . . . .	Hammelkeule . . . . .	Un cosciotto di
Roasted meat . . . . .	Braten . . . . .	L'arrosto.
Some veal . . . . .	Kalbfleisch . . . . .	Del vitello.
Some beef . . . . .	Rindfleisch . . . . .	Del manzo.
Some mutton . . . . .	Hammelfleisch . . . . .	Del castrato.
Some pork . . . . .	Schweinefleisch . . . . .	Del porco <i>or</i> mai-
Some ham . . . . .	Schinken . . . . .	Prosciutto. [ale.
Some fowl . . . . .	Geflügel . . . . .	Pollame.
Some chicken . . . . .	Huhn . . . . .	Pollo.
Pigeon . . . . .	Taube . . . . .	Piccione.
Duck . . . . .	Ente . . . . .	Anitra.
Goose . . . . .	Gans . . . . .	Oca.
Quail . . . . .	Wachtel . . . . .	Quaglia.
Wood-cock . . . . .	Waldschnepfe . . . . .	Beccaccia.
Partridge . . . . .	Rebhuhn . . . . .	Pernice.
Thrush . . . . .	Drossel; Kram- metsvogel.	Tordo.
Some game . . . . .	Wildpret . . . . .	Della cacciagione
Some rabbit . . . . .	Kaninchen . . . . .	Coniglio.
Some vegetables . . . . .	Gemüse . . . . .	Legumi.
Cabbage . . . . .	Kohl . . . . .	Cavoli.
Cauliflower . . . . .	Blumenkohl . . . . .	Broccoli.
Sautéés potatoes . . . . .	In Butter gerös- tete Kartoffeln.	Patate arrostate.
Fried potatoes . . . . .	Gebackene Kar- toffeln.	Patate fritte.
Peas . . . . .	Erbsen . . . . .	Piselli.

ENGLISH.	GERMAN.	ITALIAN.
Beans . . . . .	Bohnen . . . . .	Fagiuoli.
Asparagus . . . . .	Spargel . . . . .	Asparagi.
Sorrel . . . . .	Sauerampfer . . . . .	Acetosa.
Spinage . . . . .	Spinat . . . . .	Spinaci.
Boiled eggs . . . . .	Weiche Eier . . . . .	Dell' uova.
Fried eggs . . . . .	Setzeier; Spiegel- eier.	Uova al tegame.
Hard boiled eggs	Harte Eier . . . . .	Uova sode.
An omelet . . . . .	Eierkuchen . . . . .	Una frittata.
— with herbs	— mit Grünzeug	— alle fine erbe.
— with ham	— mit Schinken	— al prosciutto.
— with rum	— Rum . . . . .	— al rum.
Fish . . . . .	Fisch . . . . .	Pesce.
Mussels . . . . .	Miesmuschel . . . . .	Datteri di mare.
Pike . . . . .	Hecht . . . . .	Luccio.
Carp . . . . .	Karpfen . . . . .	Carpione.
Tench . . . . .	Schleihe . . . . .	Tinca.
Eel . . . . .	Aal . . . . .	Anguilla.
Crawfishes . . . . .	Krebse . . . . .	Gamberi.
Salmon . . . . .	Lachs . . . . .	Del salmone.
Trout . . . . .	Forelle . . . . .	Trota.
A fresh herring . .	Ein frischer Här- ing.	Aringa.
A red herring . .	Pökelhäring . . . . .	Aringa affumicata
A mackerel . . . .	Makrele . . . . .	Scombro.
A sole . . . . .	Scholle . . . . .	Sogliola.
A pie . . . . .	Eine Pastete . . . . .	Un pasticcio.
Salad . . . . .	Salat . . . . .	Dell' insalata.
Cresses . . . . .	Brunnenkresse . . . . .	Crescione. [uova.
Lettuce, with eggs	Lattich, mit Eiern	Della lattugo, con
Endive salad . . . .	Cichorien-Salat . . . .	Cicoria (insalata).
Oil . . . . .	Oel . . . . .	Olio.
Vinegar . . . . .	Weinessig . . . . .	Aceto.
Mustard . . . . .	Senf . . . . .	Senapa.
Pastry . . . . .	Zuckerbäckerei . . . . .	Della pasticceria.
Jam <i>or</i> Preserve . .	Eingemachtes . . . . .	Confetture <i>or</i>
Dessert . . . . .	Nachtisch . . . . .	Frutta. [composta.
Stewed fruit . . . .	Kompott . . . . .	Composta <i>or</i> con- serva di frutta.
Cream . . . . .	Milchrahm . . . . .	Crema.
Tart . . . . .	Torte . . . . .	Torta.
To drink . . . . .	Zu Trinken . . . . .	Da berevere.

ENGLISH.	GERMAN.	ITALIAN.
Some cheese . . . .	Käse . . . . .	Del formaggio.
A biscuit . . . . .	Zwieback . . . . .	Un biscotto.
An orange . . . . .	Eine Apfelsine..	Un' arancia.
A peach . . . . .	Eine Pfirsich . . . .	Una pesca.
Grapes . . . . .	Weintraube . . . .	Dell' uva.
Fruits . . . . .	Obst . . . . .	Delle frutta.
An apple . . . . .	Ein Apfel . . . . .	Pomo (mela).
A pear . . . . .	Eine Birne . . . . .	Pera. [chera).
A cup . . . . .	Eine Tasse . . . . .	Una tazza (chic-
Some tea . . . . .	Thee . . . . .	Tè.
Some coffee . . . .	Kaffee . . . . .	Caffè.
Some sugar . . . .	Zucker . . . . .	Zucchero.
Spirits . . . . .	Likör . . . . .	Liquori.
The bill . . . . .	Die Rechnung ..	Il conto.
There is a mistake	Es ist ein Irrthum darin. [geld.	C'è un errore.
Here is your tip	Hier ist das Trink-	Ecco la mancia.
<i>The Banker.</i>	<i>Der Bankier.</i>	<i>Il banchiere.</i>
The rate of ex- change.	Wechselkurs . . . .	Il corso del cam- bia.
Here is gold . . . .	Hier ist Gold ..	Ecco dell' oro.
Bank-notes . . . . .	Papiergeld; Bank- noten. [Chèque.	Biglietti di banca. [sa.
A check . . . . .	Anweisung <i>or</i>	Uu cedole di cao-
A letter of credit	Credit brief . . . .	Lettera di credito
A bill of exchange	Ein Wechsel . . . .	Lettera di cambio
<i>The Washer- woman.</i>	<i>Die Wäscherin.</i>	<i>La lavandaja.</i>
Here is my dirty linen.	Hier ist mein schmutzige Wäsche.	Ecco la mia bian- cheria sporca.
When will you bring it back?	Wan werden Sie sie wieder- bringen?	Quando me la renderete.
I want it immedi- ately.	Ich brauche sie gleich fort.	Ho fretta di aver- la.
<i>Railway station.</i>	<i>Der Bahnhof.</i>	<i>La stazione.</i>
Where is the rail- way station?	Wo ist der Bahn- hof?	Dov'è la stazione della ferrovia?



ENGLISH.	GERMAN.	ITALIAN.
A first-class ticket for..	Ein Billet erster Klasse nach..	Un biglietto di primo classe per..
A second-class ticket for..	Ein Billet zweiter Klasse nach..	Un biglietto di secundo classe per..
A third-class ticket for..	Ein Billet dritter Klasse nach..	Un biglietto di terza classe per..
One trip ticket ..	Hinfahrt .....	Andata.
Return ticket....	Hin- und Rückfahrt.	Andata e ritorno.
How much.....	Wie viel?.....	Quanto costa?
Express .....	Schnellzug.....	Diretto.
Slow train.....	Personenzug ....	Treno omnibus.
Luggage.....	Gepäck .....	Bagaglio.
Book this for....	Geben Sie das auf für..	Consegna questo per..
The cloakroom..	Gepäck-Bureau..	Registrale.
A porter .....	Ein Pakträger...	Fattorino.
The station-master. [ment.	Der Stationsvorstand.	Il capo stazione.
Smoking compart-	Für Raucher....	Per fumatori.
Where is the ladies' compart-	Wo is das Damen-	Dov'è il compartimento per le
ment?	coupé?	signore.
Is smoking al-	Darf man hier	Si puo fumare?
lowed here?	rauchen?	
Buffet.....	Buffet; Restauration.	Buffetto.
Do we have to	Müssen wir um-	Si cambia treno?
change cars?	steigen?	
Where? .....	Wo? .....	Dove?
How long do we	Wie lange halten	Quanto di fermata?
stop?	wir an?	
<i>The Steamboat.</i>	<i>Das Dampfschiff.</i>	<i>Il vapore.</i>
Is there a steam-	Fährt ein Dampf-	C'è un vapore
boat for..?	schiff nach..?	per..?
At what o'clock?	Um wie viel Uhr	Quando è la par-
	di Abfahrt?	tenza?
At what o'clock	Um wie viel Uhr	Quando è l'arri-
is the arrival?	die Ankunft?	vo?

ENGLISH.	GERMAN.	ITALIAN.
First cabin . . . . . Second cabin . . . . . Serve in the cabin	Erster Platz . . . . . Zweiter Platz . . . . . In der Kajüte be- dienen.	Primi posti. Secondi posti. Servite nella ca- bina.
<i>On foot.</i>	<i>Zu fuss.</i>	<i>A piedi.</i>
Plain. Valley. Mountain. Where is the way to..? Where does this road lead? How long does it take to walk to . . . . ? Point out to me a short cut to go to.. Are the roads good? Must I turn to the right? Must I turn to the left? Must I go straight on? Give me a guide. Come and show me the way; I am going to..	Ebene. Thal. Berg. Wo ist der Weg nach..? Wohin führt die- ser Weg? Wie viel Zeit braucht man um zu Fuss nach.. zu gehen? Zeigen sie mir einen kürzeren Weg nach.. Sind die Wege gut? Muss ich rechts gehen? Links gehen?.. . Geradaus gehen? Geben <b>Sie</b> mir einen Führer. Kommen Sie mit mir, um mir den Weg zu zeigen; ich gehe nach..	Pianura. Valle. Monte. Dov'è la strada per..? Dove conduce questa strada? Quando tempo occorre per an- dare da qui a.. ..? Indicatemi una scorciatoia per.. Le strade sono buone? Si va a destra? A sinistra? Diritto? Datemi una guida Venite con me per indicarmi la strada; vado a..

## V.—TELEGRAPH AND CABLE CODES

Tourists will find it a great convenience to be able to telegraph to their friends at home, or traveling like themselves but by a different route, without any one knowing their business, at a great saving over ordinary rates, and without the danger of misunderstandings through the fault of the operator.

Such are the advantages of using a code. Of course *each of the persons interested must have a copy* of the code on his body (not in a trunk or satchel, that may get lost).

The code printed here is as complete as it can be made for general use. Additional words to convey special messages adapted to personal circumstances can be added on the blank pages in the back part of this guide. In choosing additional ciphers remember that

1. No cipher-word should contain more than ten letters.
2. The words must be enough different from the others to exclude any possibility of confusion through faulty transmission.
3. The words must be of such a character that they cannot be taken for anything but a cipher.

Each word in small-cap. type represents the sentence printed opposite.

The blanks in the sentences are filled out by proper names, dates, etc.

### Securing Passage.

- ABSTRUSE....What is the fare for passage to ——?  
ADAMANT.....Please send list of sailings for ——.  
AFFINITY.....Please secure accommodation on  
steamship —— for self and wife.  
AGNOSTIC ....Please secure accommodation on  
—— Line for self, wife and family.

- ALEMBIC.....Secure stateroom on the — and advise number.
- AMNESTY.....My passage is not engaged.
- ANTELOPE....Inside berths preferred.
- ANTIMONY....Outside berths preferred.
- AQUATIC.....Adjoining rooms preferred.
- ARTERIAL.....As near amidships as possible.
- ATHLETIC....Your passage is secured.
- AUDITOR.....We have secured the rooms by steamer sailing —
- AUTOCRAT....Cannot secure the desired berth.
- AVARICE.....We cannot secure rooms by that steamer.

### Departure.

- BACHELOR.....On what date do you leave?
- BALCONY.....I (we) sail to-day.
- BALLOON.....I (we) sail Monday.
- BALUSTER.....I (we) sail Wednesday.
- BANDIT.....I (we) sail per — on —.
- BARBECUE.....— is better, and we expect to leave here on the —.
- BARITONE....Cannot sail (or leave) to-day.
- BARNACLE....Cannot sail (or leave) to-morrow.
- BASILISK.....Cannot sail (or leave) till Monday.
- BASTILE.....Cannot sail (or leave) till Friday.
- BEDIZEN.....Will not be ready to leave until —.
- BENEFICE....Departure delayed on account of —.
- BENZINE.....Urgent business prevents my leaving by —.
- BETRAYAL....I (we) think it best to postpone departure.
- BEVERAGE...Do not delay your departure.
- BIOLOGY....I (we) think it best to postpone departure until —; if no further advice, shall sail on that date per steamship —.
- BISMUTH.....We are detained here by illness, and cannot say when we shall be able to leave.
- BITUMEX.....Cannot sail by —; will come next steamer.
- BIVOUAC.....Departure postponed; will wire you date I leave.

**Letters and Telegrams.**

- BLOCKADE....Any mail for me or my party?
- BLOWPIPE.....Any telegrams or cables for me?
- BOBOLINK ....Have you any letters for me? If so,  
please forward to —.
- BOMBAST.....Have you a registered letter on  
hand?
- BONIFACE.....Have no registered letter for you.
- BOTANY.....Have the following mail matter on  
hand for —.
- BRIGADIER....Have important letters for you.
- BROCADE.....Have nothing on hand for you.
- BUFFOON.....We have telegram for you; shall we  
forward.
- CACTUS.....We have inquired at post office; no  
letters there.
- CADET. ....Please send letters to this place till  
otherwise directed.
- CAITIFF.....Please send letters to — until —.
- CALDRON.....Please send letters to this place till  
the —.
- CALOMEL ....In consequence of the illness of —  
we are detained here for the pres-  
ent; please send our letters here  
accordingly.
- CAMPAIGN.....If you wish to communicate with  
me by telegraph, do so at —  
before —.
- CANNIBAL.....Forward no more mail here after  
—.
- CANTICLE.....Please hold my letters till further  
advice.
- CAPRICORN....Have you forwarded mail matter  
according to instructions?
- CARDINAL ....Have forwarded your mail matter as  
desired.
- CATEGORY....Mail matter was sent to —.
- CAVALIER....,Have not forwarded mail matter.
- CAYENNE.....Mail matter duly received.
- CENTURION...Mail matter not received.
- CEREMENT....Telegram received; have done as  
requested.
- CHALICE .....Don't understand instructions; please  
repeat.

- CHANCERY....Please advise by letter.  
 CHARADE.....Please advise by telegraph.  
 CHERUBIM ....Please make inquiries at the post office.

### Hotel Accommodation.

- DAFFODIL ....Can you accommodate a party of ——.   
 DARKSOME...Please reserve rooms for self and friends to-night.  
 DECIMATE.....Can you accommodate self, wife and maid?  
 DENIZEN.....Please reserve rooms for self and friend to-morrow.  
 DEPONENT....Please reserve good room; shall be in to-night.  
 DEWDROP ....Please reserve good room; shall be in to-morrow.  
 DIADEM .....Please reserve rooms for me at the — hotel.  
 DIAGNOSE.....Reserve my rooms; shall be with you on ——.   
 DIDACTIC .....We can accommodate your party.  
 DIGITAL.....Unable to accommodate your party; house full.  
 DIOCESE .....We have reserved rooms.  
 DIPLOMA .....Rooms reserved for you at hotel named in letter.

### Express, Storage, etc.

- ECLIPSE.....Forward goods to care of ——.   
 EFFIGY.....Forward goods so as to reach here by ——.   
 EMISSARY....Please pay all charges and debit me.  
 ENDEMIC.....Have forwarded your goods to ——.   
 EXODUS ..... Goods detained at customs.

### Remittances.

- FESTOON.....Are you in need of money?  
 FLOTILLA....Money almost exhausted.  
 FOSSIL.....If you do not remit shall be in trouble.  
 FRAGILE .... Remit immediately by telegraph.  
 FULCRUM.....Impossible to remit before ——.

**Return.**

- GALAXY ..... Is it necessary for us to return at once?
- GALLOP ..... Telegraph if it is necessary I should return.
- GALVANIC .... If agreeable, will remain another week.
- GARLAND..... Return by first steamer.
- GAZELLE ..... Return at once.
- GELATINE..... Return as soon as possible.
- GEOLOGY..... Advise you to hurry home.
- GERANIUM.... Return at once; important matters require your presence here.
- GEWGAW ..... You must be here by the —.
- GRENADE..... — is dangerously ill, and the doctors think you should return at once.
- HECTIC..... No necessity for you to return yet.
- HEMLOCK..... You need not return till —.
- HYDRANT... No need to hasten home; everything going on well.
- HYPHEN..... Nothing here requiring your return.
- ICICLE ..... Please prepay my passage, and telegraph me name of steamer.
- JASMINE..... Have prepaid your passage as requested.
- JUBILEE.. ..... I have prepaid your passage per —.

**Miscellaneous.**

- KOLOKOL..... I am (we are) urged to prolong my stay here — weeks. I shall assume that you consent until I receive your answer by telegraph or letter.
- KURDISTAN.. The weather has been so unfavorable that we (I) have not been able to carry out our plans, and we shall stay here. Letter follows.
- LABADISM.... Have met with painful accident. Please hurry to my aid here at the — hotel (or hospital).
- LACHESIS..... Your friend — lies very ill at this point, — hotel or hospital. He (she) speaks of you. Please telegraph what you wish done.

## VI. —THE PARIS UNIVERSAL INTERNATIONAL EXPOSITION OF 1900

This—the fifth Exposition of the kind held in the French Capital—opened April 14th, 1900, and will close November 5th.

Twenty million dollars were raised in advance to build and run this gigantic Exhibition. It will occupy the whole of the grounds devoted to the same purpose in 1889; and, in addition, two new permanent stone Palaces, erected on the Champs-Elysées, in place of the Palais de l'Industrie, recently razed. Included in the total area of 336 acres (the Columbian World's Fair covered 750 acres) is the wide Esplanade in front of the Palais des Invalides, wherein rest the ashes of Napoleon I. Americans who have a vivid recollection of the beauty and grandeur displayed at the Columbian Exhibition of 1893, will be able to make a fair comparison and to accord the French people all the praise which the enterprise deserves.

The leading officials are:

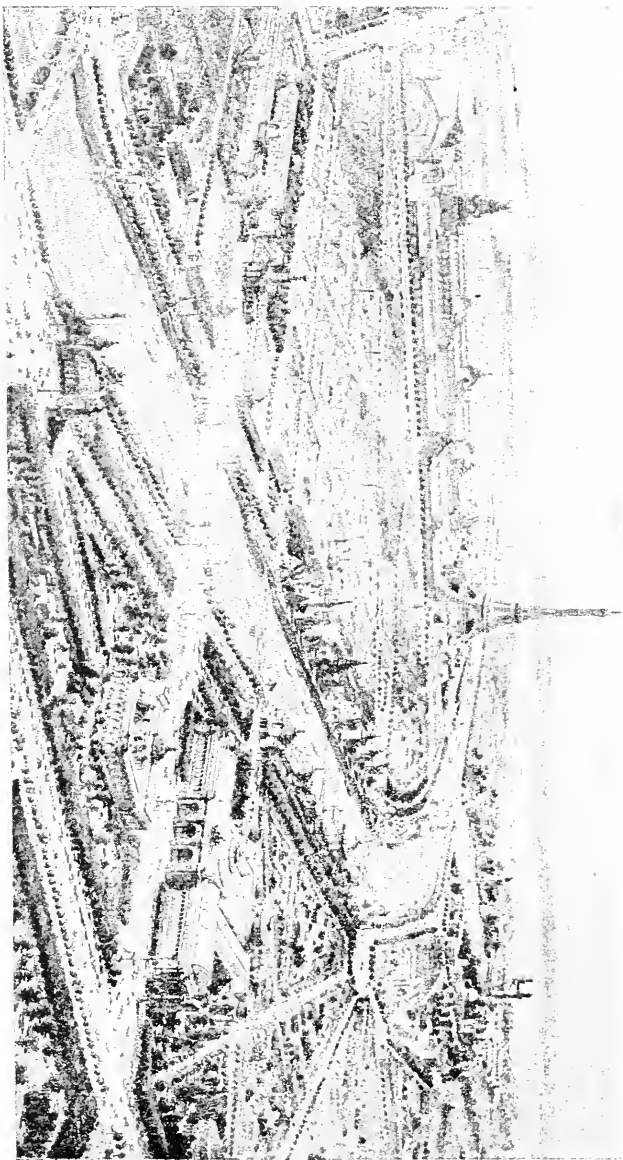
*President:* The Minister of Commerce, Industry, Post and Telegraph (for the time being).

*Commissioner General,* in charge of everything: M. Alfred Picard, Vice-President of the Council of State.

*Director of Exploitation:* M. Delaunay-Belleville, former President of the Paris Chamber of Commerce.

All the important countries in the world (the Argentine Republic excepted) have sent commissioners to represent them. For the United States' display the sum of \$1,210,000 has been voted by





BIRD'S-EYE VIEW OF THE EXPOSITION.



*Arc de Triomphe du Carrousel.*



FERD W. PECK.

Congress, \$250,000 of which is to be applied to special buildings; over 210,000 sq. ft. of space have been secured.

For representatives of the American Government, President McKinley made the following appointments:

*Hon. Ferd. W. Peck (of Chicago)*, Commissioner-General.

*Prof. B. D. Woodward (of New York)*, Asst. Com. Gen.

*Maj. Fred. Brackett (of Washington, D. C.)*, Secretary.

And 18 honorary commissioners; amongst them, Mrs. Potter Palmer, of Chicago.

The Commissioner-General in turn appointed twelve Directors for the various departments, placing at the head:

Fred. J. V. Skiff, as Director-in-Chief of Exhibits, and

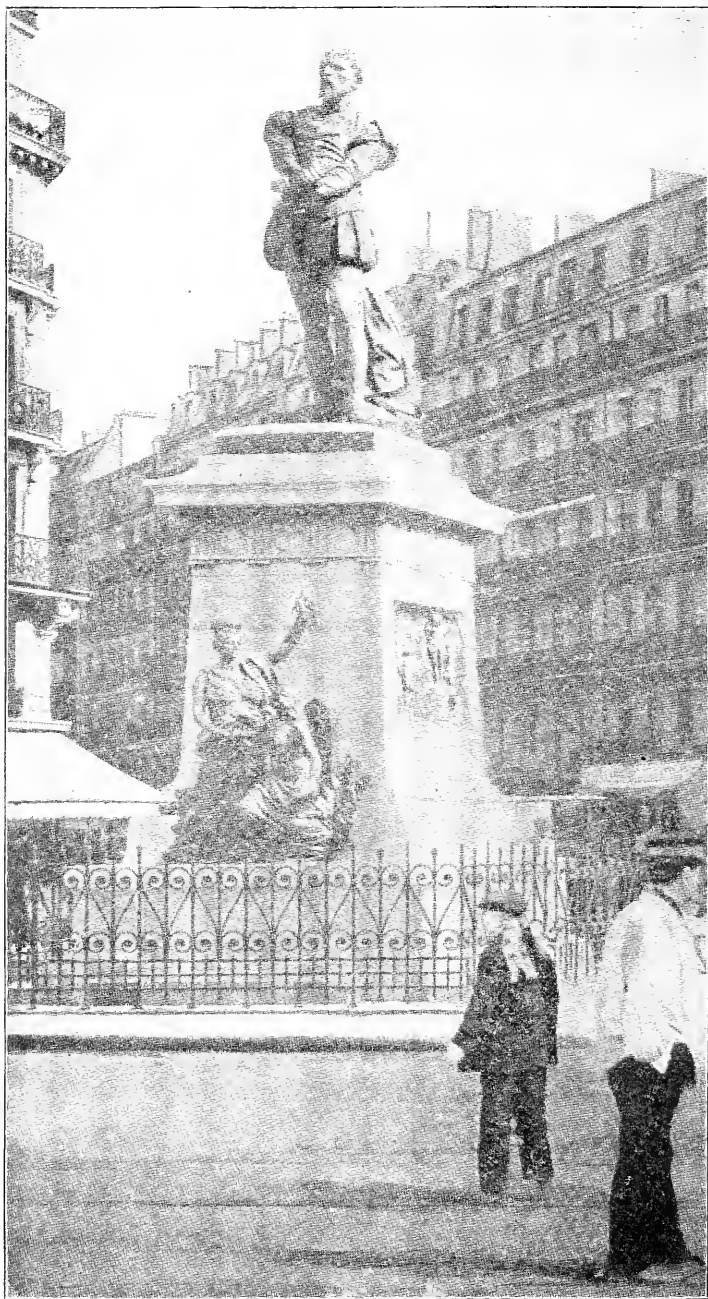
Paul Blackmar, as Director of Affairs.

**Offices of the United States Commission:**

In Chicago (Head Office), Auditorium Building.

In New York, Equitable Building.

In Paris: in the United States Building, on Quay d'Orsay, near the Esplanade des Invalides.



*THE STATUE OF ETIENNE DOLET.  
(Burned at the stake for heresy, 1546.)*

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**VISITS TO THE EXPOSITION  
AND OTHER PLACES OF INTEREST**

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**VISITS TO THE EXPOSITION**  
**AND OTHER PLACES OF INTEREST**

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