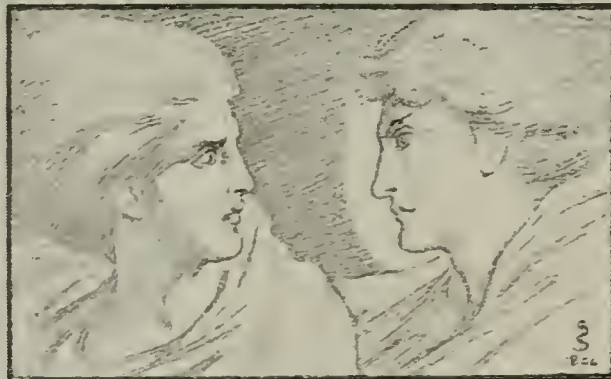




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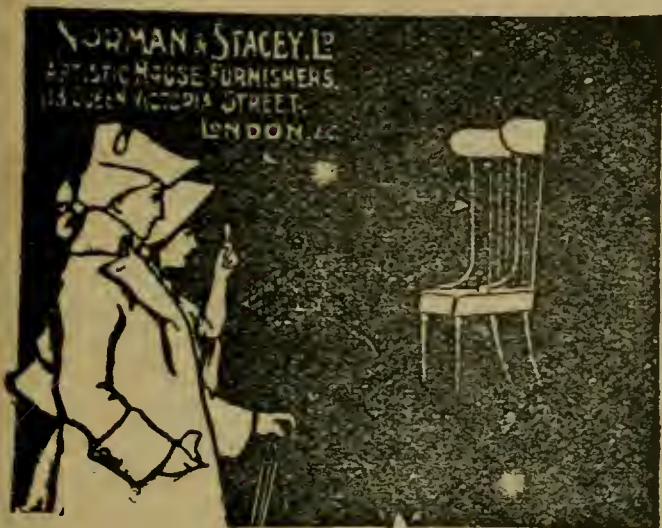
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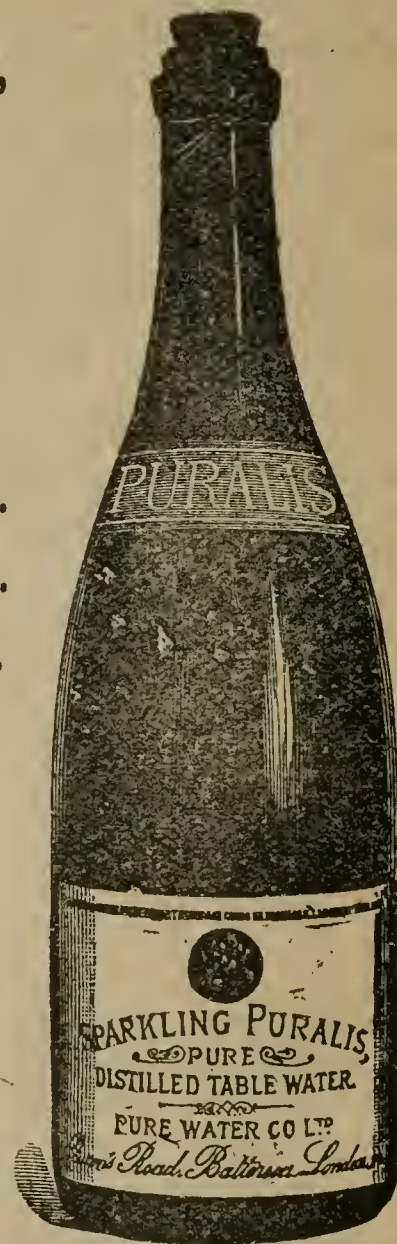
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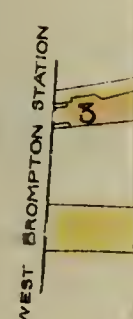
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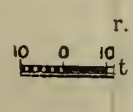
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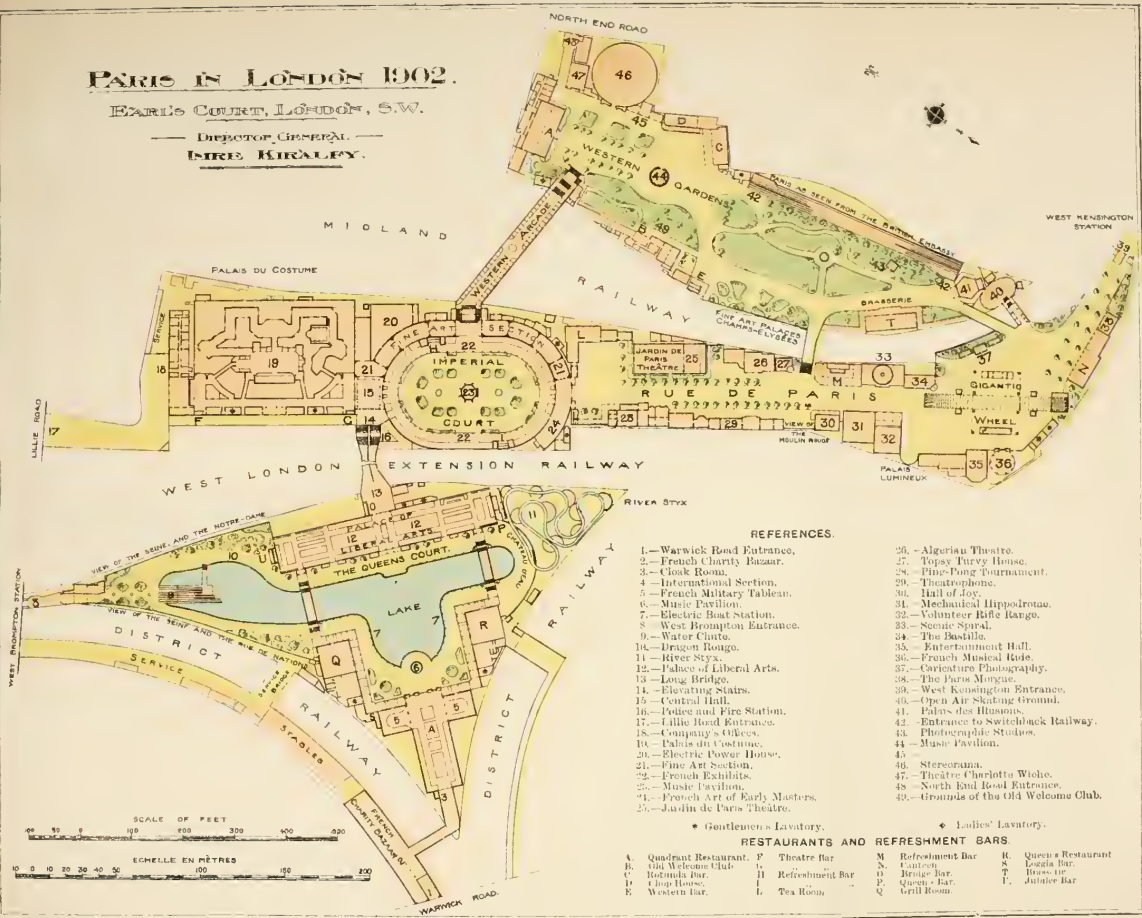


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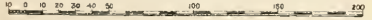
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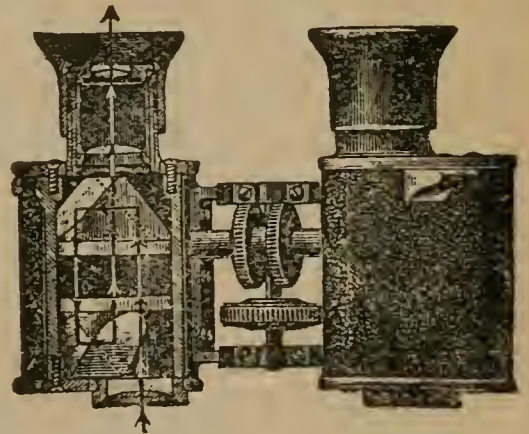
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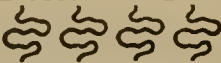
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. . 1902 . .

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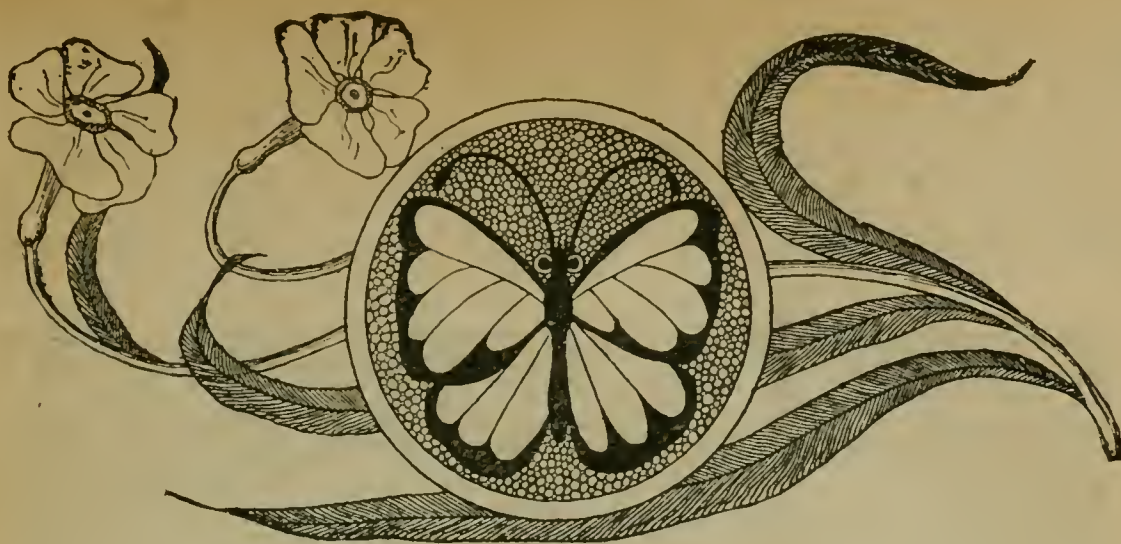
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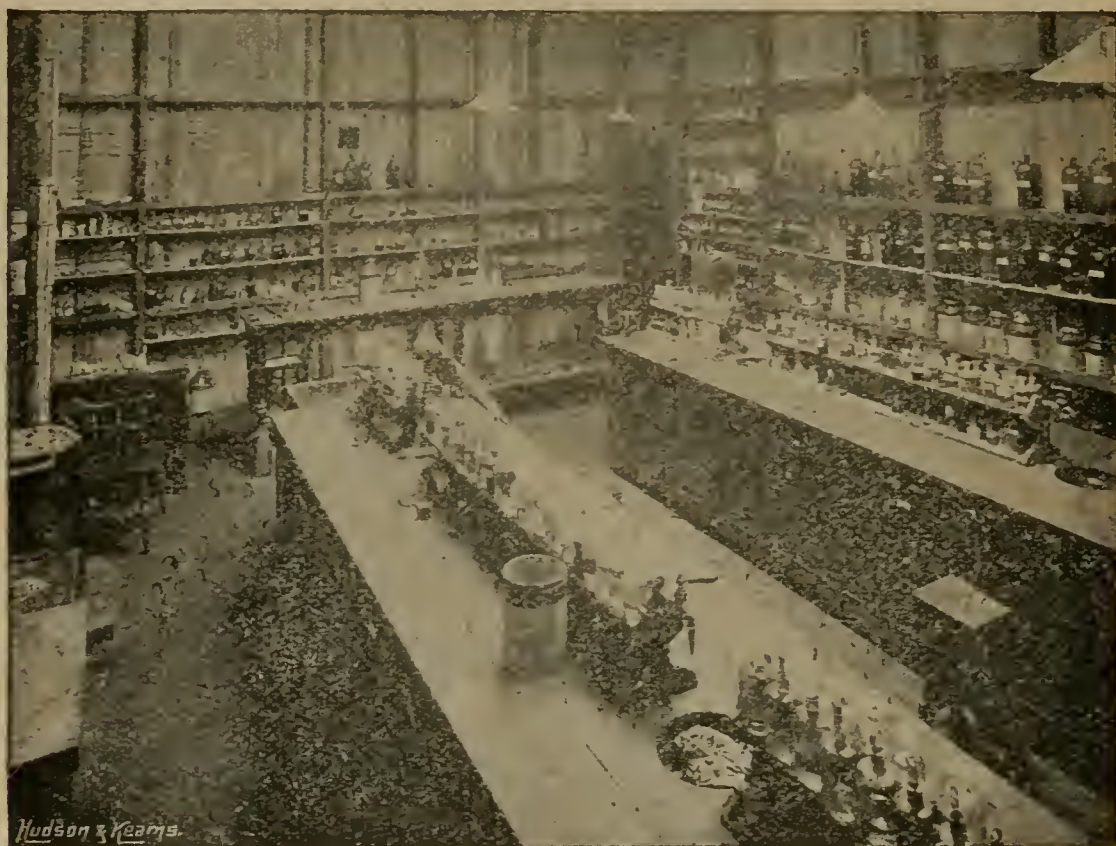
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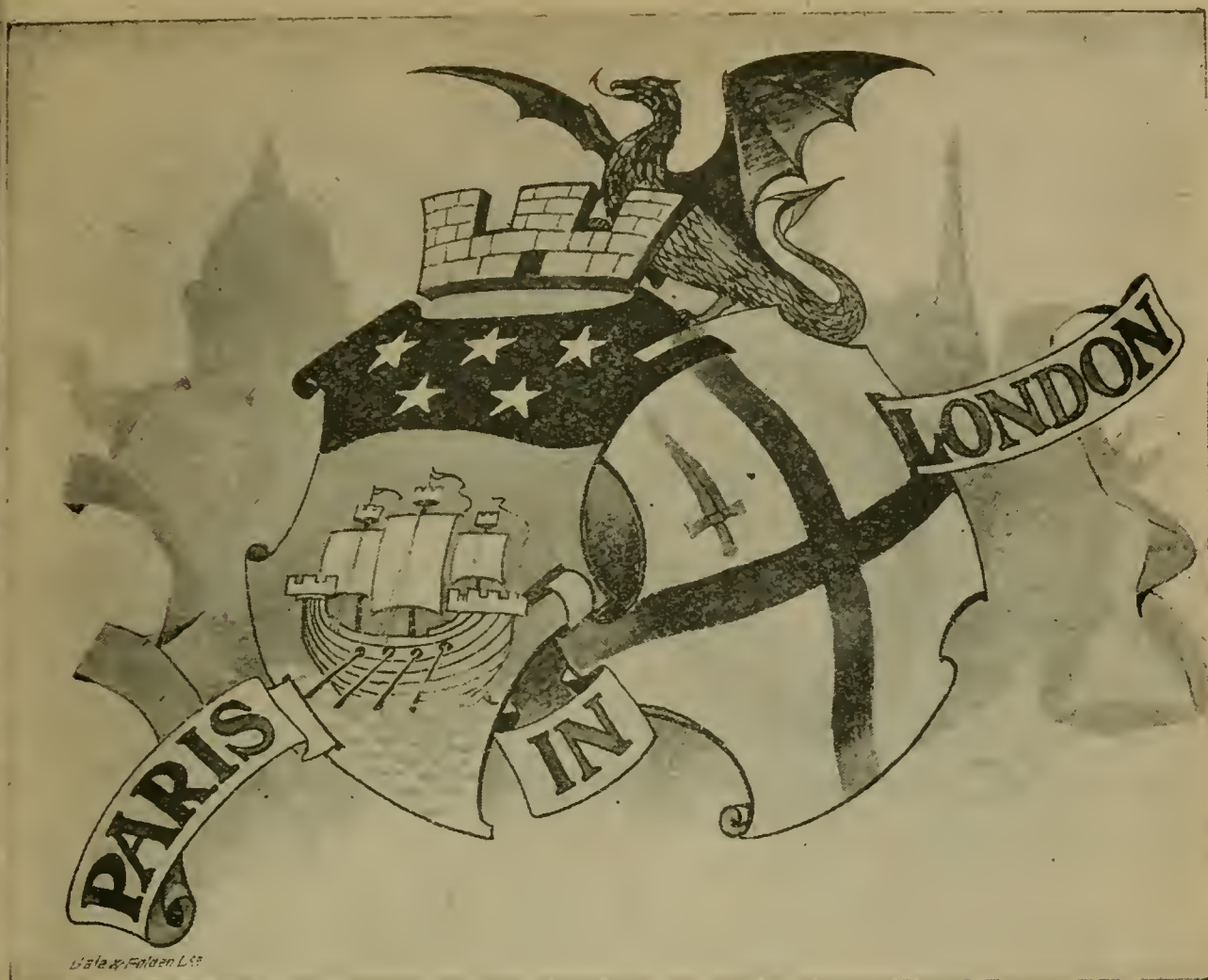
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. GUIDE TO .

“Paris in London,”

1902.

IT is at Earl's Court Station, with its convenient covered way, leading to Warwick-road, that the greater proportion of visitors to the Exhibition arrive. Consequently we will take the Warwick-road entrance as our starting point, though there are four other entrances to the Exhibition, namely, those at West Brompton, Lillie-road, North End-road, and West Kensington. Passing through the Warwick-road turnstile, the visitor faces

The Prince's Hall,

which this year has been placed by the directors of the Exhibition at

the disposal of the French Ambassador and the Organising Committee of the forthcoming bazaar and series of brilliant fêtes, for the benefit of the

FRENCH CHARITIES IN LONDON,

to which their Majesties the King and Queen have graciously extended their patronage. Here will be displayed various objects contributed from all parts of the world, in connection with the bazaar and fêtes, including some of the magnificent banners to be awarded to successful competitors at the "Battle of Flowers," etc., to take place at Earl's Court, on June 12th, 13th and 14th. The Prince's Hall could not have been devoted this season to the furtherance of a more appropriate or deserving cause.

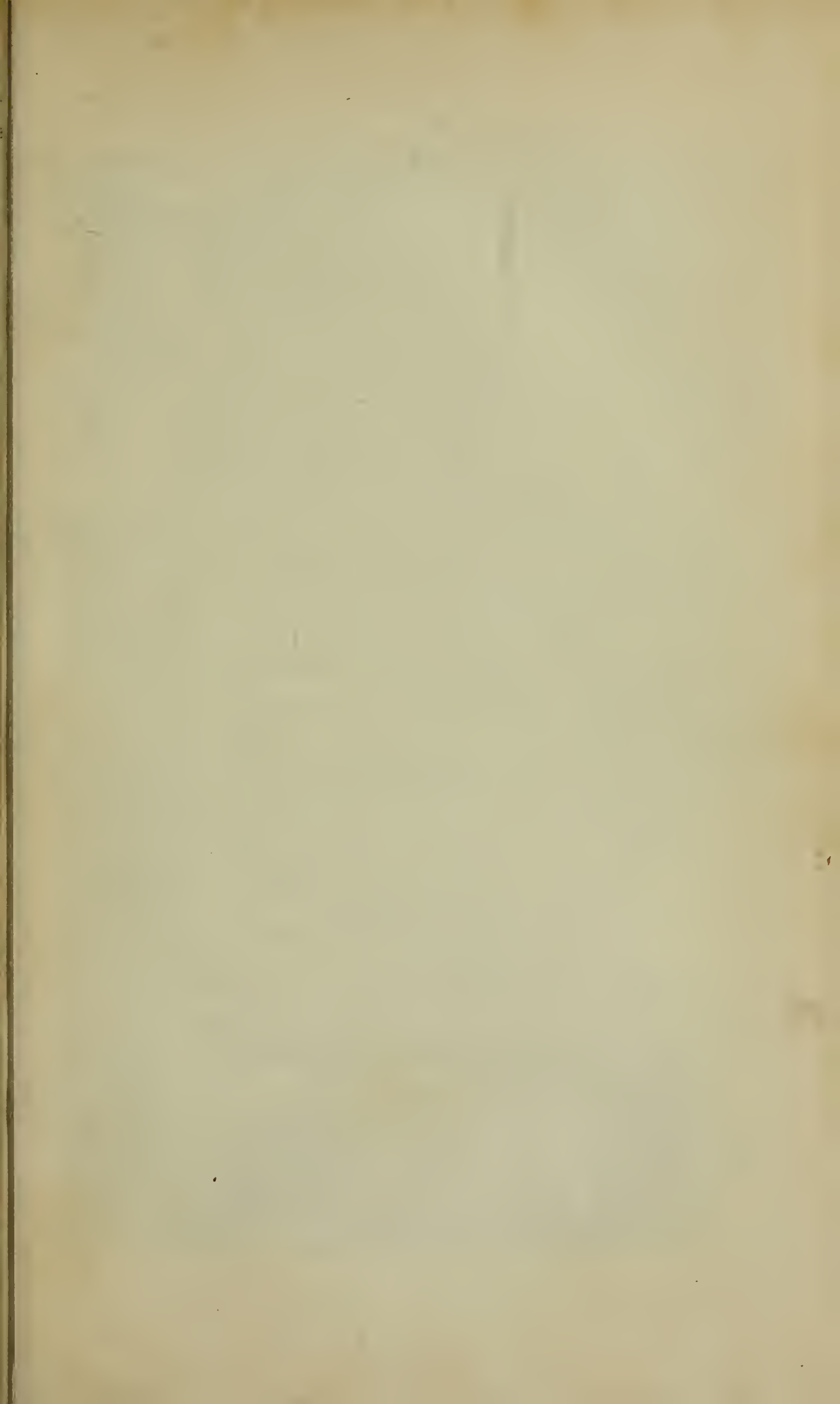
Leaving the Prince's Hall, and passing along the corridor to the right, where the provision of cloak-rooms conduces to the comfort of visitors, we enter

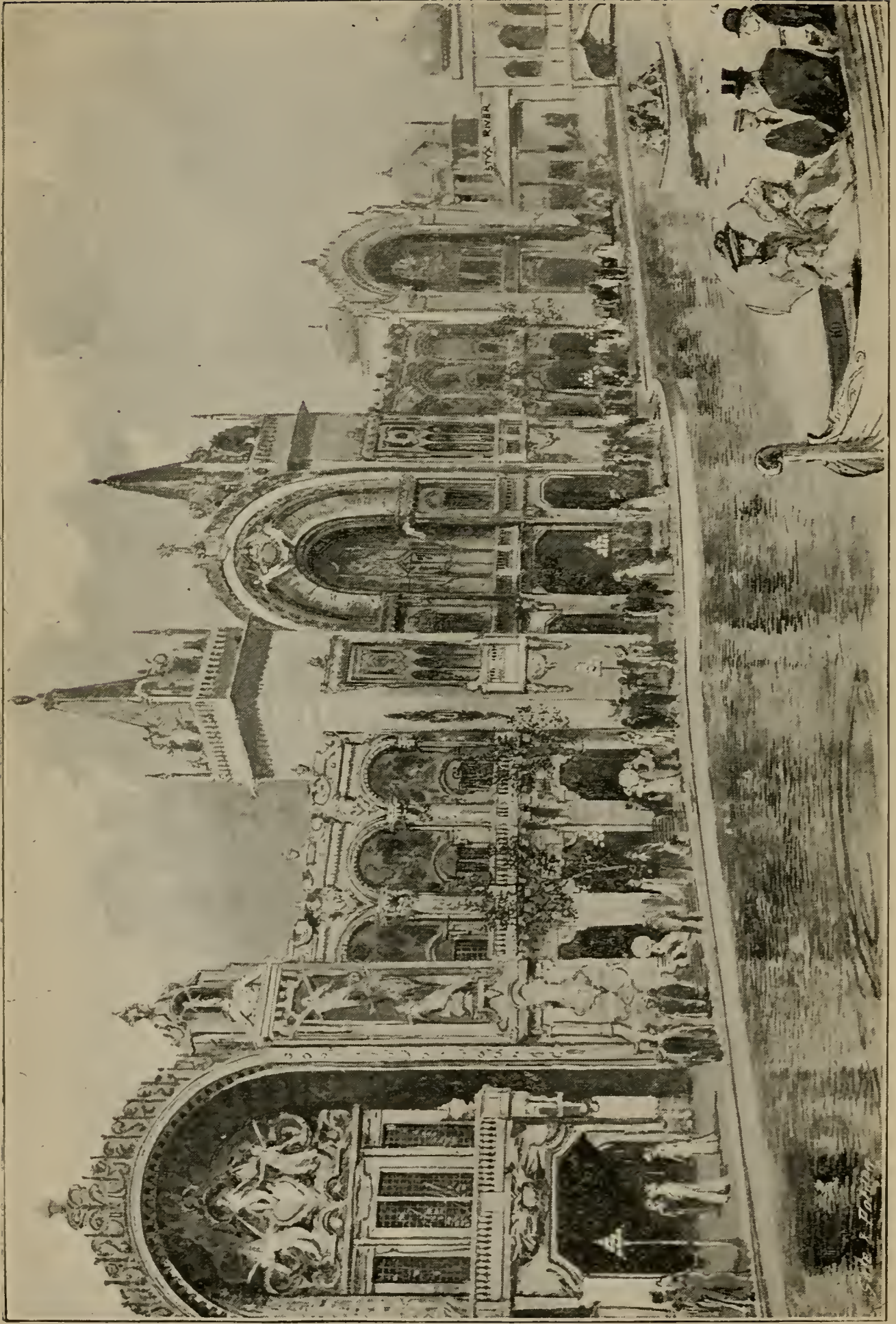
The Ducal Hall.

Here the friendly rivalry between London and Paris, the sister centres of western civilization, is happily exemplified. The majority of the exhibits displayed in this spacious and tastefully decorated building are British, an arrangement that suggests a delicate compliment to London's commerce, on the part of the French Committee. Even here, however, may be found a sprinkling of representative Parisian displays, while, when we reach the further end of the hall, a distinctively French note is struck by the two

STRIKING MILITARY TABLEAUX,

illustrating the material characteristics of the French Army. On his right and left the visitor finds these remarkable dioramas which, being vividly realistic and absolutely accurate down to the minutest detail, are of considerable educational value. Few features of the great Paris Exposition of 1900 attracted more attention than this joint exhibit of contractors to the French Army, which was awarded the Grand Prix, and was transferred to Earl's Court by authority of the French War Minister. More than 160 life-size figures, etc., are comprised in the two tableaux, which together constitute the most representative display of its class ever seen in this country.



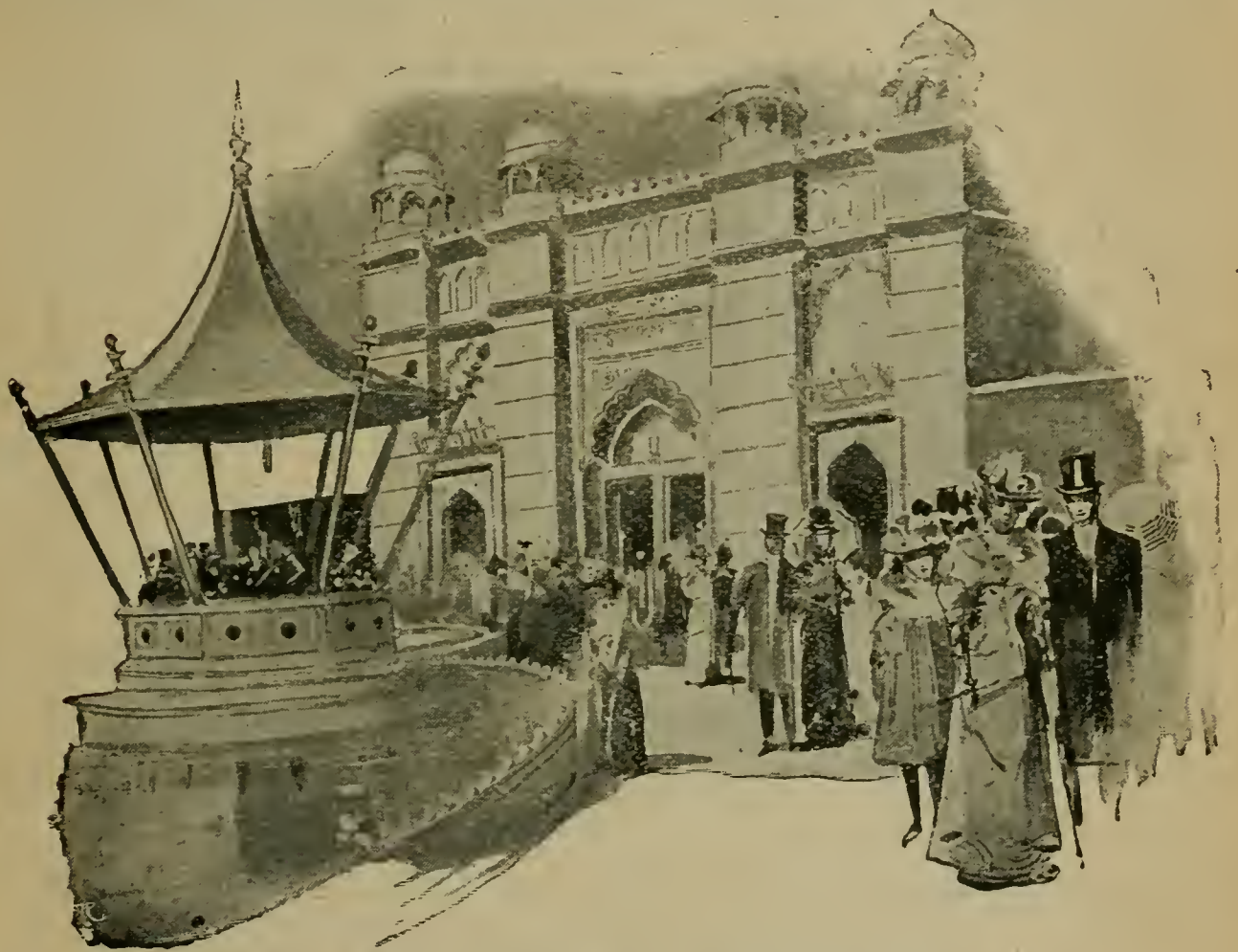


THE QUEEN'S PALACE.

From the Ducal Hall, one passes into

The Queen's Court,

where a striking transformation arrests the attention of those familiar with the features of this noble area in its former guise. The elaborate Indian architecture, with its glowing imagery of the East, and oriental harmony of colours, has disappeared, but perhaps even more effective is the stately and graceful scheme which now confronts us.



MUSIC PAVILION IN QUEEN'S COURT.

On every hand arise

Idealistic Palaces,

dedicated to the Applied and Industrial Arts, strikingly original in conception, yet at the same time happily suggesting some of the more notable edifices of the recent vast Exposition on the banks of the Seine. The prospect is completed by the two bridges of extremely elegant design which span the lake.

To the left and right of the Music Pavilion are

TWO SPACIOUS RESTAURANTS;

known respectively as the Grill Room and Queen's Restaurant. In the former à la carte catering is the order of the day, while in the

latter table d'hôte meals are a special feature, and, thanks to the excellence of the service, and the moderation of the tariff, both restaurants have earned a flattering reputation.

Facing us in wide extent are the rippling waters of the lake, cool, translucent and refreshing. Little wonder that the luxurious

MOTOR LAUNCHES,

which skim hither and thither, are a source of delight to thousands of passengers, young and old. Every visitor to Paris is impressed with the beauty, as well as utility, of the little boats on the Seine, which, usually crowded with passengers, glide to and fro past the quays in constant succession. The antiquated and clumsy craft which at times do duty on our own great water-way, the Thames, emerge badly from a comparison. As M. Zola would say, they are "hors concours," not in the complimentary sense.

Large as it is, the Lake at Earl's Court would hardly accommodate boats of the dimensions of the "Bateaux Parisiens." But in point of comfort, speed and elegance, the vessels which the Exhibition authorities have put into commission may fairly claim to vie, on a small scale, with their exemplars on the Seine.

Hence, no doubt, the increasing popularity of the little pleasure voyages round the lake. In this way may the numerous nooks and fairy-like recesses of the charming stretch of water be explored, the delights of boating and sight-seeing being pleasantly combined.

Bright and inspiriting as the scene is in the day-time, still more exhilarating is the aspect after dark. By a scheme of

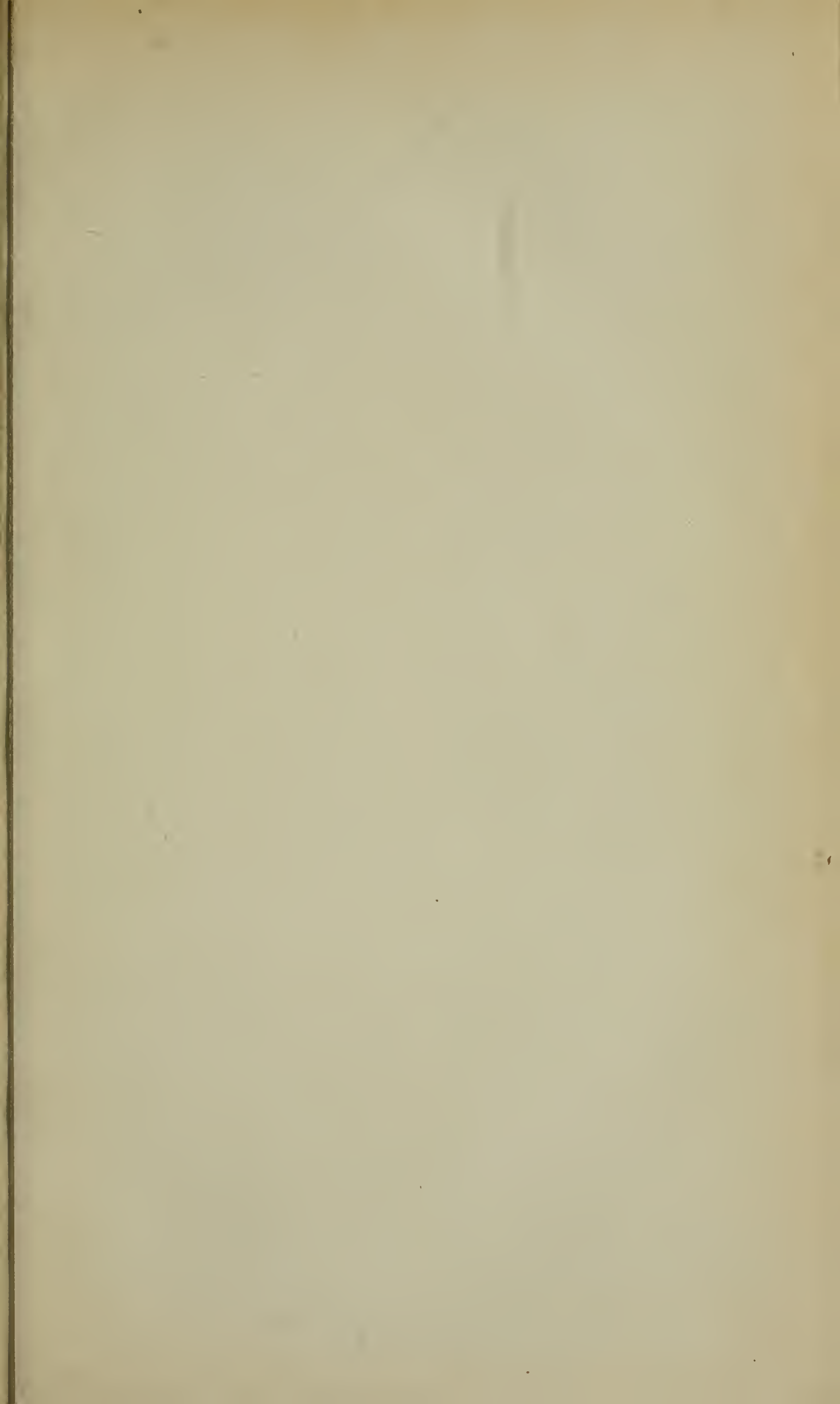
BRILLIANT ILLUMINATION,

embracing thousands of multi-coloured lights, a delightful suggestion of fairyland is imparted to the waters and their environment, investing the scene with a glamour of enchantment and romance.

Passing along to the left, towards the chute, one's attention is attracted by two strikingly effective

VIEWS OF THE SEINE AND ITS SHORES AS SEEN FROM THE ALEXANDER BRIDGE,

upon which the spectator is supposed to be standing. In the view to the right one is looking along the river towards the east. The Concorde and Solferino bridges are near at hand, and the Chamber of Deputies, and many other notable public buildings will be readily





VIEWS OF THE SEINE AND ITS SHORES FROM THE ALEXANDRE BRIDGE.

recognised. Equally realistic is the spacious Place de la Concorde, with its beautiful obelisk, and its noble fountains, while in the distance are the Tuileries and the Louvre. The Alexander Bridge, it may be remembered, was specially constructed for the great Exposition of 1900, to connect the Champs Elysées with the Esplanade des Invalides. By reason of its exceptional width, and the dignity and beauty of its architecture, the Pont Alexandre may claim a unique position among the bridges of the world. To the left is the other presentment of the Seine, the spectator in this instance looking up the river. On the southern bank is the famous Street of Nations, now only a memory. Nearest the spectator the Italian building stands out prominently, and further on, the buildings of Turkey, the United States, Austria, Bosnia, Hungary, Great Britain, Belgium, Germany, Spain, Monaco, Sweden, Greece and Servia line the river as far as the Champ de Mars, where the Tour Eiffel is conspicuous in the background. On the northern bank of the river, which is spanned by the Invalides Bridge and the Alma Bridge, is the representation of Vieux Paris, which formed one of the auxiliary attractions at the Exhibition of 1900, but has since been demolished; while beyond is the Trocadero building, a permanent survival of the Exhibition of 1867.

These two striking representations are the work of the well-known French scenic painter, M. Amable, who is also responsible for the remarkable panorama of Paris in the Western Gardens, and other notable presentments of the French Capital in various parts of the Exhibition grounds. M. Jacques Jolivet, pupil of M. Amable, has greatly assisted him in his work. M. Amable (or to give him his real name, Amable Dauphin-Petit), is the son of the actor Amable, who was once famous as the partner of Debreau at the Theatre des Funambules. Early in life he adopted his father's profession, and it was while acting in the Boulevard du Temple Theatre that he first attracted the attention of the great scenic artist Robecchi, who, discovering in him a decided bent for painting, took him into his studio and taught him decoration. His progress was rapid, and in 1885 he became his master's partner.

From that date forward the powerful personality he has managed to infuse into his paintings began to attract attention, and was gradually the means of gaining him a place in the first rank of **modern scenic artists**. M. Amable's productions are of extraordinary

variety and number. To mention only a few of his works we may cite the "Cabinet de Justice" in the second Act of Sardou's *Theodora* at the Porte St. Martin (1885); the "Carrefour et la Place de Burgos," in the third Act of *The Cid* by Massenet at the Opera (1885); the second Act of *Chilpéric* at the Variétés (1895); "The Temple of Hellé," first Act of *Hellé*, by Bourgault-Ducondray; "The Ramparts of Rouen," fourth Act of *Frédégonde* at the Opera (1895); "The Triumph of Venus," in *Panurge*, by Meilhac and Planquette at the Gaité (1896), and the scenery for Wagner's *The Meistersingers*, at the Opera, etc., etc.

As will be seen, M. Amable's work is characterised by exceptional artistic value. His considerable historical knowledge and wide research enable him to impart to his subjects great intensity of life and exact local colour.

Crossing the bridge, again keeping to the left, we reach the spot whence

The Dragon Rouge

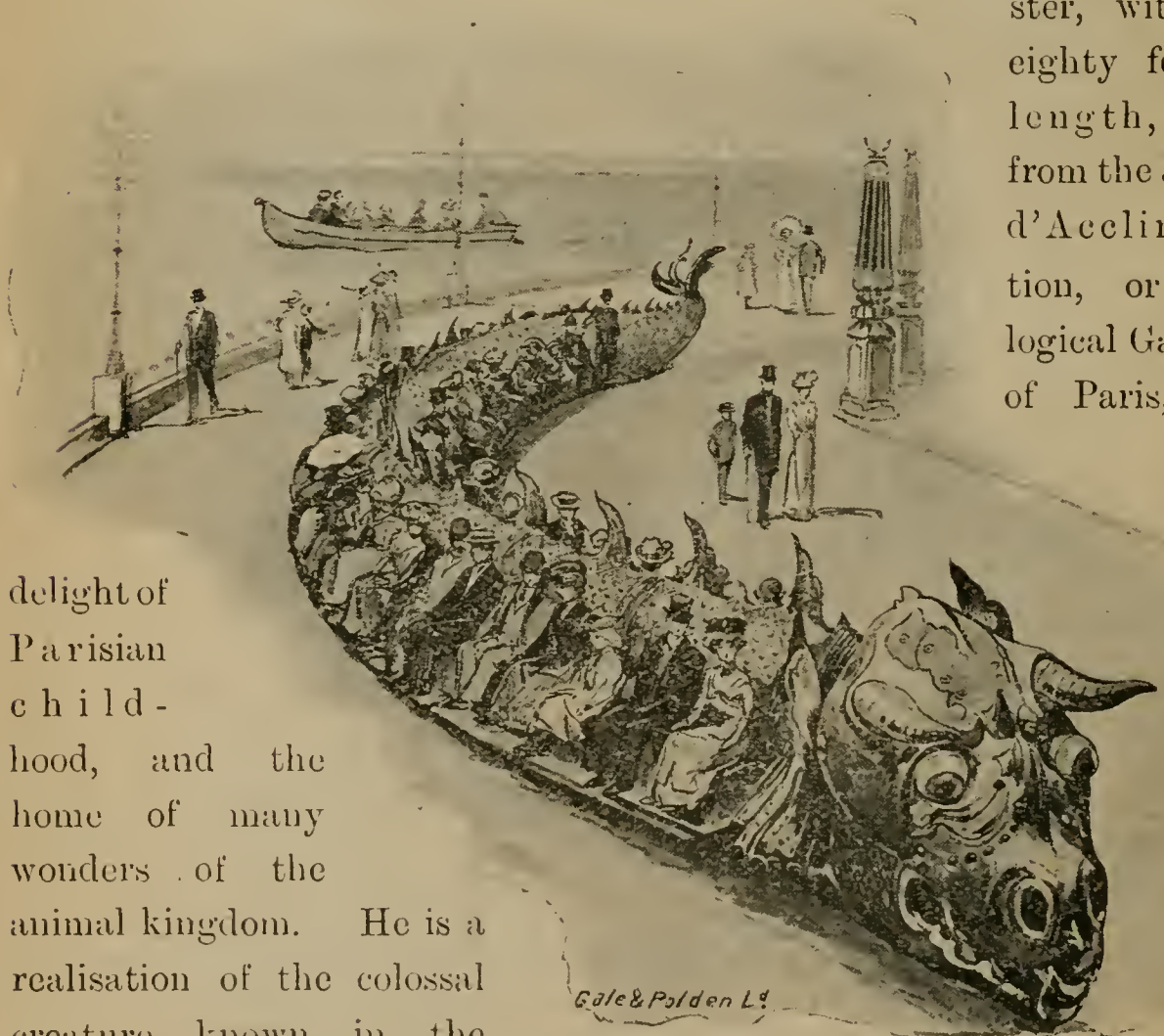
starts on his peregrinations round the lake. This superficially

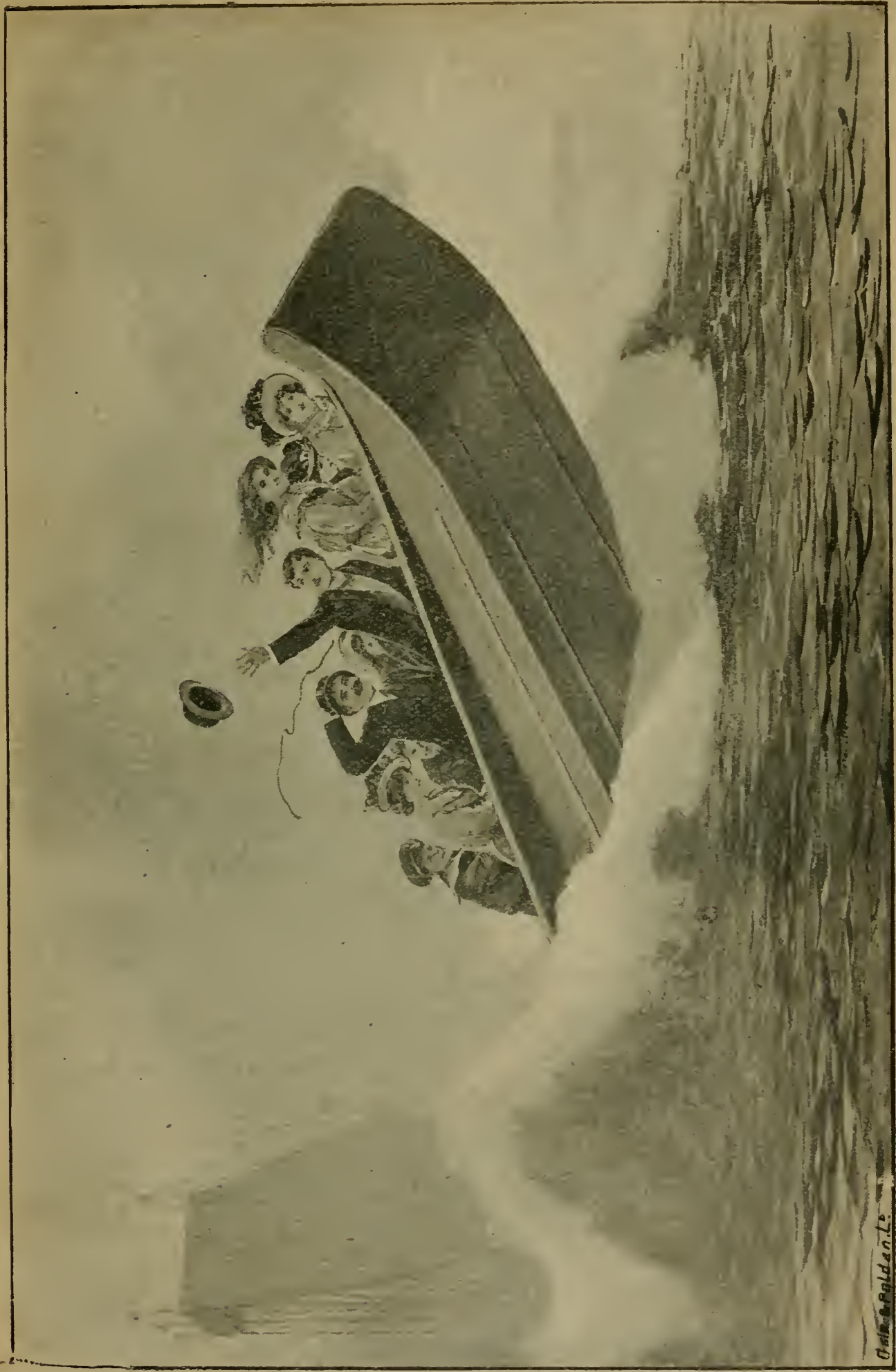
uncanny monster, with his eighty feet of length, hails from the Jardin d'Acclimatation, or Zoological Gardens of Paris, the

delight of
Parisian
child-

hood, and the home of many wonders of the animal kingdom. He is a realisation of the colossal creature known in the

South of France as the "Tarask," a legendary monster supposed to feed





Osborne & Polden, L.

"CHUTING."

upon young and beautiful girls. In spite of his forbidding aspect the Dragon is a docile and accommodating beast, who readily condescends to be freighted with the many visitors who have a fancy for a distinctly novel means of transit round the lake

A few yards further to the left is the entrance to

The Great Canadian Water Chute.

This is by far the finest construction of its kind in any part of the world. In length 350ft., and in height 70ft., it is built on scientific principles, and has undergone the severest tests in regard to safety.

It is now somewhat late in the day to dilate on the fascinating delights of "Chuting." Suffice it to say, that the sensation during the descent, and on the impact of the boat with the water, is in the highest degree pleasurable and stimulating.

The boats are an exact reproduction of the "bateaux" of the French Canadians, and each is built to seat eight persons. Specially designed cable cars convey passengers to the summit. Under such favourable conditions it is hardly surprising that

Shooting the Chutes,

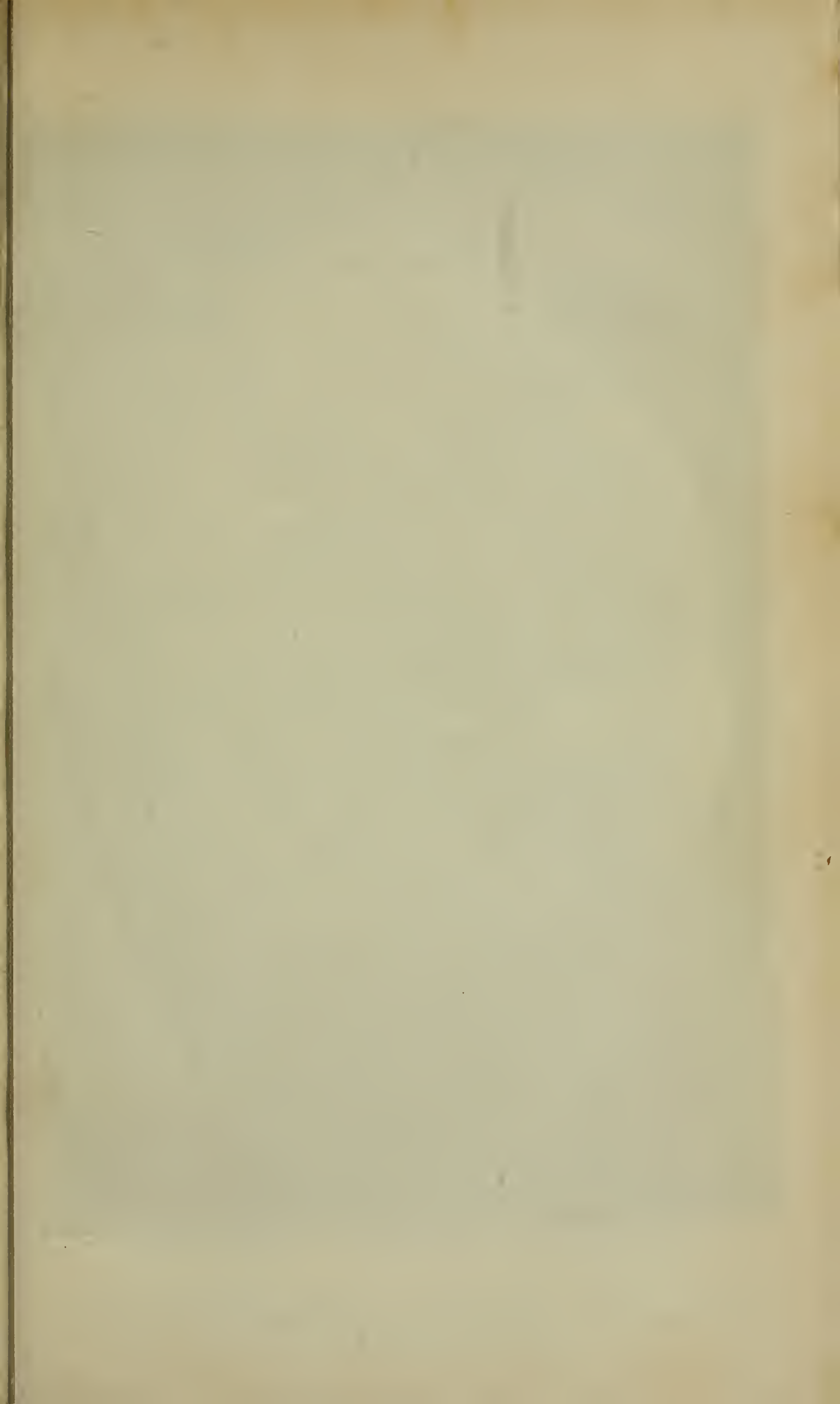
always one of the most exhilarating of pastimes, should be specially popular at Earl's Court.

Turning into the Queen's Palace the visitor cannot fail to be struck with the exceptional beauty of the scheme of decoration which has been carried out in the spacious structure, this year devoted to

French Applied Art and Industrial Exhibits.

Here will be found an extremely interesting display, embracing all that is best in the industrial productions of France. Details of the numerous exhibits will be found elsewhere in the Guide.

Leaving the Queen's Palace by the Northern Exit, and turning to the left, we are confronted with a faithful reproduction of the





A VOYAGE ON THE RIVER STYX.

Palais d'Electricité, or

Chateau d'Eau,

one of the principal buildings in the Champ de Mars in 1900. Near by the visitor is offered the weird experience of a

Voyage on the River Styx.

This is an ordeal from which even the most timid need not shrink, for no painful impression is created by the excursion into the nether world. The visitor may rest assured that his feelings at the close of the trip will be those of gratification and delight. Stepping into one of the boats, the stream of the Styx carries him past a cave guarded by Cerberus, while Charon, the ferry-man, awaiting the souls of the departed, is seen near by. To the left, between steep rocks, still faintly illumined by the

LAST GLIMMER OF THE OUTER WORLD,

is seen the entrance to another cave leading apparently into the depths of night, over whose entrance a monster with wings keeps watch. Proceeding, the traveller finds himself in a subterranean arcade supported by fantastic pillars, stalactites and stalagmites shimmering in the unearthly gloom. Further on, tripods, from which stream continual fire, enhance the grim effect. The visitor, passing again the entrance of Hades, arrives at a kind of human forest, whose trees affect the shape of animated beings. After passing an immense hall of arcades, and again visiting the fantastic forest, he once more emerges into the light of day, and as the voyage draws to a close, the Styx, with its black waters and grim surroundings, becomes a lovely river, shaded by great trees, its banks bright with flowers.

Passing again through the Queen's Palace and along the central bridge we arrive at the second section of the Exhibition. It will be noticed that in connection with the grand staircase leading from the Central Hall to the Bridge a novel appliance, which may be hailed as a boon and a blessing, has been installed.

The Reno Inclined Elevator,

an extremely ingenious piece of mechanism, enables visitors to ascend to the bridge above in perfect comfort and without fatigue.

In the corridor to the left is an interesting exhibit of

Ancient Egyptian Costumes,

forming, as it were, an appendix to the "Palais du Costume." On more than one account, this feature of the Exhibition may lay claim to particular attention. Not only does it appeal to the artistic instinct, and to our curiosity, but it vastly extends our acquaintance with the ancient inhabitants of the Valley of the Nile, and at the same time deepens our admiration of the ingenuity with which the student of these days obtains his knowledge of the lost peoples of the world. For it must be remembered that there exists practically no documentary evidence from which could be acquired a precise understanding of the condition of the sartorial art in the obscure Byzantine period. From bas-reliefs and paintings, by painful degrees and slow, a conception was formed of

THE GARB WORN IN THE ORIENT

of old, and the details, in some respects, were picked out with remarkable minuteness. Much remained, however, to be discovered. The character of the fabrics, the nature of the ornaments, the embroideries, and the tapestries, these were among the problems upon which no light was thrown for many long years.

THE FRESCOES OF CONSTANTINOPLE,

Ravenna, Istria, the Romagna, Lombardia, and paintings on tombs of the Alexandrian period, gave the impression that the garments were of heavy materials, adorned with jewelled embroideries. It was not until the discovery and exploration of the tombs of Antinoë, Deir el Dyk, Akhmim, Damietta and Assiout—Græco-Roman and Byzantine cities of Upper Egypt—that the world became possessed of undeniable knowledge concerning the fashions prevailing in the Orient. The dead, representing four distinct periods in the history of clothing, extending from the foundation of Antinoë in the year 140 by the Emperor Hadrian, to the fall of the Latin Oriental Empire in 1260, were found wrapped in the garments they had worn in life, and by their sides were lying implements from which scholars derived an understanding of the industrial arts as applied to the luxury of dress. With this knowledge, the visitor will look with profound interest upon the costumes here shown.

Leaving this highly instructive exhibit, we are soon at the entrance of the Empress Theatre, the largest structure of its kind in the world, the whole of the vast arena of which is this year devoted to the remarkable display known as

The Palais du Costume,

which created quite a furore at the great Paris Exposition of 1900. An opportunity is here afforded the visitor of inspecting the most varied and magnificent collection of apparel and accessories ever brought together in any part of the world. The history of dress through all the ages is vividly illustrated in a series of brilliant tableaux, the various features of which are dealt with in greater detail in another part of the Guide. From the feminine standpoint perhaps the most interesting item of the whole display is the collective exhibit of

PARISIAN "CREATIONS" OF TO-DAY,

contributed by the leading costumiers of the French capital. It may be mentioned that the furniture in various tableaux has been supplied by Messrs. Maple & Co., Ltd., of Tottenham Court Road.



Again, passing through the Central Hall, and turning to the left, we find ourselves in the Royal Galleries surrounding the Imperial

Court, in which are housed the treasures of French Fine Art embraced in the

French Fine Art Section.

Thanks to the efforts of two French Committees comprising the greatest of living French artists, there has been brought together in the Royal Galleries at Earl's Court this year by far the finest and most representative Modern French Art Collection ever witnessed outside Paris. Detailed particulars of the pictures, etc., will be found elsewhere.

Passing out into the Imperial Court we find the familiar area with its chaste architecture, tastefully arranged flower-beds, and elegant music-pavilion, as charmingly attractive as ever. Music is, as usual, a prominent feature here, and the pavilion in the centre of the court is this year alternately occupied by

French and English Military Bands.

Bordering the entire circumference of the Court will be found a succession of interesting exhibits, International in their scope, well worthy the attention of the visitor.

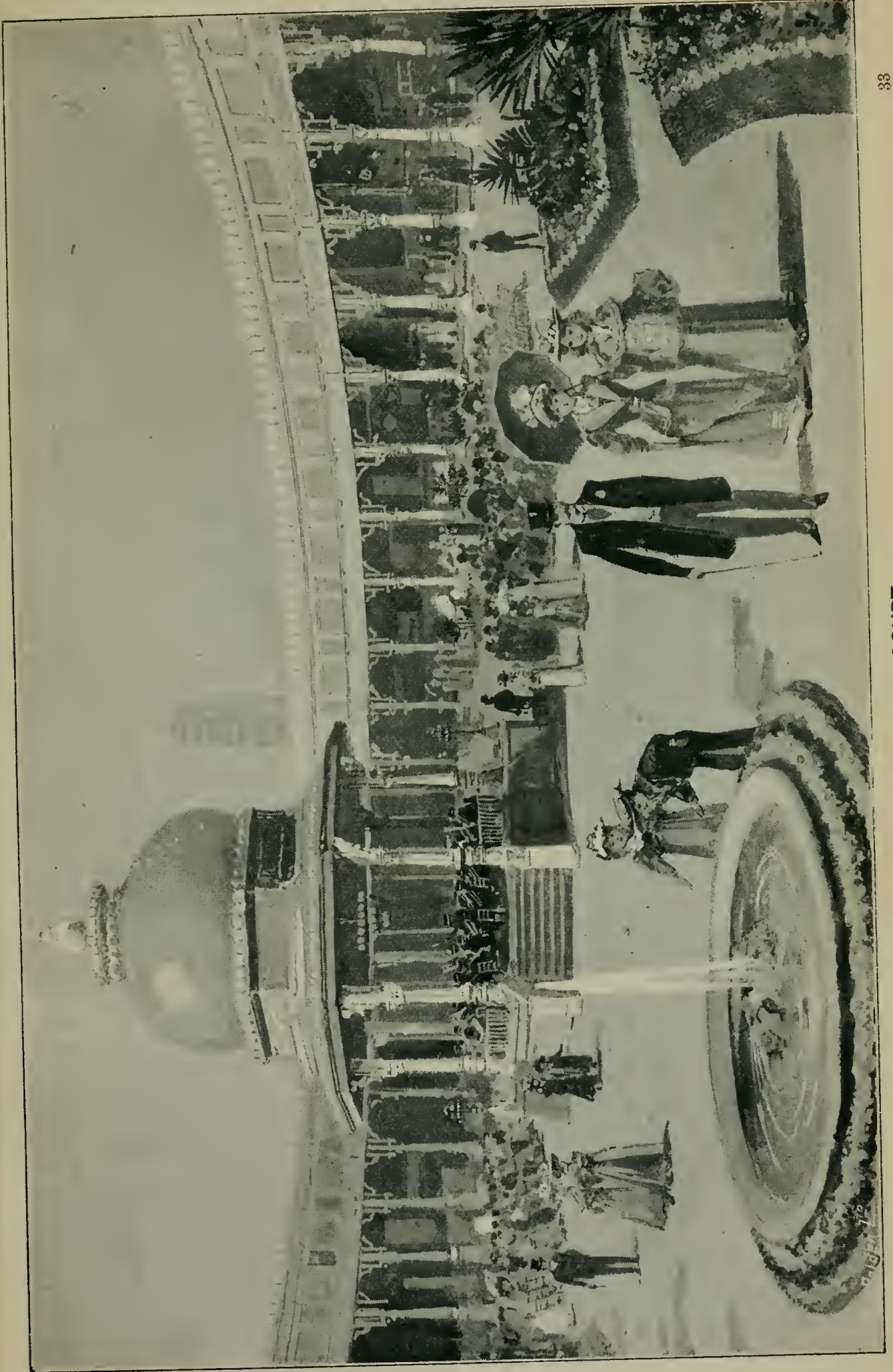
Leaving the Imperial Court and proceeding in the direction of the Great Wheel we find ourselves in a part of the Exhibition which has undergone complete transformation. Here has arisen a

Picturesque Paris,

including in the centre an elegant new structure, resembling, but surpassing, the Summer Theatres in the Champs Elysées, where Parisian artists of the first rank contribute three times daily to the concert of the

Jardin de Paris.

The beauty of the new Theatre, with its open trellis-work sides affording a glimpse of the light and colour within, will at once strike the observer. The entertainment provided is under the personal direction of M. Joseph Oller, the well-known Parisian impresario.



IMPERIAL COURT.



A delightfully Parisian flavour pervades the whole area. Real trees have been planted, after the manner of the Paris Boulevards, while kiosques and alfresco refreshment tables impart an element of gaiety and brightness to the scene. Quaint Parisian houses, bringing to mind the Paris of by-gone days, and in many instances serving as shops and bazaars, form an appropriate background.

Not far from the Theatre has been erected an entirely new

Tea Pavilion,

where tea, coffee, and other light refreshments are served.

Other attractions in "Picturesque Paris" include the

ORIENTAL THEATRE,

where an entertainment which scored a distinct success at Paris in 1900 is given at frequent intervals. Algerian, Tunisian, Egyptian and other characteristic dances are embraced in the programme.

Near by

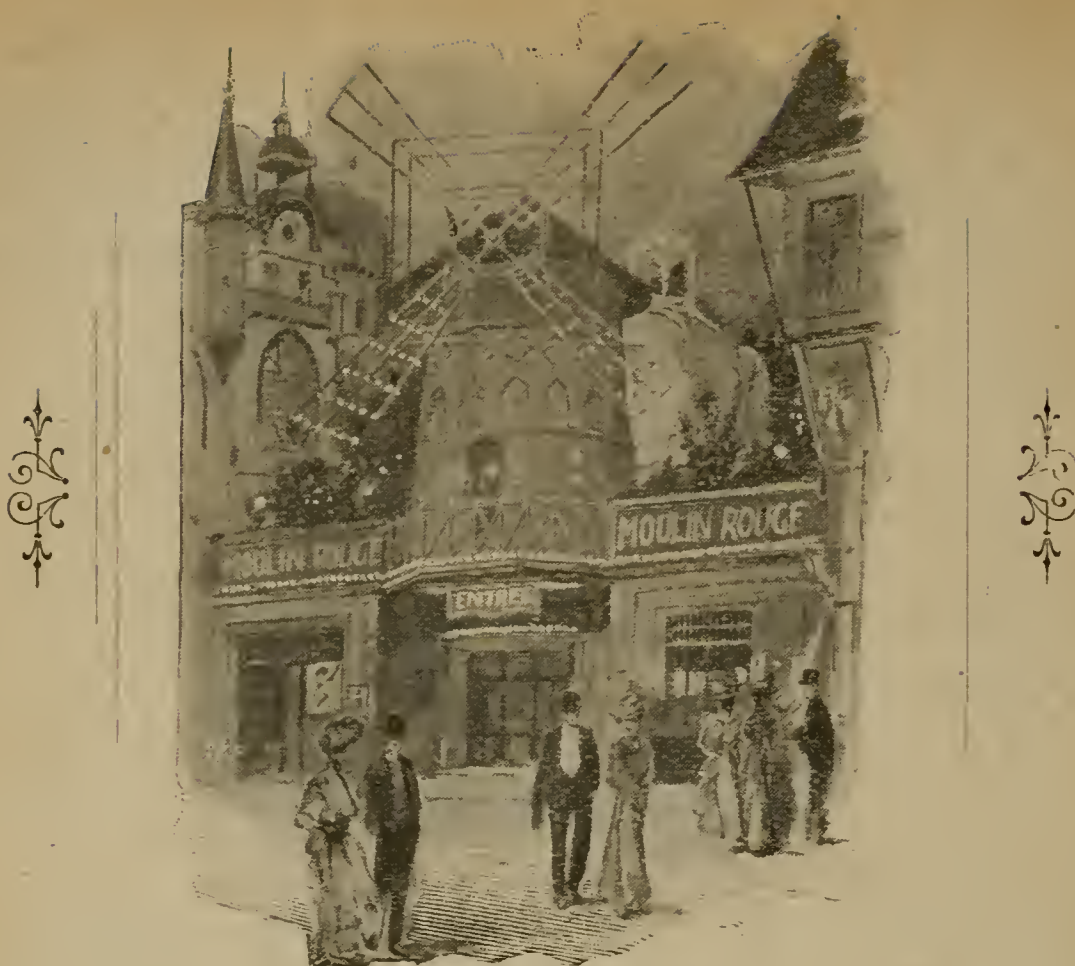
THE PARISIAN THEATROPHONE

(known on this side of the Channel as the Electrophone) presents a welcome means of spending a few pleasant moments in hearing the entertainments at the leading theatres, concerts, and variety palaces. The facilities afforded by this wonderful invention are obvious, and the attractions it offers are inexhaustible. Thus it is possible, by means of the electrophone, to hear a favourite *morceau* at some concert, and turn immediately afterwards to enjoy an excerpt from a play at a West End Theatre, or to listen to the strains of a popular song of the day.

From Picturesque Paris, and before we pass into

THE RUE DE PARIS,

we notice a striking scenic reproduction of the Moulin Rouge, with the famous illuminated windmill actually revolving.



THE MOULIN ROUGE.

Opposite is

The Topsy-Turvy House,

or upside down mansion. Of the many ingenious and novel attractions which sprang into being in the Rue de Paris, where the side shows at the recent great Paris Exhibition were for the most part situated, there was nothing quainter or more strikingly original than le Manoir à l'Envers. The Topsy Turvy House at Earl's Court is a replica of the inverted establishment at Paris, but certain additions and improvements have been introduced. Like its Parisian prototype, it owes its conception to Mr. A. Kotin, a Russian Engineer. Externally the building represents a Feudal Mansion turned upside down, the roof portion forming the foundation of the edifice. Consequently one enters the house by the roof and through the chimneys, visiting first the bedrooms, dressing-rooms, and bath-room. Proceeding upwards the dining-room, drawing-room, kitchen and offices are reached in turn, and finally the mysterious hall. On entering the bewildering home of mystery, visitors find themselves inverted and walking head downwards. In the numerous apartments, each suitably furnished and occupied by its

appropriate domestics engaged in their usual daily occupations, everybody and

EVERYTHING IS UPSIDE DOWN.

A still greater surprise is afforded by the mysterious hall, which being without walls, floor or ceiling, conveys an impression of illimitable size and height. The designer has had recourse to optical illusion. There are mirrors before you, behind you, above you—mirrors on every side. In fact there are mirrors in whatever direction you may chance to look.

The building has been erected in a remarkably short space of time. Composed entirely of iron and concrete, it is claimed to be the first absolutely fire-proof house ever constructed in this country.

Near by is to be found a distinct novelty which created a vast amount of amusement at the Paris Exhibition, in the shape of

THE HALL OF JOY.

Here the most absurd, bewildering, and startling effects are produced by distorting glasses. In one mirror the visitor is shown



standing on his head; in another he sees himself swollen to Gargantuan proportions, while in yet another his reflection rivals the living skeleton. Some of the wonderful distortions effected by these curious mirrors are laughter-provoking beyond conception; others again startle the spectator by their grotesqueness.

We next come to a distinct novelty from Paris, known as "le Manège Mecanique," or

The Mechanical Hippodrome.

This unique apparatus, which is protected by letters patent, is now introduced to the public for the first time. The riders describe changeable curves, and go through a series of thrilling and delightful evolutions, the horses crossing and re-crossing each other in the most unexpected and perplexing, though most pleasing, fashion. Altogether the experience to be derived from these equestrian exercises is calculated to cause delight not only to the young but to those of maturer years.

A realistic glimpse of the

FAMOUS LONGCHAMPS RACECOURSE

is afforded by the scenic surroundings of the Hippodrome.

Opposite a conspicuous structure is

The Scenic Moving Way.

The invention is a truly remarkable one, and as the apparatus is the first of its kind that has been erected in any part of the world the merit of absolute novelty may be claimed on its behalf. The main tower is about 100ft. high, with a width, including the scenic side-wings, of 80ft.

The passenger, on stepping on to the moving way, which travels in spiral form, is gradually and gently borne in an upward direction through a series of magnificent mountain scenes. Ravines, peaks, gorges, waterfalls, are in turn unfolded to the view, yielding all the sensations of an inspiring clamber in the Pyrenees, without any of the danger or fatigue. The entire journey occupies about seven minutes. At night the tower is illuminated by some 300 electric lights, which are placed in spiral form round the outside.

Next we come to

The Bastille.

This most famous of all prisons, built towards the end of the XIV. century, by order of Charles V. of France, was seldom occupied by criminals. Its inmates were victims of political despotism, Court intrigue, ecclesiastical tyranny, or family quarrels, who were incarcerated in virtue of the notorious "lettres de cachet," an iniquitous procedure which provoked universal anathema. The fortress was destroyed by an armed mob during the French Revolution of 1789. Some of the most stirring events in the history of the Bastille are here depicted in a series of strikingly realistic waxwork tableaux, while the methods of torture practised in the fortress-prison are vividly illustrated.

Opposite, on the right, is

THE VOLUNTEER RIFLE RANGE,

where the citizen marksman is afforded an opportunity of increasing his proficiency with the rifle. Further on to the right our attention is arrested by a capital view of

THE PALAIS LUMINEUX

and its surroundings.

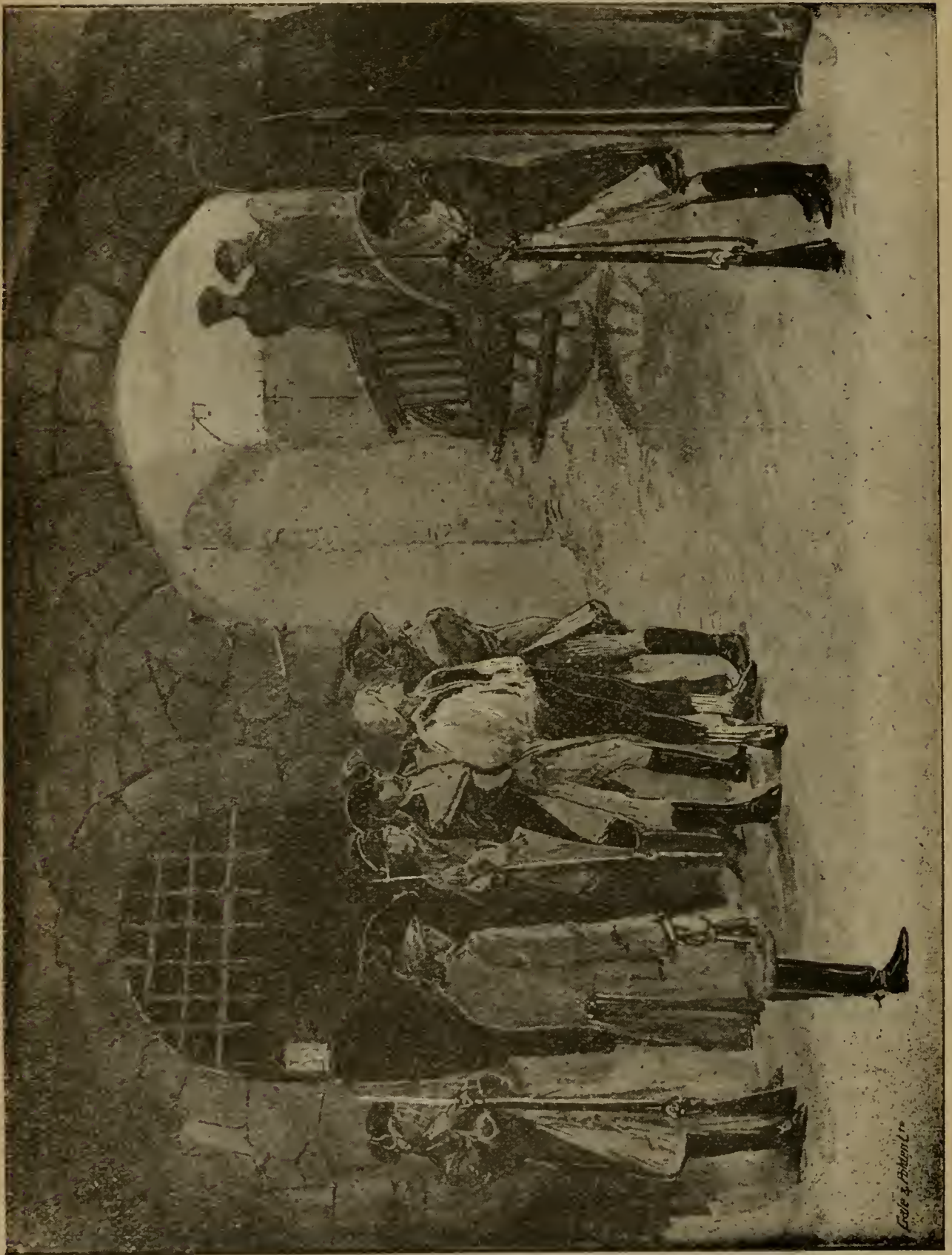
We next come to the

Model Dairy

of the London and Provincial Dairy Company, where milk, ices, etc., can be obtained, while close by are the headquarters of the

French Musical Ride,

which occupy a large site near the Great Wheel. A welcome and exhilarating diversion is offered to visitors by this attraction. Twenty docile and highly-trained horses and ponies, under the management of an experienced ring-master, and numerous grooms, are at the disposal of patrons. Riding to the accompaniment of the enlivening strains of an excellent orchestra may be voted a fascinating experience, while many will be prone to avail themselves of a safe and



THE BASTILLE



pleasant opportunity of acquiring the rudiments of the equestrian art. In close proximity stands

The Gigantic Wheel,

one of the most famous landmarks of the Metropolis. In no other place in the world can the pleasure-seeker equal the exhilaration of a journey in one of the luxurious cars with which the remarkable construction is provided, and from which is seen a gradually widening stretch of country, until from the summit the view extends as far as



SWISS BAR.

Windsor Castle, on the west, and on the south the hills of Surrey. After dark, when the gardens are ablaze with a myriad of lamps, the scene is no less striking, while the illumination of the wheel itself, as viewed from below, cannot fail to impress the least observant.

Near the Wheel will be found the

CARICATURE PHOTOGRAPHIC STUDIO,

and in the immediate vicinity also is

THE CANTEEN,

where excursionists and others are catered for on popular lines.

Passing along towards the West Kensington entrance, we find on our right a strikingly accurate reproduction of

The Morgue of Paris,

a building teeming with human interest, of which Dickens, in his *Uncommercial Traveller*, draws so thrilling a picture. It has been computed that some 75 per cent. of the visitors of all nationalities to Paris find their way to the severely classical little building which modestly hides itself just behind the ancient towers of Notre Dame. In and out of its open doors stream the idler, the artist, the novelist, the doctor, the lawyer, and the earnest student of mankind. For here are concentrated the

TRAGEDIES OF THE VILLE LUMIÈRE,

But most painful of all its varied visitants is the agonised, tearful creature seeking, yet dreading, to find a missing relative, friend, or lover. For to the Morgue are conveyed the unknown dead of the Gay City—the victims of the midnight assassin, of accident, of jealousy, and of despair. The visitor, who knows his Paris, will rub his eyes in astonishment at seeing raised before him, as though by magician's wand, a building so familiar. By a visit to the interior, his surprise will be augmented, for he will wonder whether what he contemplates is not the veritable Morgue, transported from the little island of the Cité, to "Paris in London" at Earl's Court. With a proper discretion, children are not permitted to enter the building.

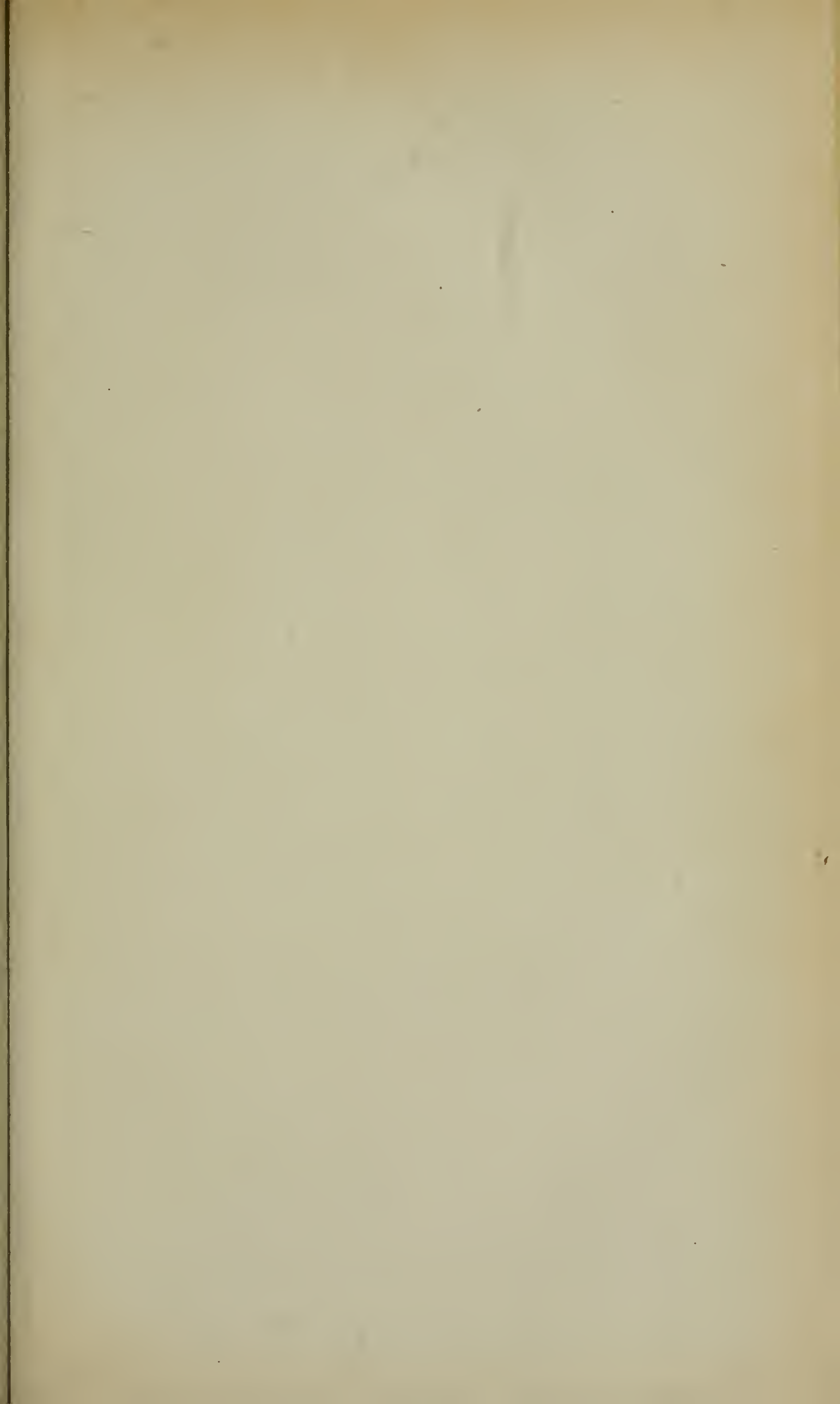
Opposite the Morgue is the entrance to the

Parisian Roller Skating Rink

where visitors may indulge to their hearts' content in one of the most invigorating as well as fascinating of physical exercises. Passing over the foot-bridge to our left we come to

The Western Gardens,

always extremely popular with visitors, and which, thanks to the





Gale & Polden L^{ds}



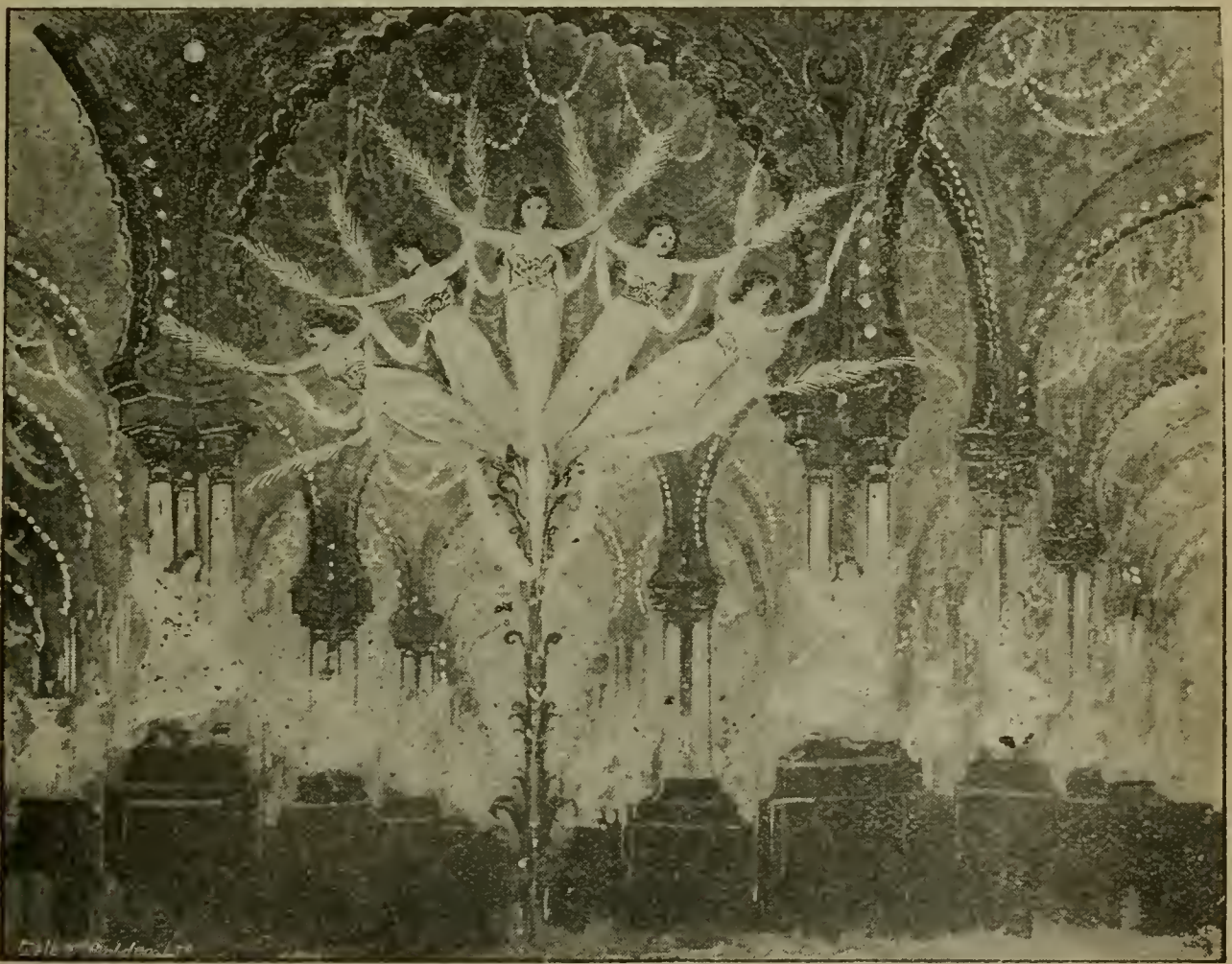
Gale & Polden L^{ds}

— Courant d'Amende III —

signally successful efforts of landscape gardeners and scenic artists and to the numerous entertainments and diversions provided by the Management, should this year prove more attractive than ever. Facing us is the entrance to the

Palais des Illusions.

It is a strange building indeed, consisting of a single hexagonal chamber—apparently of immeasurable dimensions—fitted with huge



panels of plate glass. Within its portals illusion on illusion is produced. The visitor seems to witness an indefinite succession of columns, porticos, and arcades, brilliant chandeliers and luminous garlands at the same time lighting imaginary space. Much else that is enchanting and wonderful confronts one. Finally, bevyies of beautiful girls appear on every side. Visitors to Earl's Court will welcome the chance of seeing the various features of a quite unique attraction.



THE BRASSERIE.

On the left is the Brasserie, or

LAGER BEER HALL,

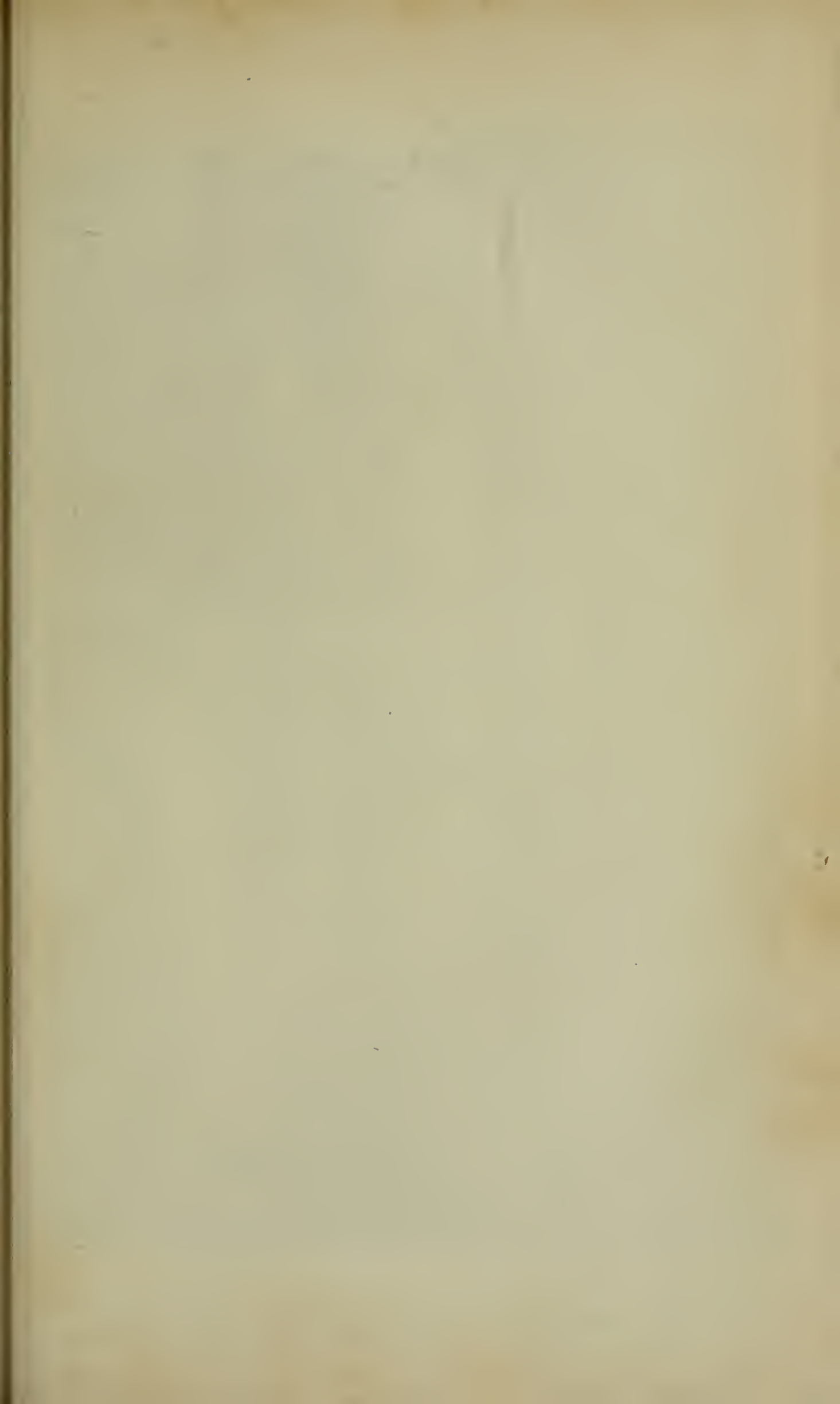
where light and dainty dishes and beverages, British and Continental, are served throughout the day. Further on to the left, forming a charming background to the pleasing system of flower beds, is the remarkably realistic view of the

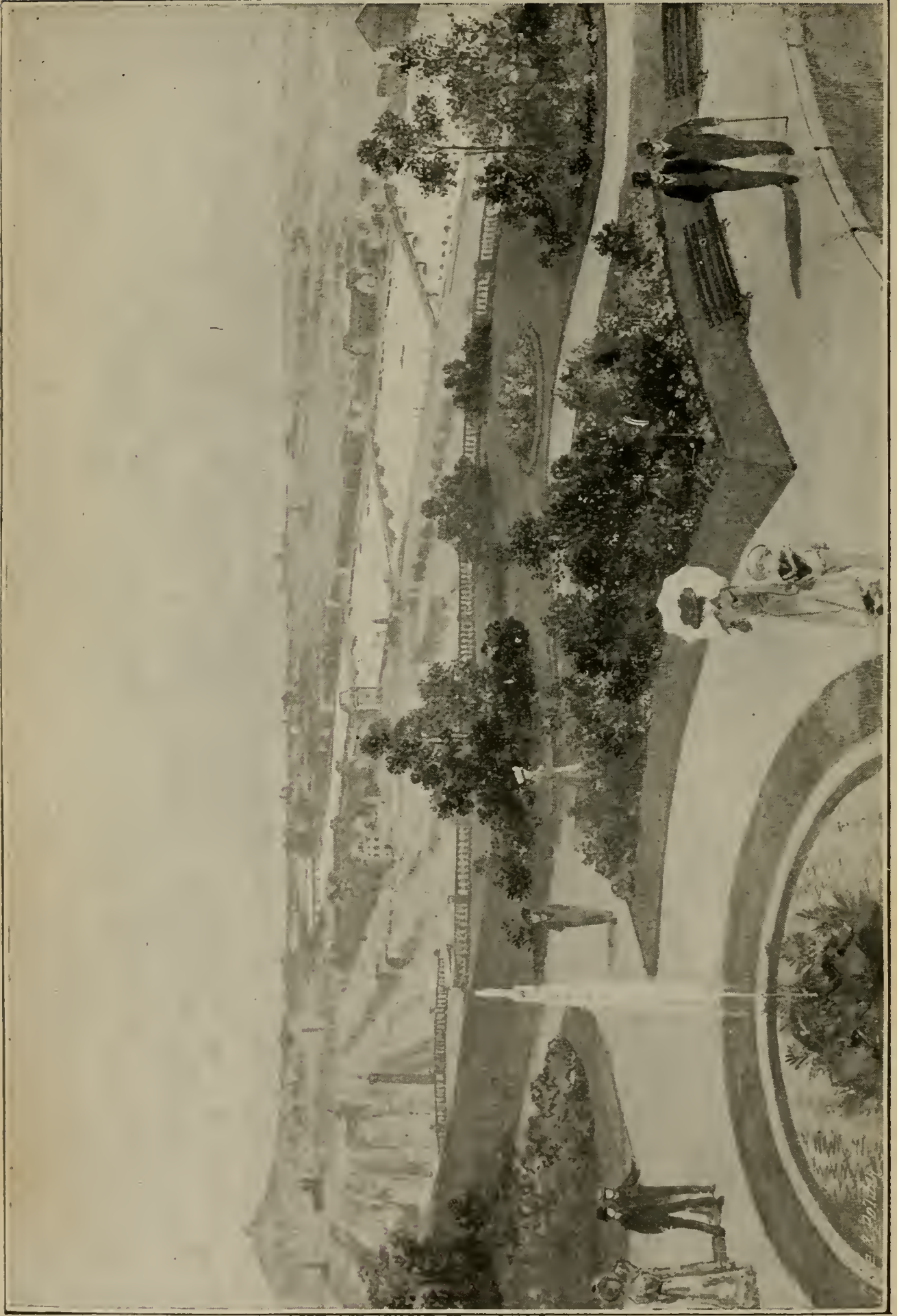
Avenue Alexandre III.

Looking along the noble thoroughfare from the Champs Elysées we see the gilded dome of the Invalides in the distance, while in the foreground to the spectator's right and left are the Grand Palais and Petit Palais, two splendid pieces of architecture which remain to Parisians as permanent mementos of their recent vast Exposition. Exactly opposite, on the other side of the Gardens, a still more striking representation attracts attention. Behind and running the whole length of the Gravity Railway is a

Panorama of Paris

as seen from the roof of the British Embassy. Nothing more effective





WESTERN GARDENS.—VIEW OF PARIS FROM THE BRITISH EMBASSY.

of its kind than this elaborate bird's eye view of the French Capital has ever been achieved. The accuracy, even to the most minute detail, is as remarkable as the breadth of treatment, and artistic excellence of the whole. It may certainly be claimed that the genius of Monsieur Amable, the gifted painter of this vast panorama, has never found happier exemplification. Prominent edifices on the left banks of the Seine such as the Chamber of Deputies, the Orleans Railway Terminus, the Palais of the Legion of Honour, and the Institute building will be readily recognised by all who know their Paris, as will the well-known landmarks in the background such as St. Sulpice, the Luxembourg, the Pantheon, and last, but not least, the venerable towers of Notre Dame. In the foreground, to the spectator's left, are the Bourse, the Vendome Column, the Palais Royal, and the familiar Louvre and Tuileries.

It may be claimed for the

Gravity Railway

that it increases in public favour year by year. To the younger generation particularly, its attractions seem to appeal with irresistible force.

Not far away will be found a revival of one of the most charming side attractions of the Paris Exposition in the shape of the

Moving Stereorama

which may be pronounced an absolute triumph of artistic skill and mechanical ingenuity. The Stereorama Mouvant, invented and painted by Messieurs Francovich and Gadan, which was awarded the Grand Prix at Paris, has nothing in common with the panoramas and dioramas with which from childhood we have all been familiar. It strikes an entirely new note, and on the ground of originality alone would be well worthy of attention. Apart, however, from the merit of absolute novelty, its artistic excellence is beyond question, the production being, in the opinion of the leading French artists, the finest of its kind achieved during the past decade. Lovers of Nature, who happen to be indifferent sailors, will appreciate the illusion of a voyage accomplished while seated in an arm-chair on dry land. For an ocean voyage in theory is what the Stereorama Mouvant provides. The visitor is introduced to a fascinating moving picture in a distinctly novel setting, which pleases the eye, excites

the imagination, and depicts the Mediterranean in a variety of charming aspects.



ENTRANCE TO WESTERN ARCADE.

An important feature always in the Western Gardens is

Open Air Music

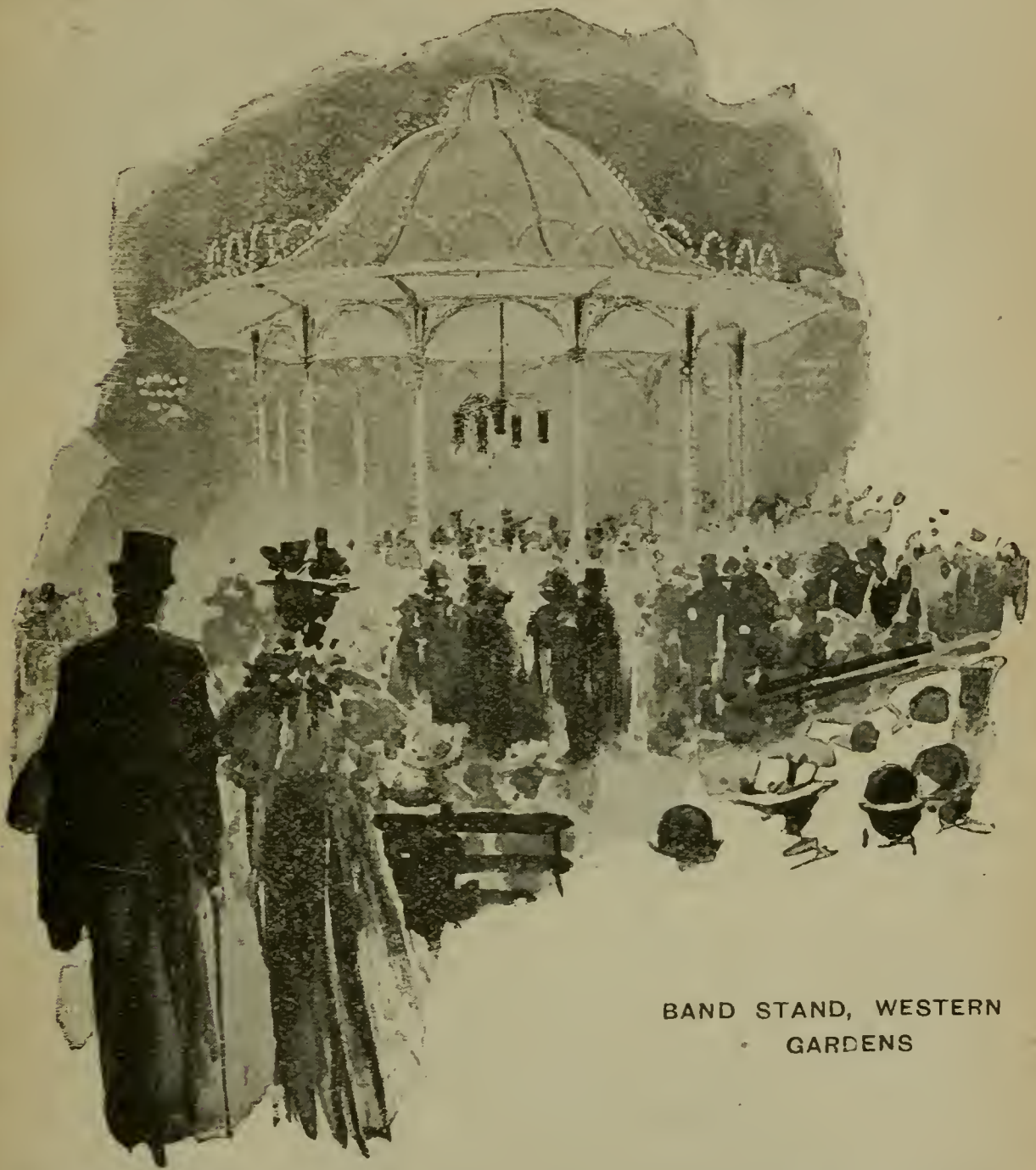
which is discoursed by the leading military bands from the graceful pavilion surrounded by thousands of seats. Nowhere else in this country can one dine practically in the open air with instrumental music of the highest class as an accompaniment. Beyond the bandstand is the luxurious

Quadrant Restaurant,

which has been recently re-built, re-decorated and furnished in

perfect taste. It especially appeals to those desiring a *recherché* meal, elegantly served in refined and delightful surroundings.

Nor is the charm of open air dining confined to the patrons of

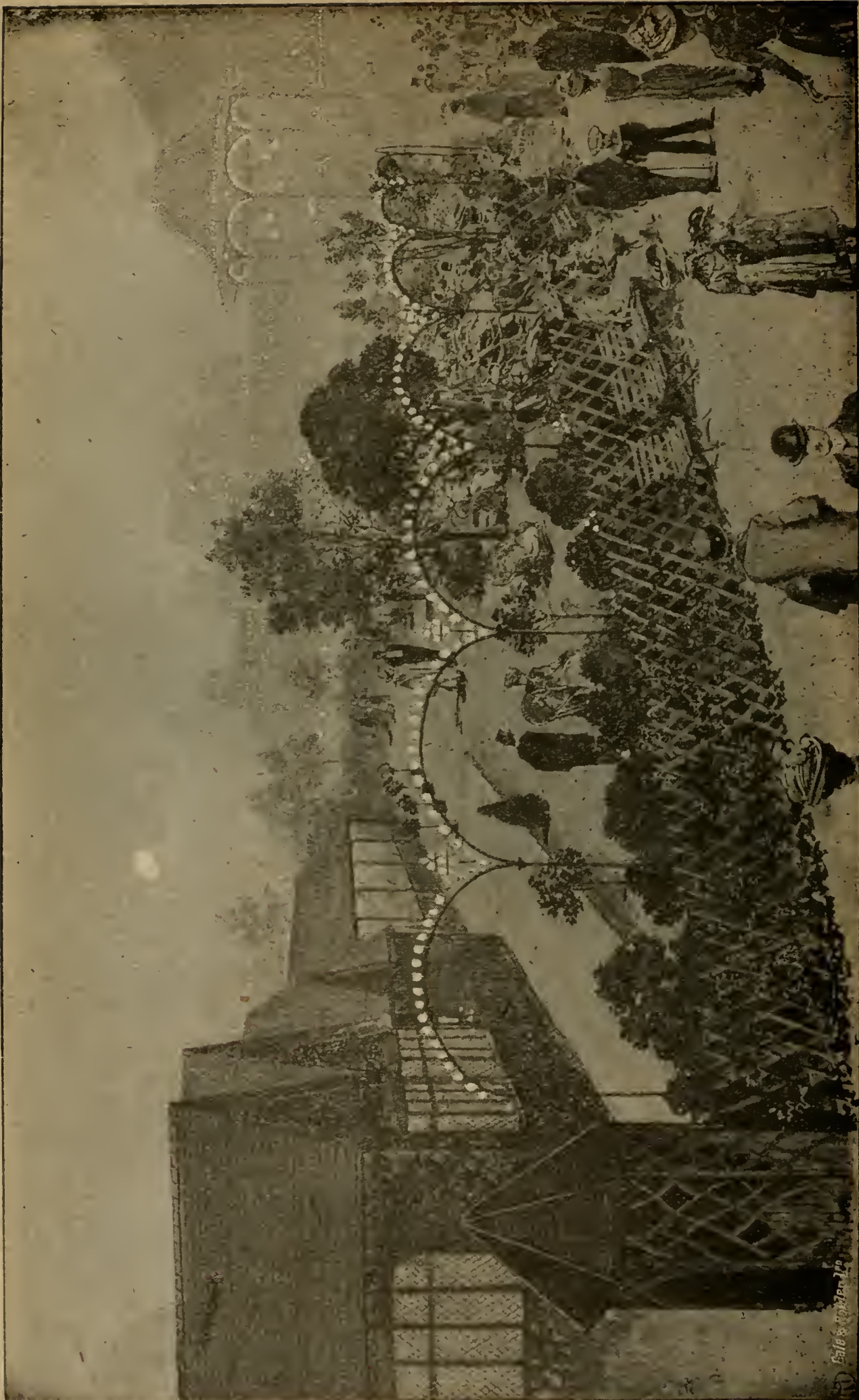


BAND STAND, WESTERN
GARDENS

the palatial Quadrant and to the privileged ones who affect the daintily trellised alcoves of the Old Welcome Club. There is the Chop House, which caters, with marked success, for a wider and more democratic constituency, to say nothing of the various buffets, where, in a charming environment,

Al fresco Refreshments

are served after the Continental fashion.



1876

THE OLD WELCOME CLUB.

The lawn and premises of the select and pleasantly quartered

Old Welcome Club

have been considerably extended and improved during the past few years. One of the institutions of the Capital which society could ill afford to spare, it is not surprising that the Club which offers so many unique attractions to its members should become more popular year by year.

Between the Club lawn and the Quadrant Restaurant, one gains access by a flight of steps to the

Western Arcade Bridge,

where bijouterie, embroideries, articles de Paris, and what not are displayed at numerous bontiques and bazaars, much after the manner of the Rue de Rivoli and the Palais Royal.



The Jardin de Paris Theatre.

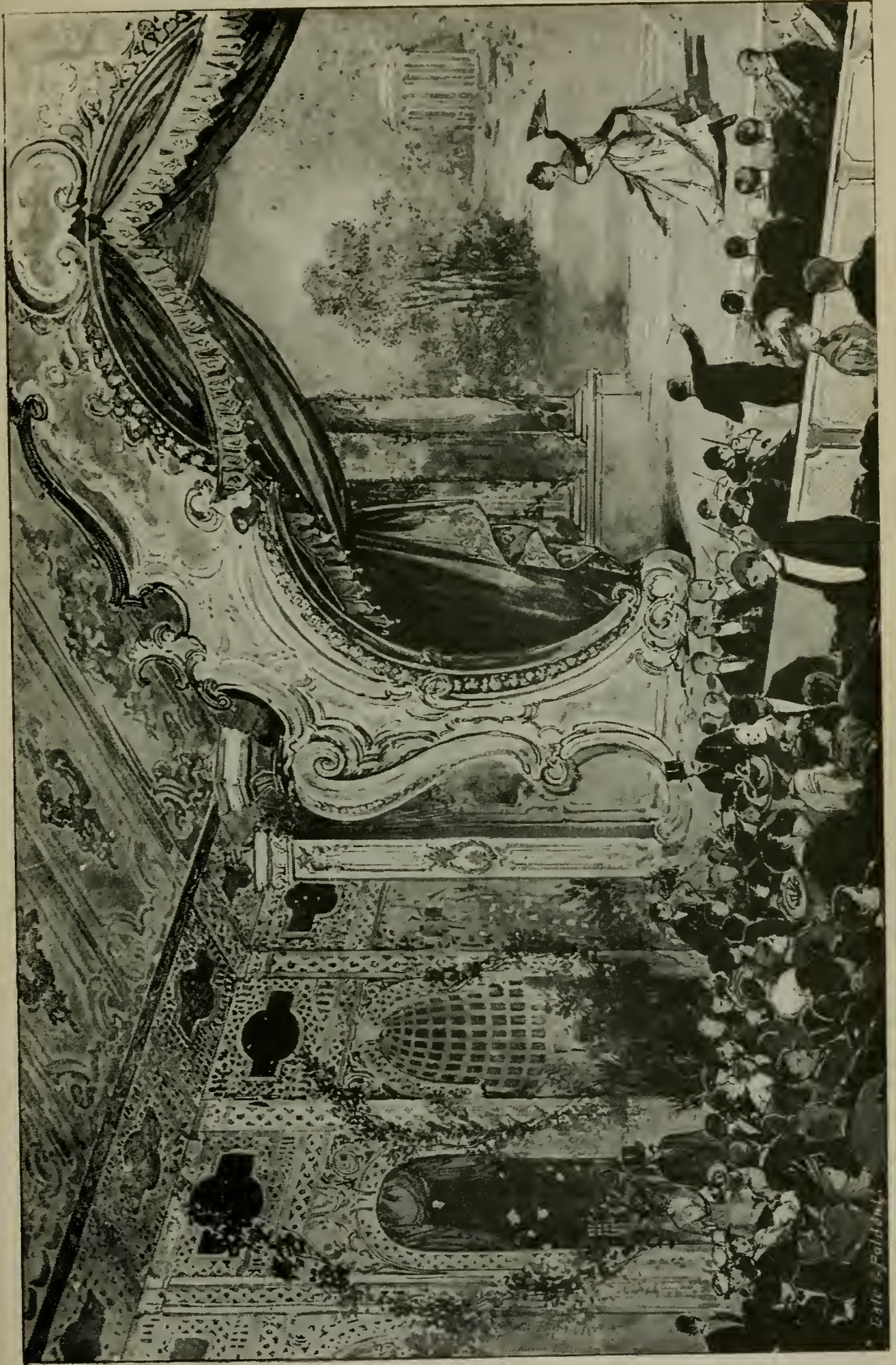
There is, of course, a Paris that seldom seeks diversion, that even shrinks from sights and sounds of mirth—a sombre Paris that suffers, weeps, and toils. But it is the sprightly, jovial Paris, the Paris of irrepressible vivacity that the tourist knows and loves. Largely from the manner in which it pursues its pleasures, the French Capital derives its distinctive note of gaiety. Brightness and cheeriness are associated with Parisian entertainments, and the Parisian pleasure seeker is a light-hearted, genial soul. This has been so from the earliest times. We may go back to the classical farces of the Pont-Neuf and to the boisterous processions of the Fête des Fous, in which latter even the wise men of the day took part.

During recent years the best and most select of the light Parisian entertainments have found an appropriate home in the Champs Elysées, where delightful resorts, such as summer theatres, and concert gardens, cafés, etc., have sprung into being. One of the most famous of these charming al fresco rendezvous is, without doubt, the

JARDIN DE PARIS.

At the unique concert performances given at this renowned establishment there appear in rapid succession the brilliant artistes who have won pre-eminence on the French Variety stage. A highly efficient orchestra, a frequently varied programme, brimming over with chic and vivacious items, thousands of multi-coloured lights, al fresco refreshment tables, and a general environment of brightness and hilarity, together constitute an attraction of its kind that has no parallel even in Paris, well provided as it is with dainty entertainment places.

It was a happy inspiration, therefore, on the part of the Earl's Court Management to erect this year in the centre of Picturesque Paris a dainty building on the lines of the Summer Theatre of the Jardin de Paris



THE JARDIN DE PARIS THEATRE.

Looking at the structure, with its charming trellis work apertures, through which strains of music reach the ear, and through which also one may obtain a tempting glimpse of colour and light within, one might well imagine oneself in the Champs Elysées. Moreover, by special arrangement, M. Joseph Oller, the proprietor of the Jardin de Paris, has engaged and brought to Earl's Court a brilliant company of well-known Parisian artistes. In this way visitors to "Paris in London" will during the season be able to witness the

CELEBRATED STARS OF THE FRENCH VARIETY STAGE

amidst surroundings almost surpassing those of the famous resort in the Champs Elysées. It is worthy of note that in the Jardin de Paris Theatre at Earl's Court there are three performances daily, one in the afternoon and two in the evening. The convenience of both early and late diners has, therefore, been considered, an arrangement sure to meet with the hearty approval of Earl's Court patrons.



The Palais du Costume.

The idea of the Palais du Costume, which formed one of the most remarkable features of the Paris Exposition of 1900, was originated by M. Félix, who conceived the project of presenting to the world

THE APOTHEOSIS OF WOMAN.

To this end it was determined to traverse all the ages, to reconstruct for each age an original scene showing woman in her true *milieu*, and to reproduce with scrupulous fidelity not only every aspect of dress from the earliest ages down to the present day, but also all the accessories, architecture, and furniture proper to each era. The realisation of so colossal a scheme necessitated a special study of the

DOMESTIC LIFE AND ENVIRONMENT OF EVERY AGE

which it was proposed to represent. Two artists of great talent were entrusted with this important task, namely, M. Théophile Thomas and M. Charles Risler. And while the former is responsible for the designing of the scenes and costumes, the architectural details which form the setting to each tableau are the work and conception of the latter. All the costumes, without exception, have been made under the personal supervision of M. Félix, and the furniture in a large number of the tableaux is the work of Messrs. Maple & Co., of Tottenham Court Road.

On entering the Empress Theatre, the whole of which has this year been assigned to this remarkable collection, the visitor will find that great changes have been made. The tiers of seats that formerly creaked and groaned under the weight of applauding multitudes are now hidden from view by lofty and tastefully decorated screens. A finely ornamented bandstand occupies the centre of the theatre, while all around its circumference, each in its appropriate setting, are arranged the

THIRTY-FOUR BRILLIANT TABLEAUX,

which, together with the exhibit of modern dresses—the work of all the leading costumiers of Paris—go to make up the Palais du Costume.



Gale & Polden Ltd

THE PALAIS DU COSTUME. — "Byzantium."



As has been indicated, the range covered by these representations is extraordinarily wide. The classical lines of Roman draperies, the barbaric splendours of Byzantium, the wealth of the Renaissance, (French and Venetian), the elegance and pomp of the 17th and 18th Centuries—all are portrayed with vivid realism and wonderful accuracy. For a detailed description of each individual tableau we refer the visitor to the specially illustrated souvenir of the collection; it will suffice here to indicate some of the more remarkable of them, though, in truth, the extreme beauty and richness of every one renders any attempt at selection rather an invidious task.

The earliest of the tableaux is that which represents the

PATRICIAN LADIES OF THE ROMAN COLONY

at Antinoë, in Egypt, watching the performance of a snake-charmer. In the eyes of antiquarians, both this tableau and also the third, depicting the women of the Gauls at the epoch of the Roman Invasion, will have especial interest, seeing that in each the costumes, utensils, and furniture have been accurately copied from finds in the tombs of Antinoë and of the early Gauls respectively.

The second tableau, portraying a Roman atrium in the time of Trajan, is particularly fine in its architectural details, and is quite a human document in its suggestion of the care and attention the ladies of that period bestowed on personal adornment of form and feature. The ingenuity displayed in those days in the preparation of wigs, false teeth, cosmetics for the skin, and other aids to feminine vanity, has never been even approached by modern attempts in the same direction. The

SPLENDOURS OF THE COURT OF BYZANTIUM

in the tenth century are well represented in tableau four, entitled "Homage to the Empress." The costumes here are copied from the well-known mosaics of Ravenna. The extraordinary pomp and magnificence of the Byzantine Court are matters of history, and the dresses here depicted yield to none throughout the whole collection in their beauty and richness. Delightfully reminiscent of "Ivanhoe" and "The Talisman," dear comrades of our youth, are representations ten and eleven, entitled respectively "Before the Tournament" and "The

Reward of the Tournament." Each is strikingly illustrative of the

GOLDEN AGE OF CHIVALRY,

the days when the world was young, when all the actions and details of everyday existence were girt with a veritable halo of romance.

The regal splendour of the costumes in *tableau* thirteen, which depicts certain patrician ladies of Venice about to enter a gondola, will attract special attention. Brocades of fine gold, satins, velvets, pearls, and the choicest furs were the every day adornments of Venetian nobility. Indeed, there have been few epochs in the world's history that have witnessed such luxury of taste in dress and apparel as the age wherein Venice attained the zenith of her power and influence.

In addition to the interest which attaches to them on account of their display of gorgeous costumes, many of the *tableaux* possess a secondary charm in their representation of

NOTEWORTHY BY-PATHS OF HISTORY.

Such is number seventeen, in which is shown Henry of Navarre's visit to the beautiful Gabrielle D'Estrée, of whom a glowing portrait has been handed down to posterity by Mdlle. de Guise. Number twenty, too, depicts the interesting incident of the daughters of Louis XIV. being surprised by the Grand Dauphin while indulging in a quiet smoke. The dresses and architectural details, by-the-way, of this *tableau* are extremely fine. But, perhaps, the *tableau* which is of particular interest from a historical point of view, and which, moreover, lends itself remarkably well to a display of exquisite raiment, is number fourteen, representing the celebrated conference of the

FIELD OF THE CLOTH OF GOLD

between Henry VIII. of England and Francis I. of France. The extraordinary amount spent by the French nobles on their costumes at this conference is scarcely credible. Du Bellay remarks "they carried their mills, woods, and lands on their shoulders." The jousts, which were of unparalleled magnificence, lasted eight days, and it was on this occasion that Henry challenged Francis to try a fall with him—a challenge that the French Monarch was not slow to accept, and, being a clever wrestler, promptly put Henry on his back.

Of the tableaux representing more modern times, that entitled

“THE EVE OF THE CORONATION,”

wherein Napoleon is shown watching the unfortunate Josephine trying on her state robes, has an element of pathos about it in the light of his subsequent neglect and desertion of the Empress, while the characteristically French portrayal of a baptism in number thirty possesses, perhaps, more of human interest than any other group in the collection. The

CROWNING FEATURE OF THE WHOLE EXHIBIT

is undoubtedly the display, before alluded to, of modern dresses by all the greatest Parisian dressmakers and modistes.

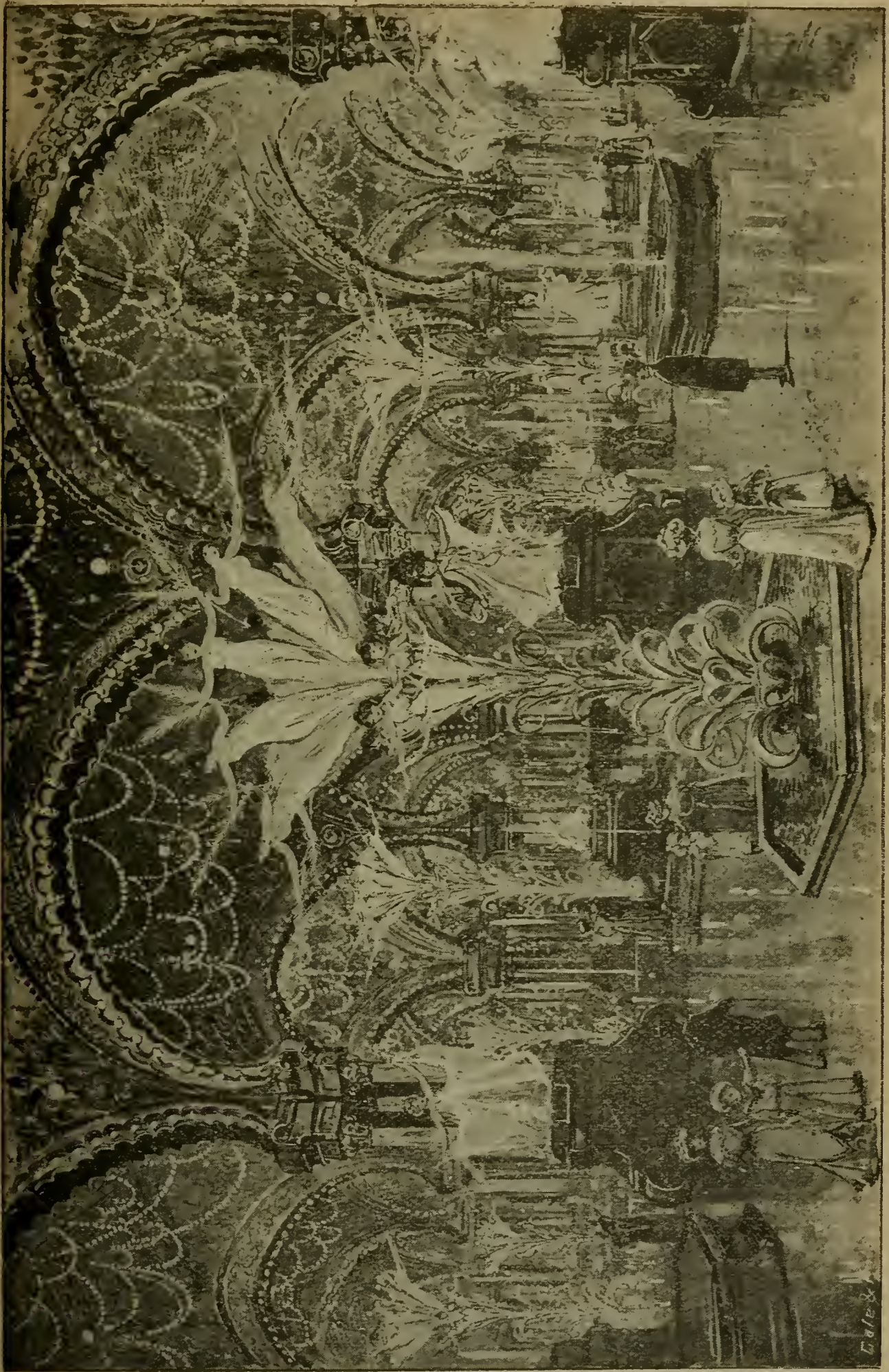


The Palais des Illusions.

Anything more alluringly mysterious than the "Palais des Illusions," anything more tasteful, more gorgeous, and more daringly original, has never been within the reach of the pleasure-seeker. It assuredly will not fail to rouse the phlegmatic Briton to enthusiastic admiration. As you enter, close your eyes for a moment: forget who and where you are. Then, in the subdued light emanating from a few candelabra supported by statues, wait. In the gloom, you are aware of an immensity of space, and little more. Curious, you peer into the darkness which precedes the brilliant illumination of the scene by a myriad of electric lamps. In blue and green and red flashes, you see springing from the blackness row upon row of stately pillars, forming

ILLIMITABLE ARCADES OF RICHEST SPLENDOUR.

Far as the eye can reach, stretches an endless series of luminous garlands, hanging in graceful inter-twining festoons from point to point, with here and there a massive chandelier, shining with the effulgent light which falls from innumerable globes. Gazing upwards into the apparently immeasurable height of the ceiling, you are dazzled by the twinkling of a constellation far more brilliant than that with which nature has adorned the heavens. Then, while you watch in silent wonder, the colours disappear, and the fairy-palace is flooded with a rushing stream of light, flashing from immensity to immensity, from floor to roof, in a flood of lustrous beauty, beside which the wildest imaginings fade to nought. Finally, bevvies of beautiful girls arise on every hand. And how unwilling are we, emerging reluctantly into the real world again, to believe that it is all, or nearly all, illusory. A mere hexagonal room, with a sumptuously decorated ceiling, mirrored walls, and an electric installation? Never it was the Palace of Delight.



THE PALAIS DES ILLUSIONS.

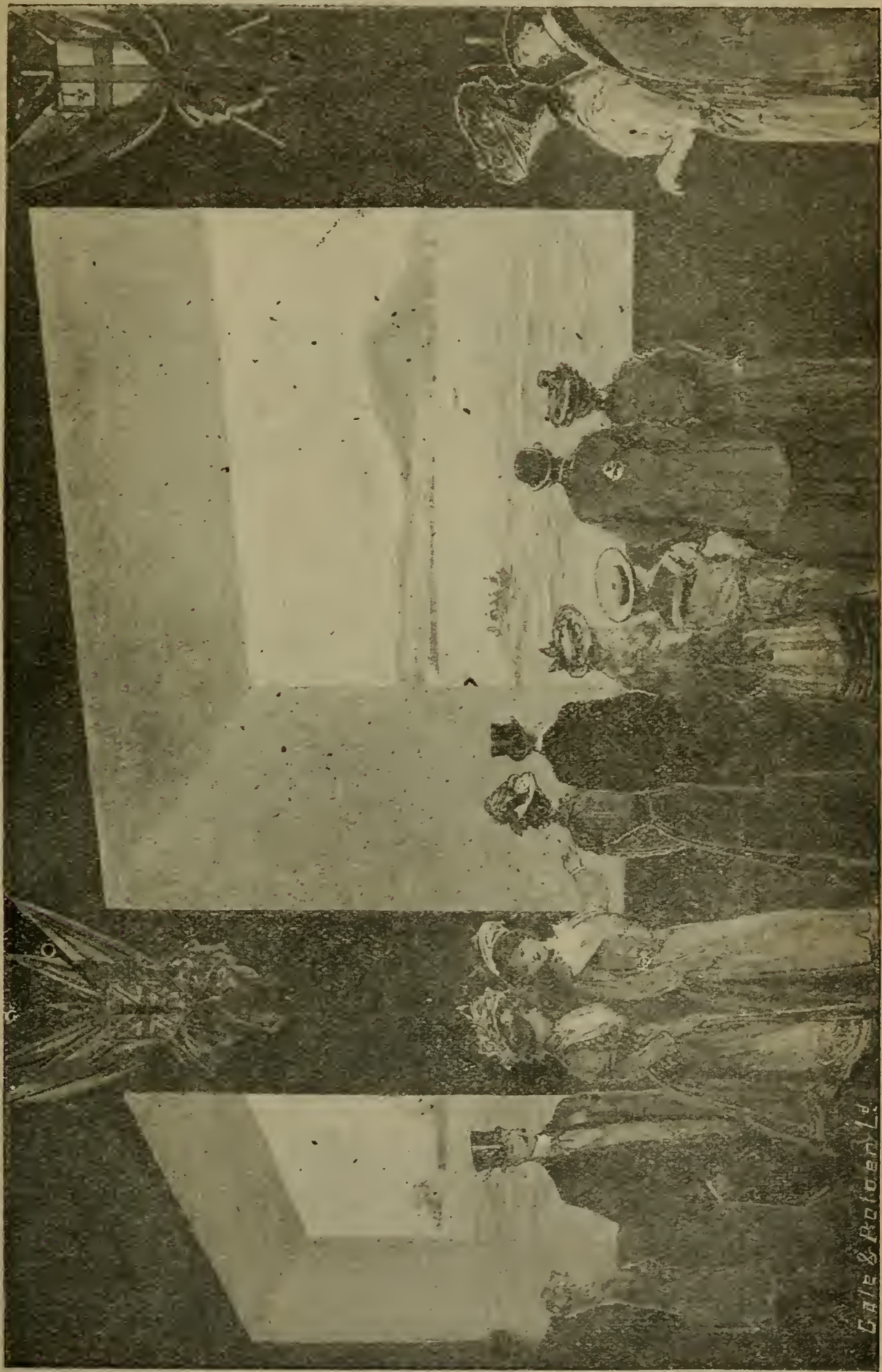
1872

The Moving Stereorama.

Panoramas and dioramas were plentiful for several decades, and to the majority of people they offered no special attraction. For it was difficult, under the old conditions, to lose consciousness, even for a moment, of the fact that one was witnessing a mere counterfeit presentment. It has been left to two prominent French artistes, MM. Francovich and Gadan, to design and execute a work which, with the assistance of ingenious mechanism, effectually carries out its claim to provide all the delights of a trip on the sunny Mediterranean. Comfortably

INSTALLED IN A LUXURIOUS FAUTEUIL,

in the semi-obscurity which is so material an aid to the imagination, we set out upon our voyage from the port of Bona to Oran. It is a brilliant morning, when, glancing from a cabin window, we find ourselves leaving on our quarter the hills of Bona, lighted to a beauteous brilliancy by the warm rays of the rising sun. Rapidly our good ship cleaves her way through the sparkling waters. Passing in a few minutes, through the midst of a fleet of fishing-boats, upon which are seen the red-capped fishermen busily preparing for the day's toil—leaving behind the few which have already left their moorings—casting a last glance at the hills fading into the glory of the sun-lit sky, we turn our faces to the fresh breezes of the open sea, whose wavelets prattle ceaselessly under our keen cut-water. But there is here none of the monotony of an ocean voyage. Scarce have we bidden farewell to Bona, when we are gazing in admiration upon the magnificence of the Gulf of Bougie, with the Great Kabylia and Cape Carbon lifting their gloomy heads in the far distance. By noon, we have arrived in the Bay of Algiers, passing here a trading steamer, there a sailing ship, her canvas gleaming far away over the blue waters. Algiers, the ever-attractive, seems in the bright light of heaven too beautiful a spot to have so dark a history, and it is with a sigh of regret that we watch the hills of the Mustapha Supérieur until they, too, are lost in the distance. As



THE STERORAMA.

Gale & Proctor Ltd.

the afternoon wears on, the wind rises. The sea becomes darker; the sky frowns upon us; the waves lift their hoary heads in anger; the wind rises, and wails in our vessel's rigging. On we speed, and before our trip is concluded, we are fortunate enough to experience the inspiring sight of Britannia's warships at sea. Led by the torpedo-boat, "Foam," scouting far ahead,

THE MEDITERRANEAN FLEET STEAMS MAJESTICALLY BY.

With hearts beating high, we watch the noble vessels pass away into the distance, and then, as the sun sinks below the western horizon, we steam into the harbour of Oran, after one of the most interesting and enjoyable excursions which the stay-at-home tourist could possibly experience.





THE FRENCH FINE ART SECTION.



As a representative presentation of contemporary French Art the collection displayed this year in the Royal Galleries at Earl's Court certainly eclipses anything of its kind hitherto witnessed on this side of the Channel. Nothing on similar lines worthy of comparison with it has indeed ever been seen outside the French capital. It should prove attractive not only to the serious amateur and to the student, whose close attention is assured, but to a much wider public, less critical, perhaps, but hardly less appreciative.

Paris is the artist's *habitat* ; the

MECCA OF ARTISTIC PRODUCTION.

In the matter of Art, and all that pertains to it, she has a rival in no other city. Her artists of distinction may be numbered by the thousand, and the names of her more famous living painters and sculptors, men who have won a world-wide reputation, would alone occupy no little space.

The project of organising at Earl's Court a worthy exhibition of contemporary French Art involved much labour and anxiety on the part of all concerned. Two Committees, embracing the names of the greatest of living French artists, responded to the invitation of the Earl's Court Executive, and the result, it is felt, fully justifies the work that has been entailed. As President of the Managing Committee, M. Paul Tillier brought to the project the knowledge of a man of the world as well as the charm of artistic gifts. His immediate coadjutors

were M. Albert Maignan, the vice-president, and MM. François Flameng, Gosselin, Guignard, A. Léonard, Marqueste, Mongin, T. Robert-Fleury, and Weerts. The Comité de Patronage included MM. Benjamin Constant, Bouguereau, Carolus Duran, Gérôme, Henner, Bonnat, Léopold Flameng and Rodin. Other members whose works are exhibited are M. Rosset-Granger; M. Chauvel, the engraver; M. Georges Lemaire; M. Coppier, and M. Roybet, the recent revivalist of mediæval *genre* subjects. M. Georges Bergès, M. J. F. Bouchor, M. P. F. Lamy, M. Bordes, and M. Marec are among other names taken at hazard from the catalogue. All have given an infinity of time and trouble to ensure a successful result, but special mention may be made of the name of M. L. Prétet, the commissioner of the section, whose eminent services in arranging the gallery will be appreciated not only by his colleagues, but by the British public who visit this

GRAND MANIFESTATION OF FRENCH ART

by living artists in honour of the Coronation of the King.

The response of French artists to the appeal of the French committees has been as enthusiastic as gratifying. This ungrudging participation may be the starting point, it is hoped, for a long series of artistic displays in which the artists of each country will adopt a happy and appropriate method of exchanging cordial greetings across the Channel.

French and British artists form, after all, a united band, advancing towards the future and its developments with almost identical principles—principles only slightly modified by the peculiarities of the two nations, and the variation in the climates and difference in the national habits, which latter, however, tends daily to become less marked.

The history of painting during the past century demonstrates the parallel progress of the two schools, and it is fair to add that, after the artistic decadence of Italy, Spain, Holland, and Flanders, England and France alone maintained

THE TRADITION OF PURE ART

and especially of portraiture.

Since Hogarth, most humorous of painters, the English artists of the Eighteenth Century shared, as it were, the ideas and conceptions of French artists and interpreted them with equal talent. For the purpose of comparison of style and ideal we may mention the names of Reynolds, Gainsborough, Romney, West, Opie, Lawrence, Howard, Turner, and place them side by side with those of Watteau, Nattier, Tocqué, Chardin, Natoire, Bouchor, Latour, Greuze, David, and Gérard.

Moreover, at the commencement of the Nineteenth Century, the artistic revolution brought about in France under the auspices of Vien, David, Regnault, Guérin, Girodet, and others, found an echo in England, where Barry, Northcote, Stothard, and Blake were flourishing. Matters remained much the same until the appearance of Constable, whose influence is widely traceable in the art methods of to-day. And thus have the two schools left indisputable traces of the

SIMILARITY OF THEIR TENDENCIES.

At the present time, in the annual Salons of Paris, English artists are admitted, and share with their French confrères the honours distributed by the Juries and by the State.



Paintings.

Adan (LOUIS-EMILE), 75, Rue de Courcelles, Paris.

1 *Under Wood.*

Agache (ALFRED-PIERRE), 14, Rue Weber, Paris.

2 *Fantaisie.*

Allouard (EDMOND), 3, bis Rue des Beaux Arts, Paris.

3 *Roses.*

Avy (Joseph-Marius), 3, Rue Dutot, Paris.

4 *Heavenly Messengers.* “. . . And the Angel brought to Mary the sacred halo, and sanctified the divine abode. . . .”

Barillot (LÉON), 16, Rue de la Tour-d’Auvergne, Paris.

5 *The Frightened Herd.*

6 *The Escaped Bull.*

Benner (JEAN), 71, Boulevard de Clichy, Paris.

7 *The Orphan Girl (Capri).*

8 *First Chill of Autumn.*

9 *Young Girl with Pomegranates.*

10 *Chrysanthemums.*

Bergeret (PIERRE-DENIS), 26, Rue Victor-Massé, Paris.

11 *Cod Fish.*

12 *Grapes.*

13 *Shrimps.*

14 *Cheese.*

Bergès (GEORGES), 26, Rue Bréda, Paris.

15 *Saint George Victorious.*

16 *Torch-Light Procession at Lourdes.*

Berthelon (EUGÈNE), 35, Boulevard Rochechouart, Paris

17 *Sea Cliffs (Somme).*

18 *Among the Cliffs of Tréport—Gale.*

19 *Near Mesnilval.*

20 *The Beach, Tréport.*

Biva (HENRI), 72, Rue du Château d’Eau, Paris.

21 *At the bottom of the woody Ravine.*

22 *Evening.*

23 *Basket of Roses and Guelder Roses.*

24 *Vase with Roses.*

Bompard (MAURICE), 167, Boulevard Péreire, Paris.

25 *Canal Grande, Venice.*

Bordes (ERNEST), 87, Rue Ampère, Paris.

26 *Portrait of H. E. Paul Cambon, French Ambassador in London.*

27 *Portrait of Countess I.*

28 *Under the Porch.*

Bouchard (PAUL-LOUIS), 12, Rue de Calais, Paris.

29 *Setting Sun in Moscow, the Kremlin in the background.*

30 *View taken with back turned to the Kremlin, St. Saviour's Cathedral in the background.*

31 *The Chapel of the Iberian Virgin, Moscow.*

32 *Entrance of a Farm in the Oise.*

Bouchor (JOSEPH-FÉLIX), 21, Rue du Vieux Colombier, Paris.

33 *Sunshine in November mist.*

34 *Under the Willows.*

35 *Gathering Grapes.*

36 *The Ferry-boat.*

37 *Winter Landscape.*

Boulard (AUGUSTE-MARIE), 15, Place des Vosges, Paris.

38 *The Man with the Felt Hat.*

39 *Roulottes*

40 *Cut Roses on a Stone.*

41 *The Hay Stacks—Moonshine.*

42 *Fishwife holding a Telescope.*

Boulard (ÉMILE-ALEXANDRE), 79, Rue de Dunkerque, Paris

43 *A Peasant Interior.*

44 *Stream under the Trees.*

45 *The River Oise at Meriel (Autumn).*

46 *Edge of a Pine Forest*

47 *Seascape.*

Boulard (EUGÈNE).

48 *Landscape.*

Boutigny (EMILE), 56, Rue Nollet, Paris.

49 *The Beginning of a Romance.*

Boyé (ABEL), 20, Rue Juliette-Lambert, Paris.

- 50 *The Haunt of the Nymphs.*
- 51 *Saint Cécile.*
- 52 *Through the Fields.*
- 53 *Street Corner, Pancorbo, Spain.*

Breton (JULES ADOLPHE), 136, Rue de Longchamps.

- 54 *Night Effect.*

Brunet (JEAN), 6, Rue Danton, Paris.

- 55 *Women at the Pardon, Reminiscences of Brittany.*
- 56 *The Fisher's Family, Reminiscences of Brittany.*

Buffet (PAUL), 71, Rue Jacques-Dulud, à Neuilly-sur-Seine.

- 57 *The Old Bridge* (belongs to Mr. P. Lefèbvre).
- 58 *Stormy Evening.*

Calbet (ANTOINE), 102, Rue du Cherche-Midi, Paris.

- 59 *Leda.*
- 60 *Laure.*
- 61 *Dancing Girl.*
- 62 *Spanish Dancer.*
- 63 *Spanish Woman.*
- 64 *Fantasy.*

Camoreyt,

- 65 *Study (Basque Country).*
- 66 *Twilight (Basque Country)*
- 67 *End of the Storm.*
- 68 *The Mill of Jacobus at Overschie (Holland).*
- 69 *The Houses of San-Juan at Passaje, Espagne.*

Caro-Delvaille (HENRY), 29, Avenue Henri Martin, Paris.

- 70 *The Manicure.*
- 71 *The Young Servant.*
- 72 *The light breakfast.*

Cartier (KARL), 144, Rue de Longchamps, Paris.

- 73 *An Orchard in Normandy.*
- 74 *The Old Gate, Moret (Evening).*
- 75 *Last Rays.*
- 76 *Return to the Sheepfold.*
- 77 *Nocturne.*

Cesbron (ACHILLE), 13, Rue Jacquemont, Paris.

- 78 *Cupid's Sleep.*
 79 *Cultivated Poppies.*
 80 *Roses and Gypsophyllum.*
 81 *Multi-coloured Fishes.*
 82 *Fishes.*

Chabas (PAUL), 23, Boulevard Berthier, Paris.

- 83 *Last Rays.*
 84 *The Torrent.*

Chigot (EUGÈNE-HENRI-ALEXANDRE), 3, Rue de Bagneux, Paris.

- 85 *Funeral of Her Majesty Queen Victoria, Salute
 by the "Dupuy de Lôme."*
 86 *Portrait of my friend, Henri Lesidaner.*

Chrétien (RÉNE-LOUIS), 11, Avenue des Tilleuls, Paris.

- 87 *Ripe Cheese.*
 88 *Onions and Jar.*
 89 *Chasse de Mer.*
 90 *Preparing the Soup.*

Cogniet (MARCEL-HIPPOLYTE-ADRIEN), 37, Avenue d'Antin, Paris.
Views of Taormina, Sicily.

- 91 *Ruins of the Greek Theatre.*
 92 *Mount Etna.*
 93 *Isola bella.*
 94 *The Village of Mola and the Palace of San Stefano*
 95 *The Convent of San Dominico.*

Courtois (GUSTAVE), 73, Boulevard Bineau, Neuilly-sur-Seine.

- 96 *Meditation.*
 97 *Evening on the Banks of Lake Maggiore.*

Dambeza (LÉON), 11, Rue St. Simon, Paris.

- 98 *The City of Burgos.*
 99 *At Dawn.*
 100 *The Tramp.*
 101 *Before the Storm.*

Dauphin (EUGÈNE), 63, Rue Jouffroy, Paris.

- 102 *The Port of St. Tropez.*

Debillemont-Chardon (MME. GABRIELLE), 7, Rue Nouvelle, Paris.

- 103 *Portrait of Mr. E. C.*
 104 *Portrait of Mr. P. P.*
 105 *Manon.*
 106 *Jeunesse.*
 107 *Little Dutch Girl.*

Demont (ADRIEN-LOUIS), à Wissant, par Marquise, (Pas-de-Calais).

- 108 *The Danaïds.* “. . . And they were sentenced to fill for ever a bottomless vessel, and the water which escaped from it appeared as red as blood, being lit by the flames of the Phlegeton.”
 109 *Equinoctial Gales.*
 110 *Stormy Evening.*
 111 *The Fortress.*
 112 *Entrance to the Village of Wissant.*

Demont-Breton (MME. VIRGINIE), à Wissant, par Marquise, (Pas de-Calais).

- 113 *Le Geernaerdier.*
 114 *Ishmael.*
 115 *The Skipper at the Helm.*
 116 *First Chill.*
 117 *Serenity.*

Denis (MAURICE), 59, Rue de Mareil à St. Germain-en-Laye.

- 118 *Jesus in Martha's House.*
 119 *A Study of the Nude.*
 120 *The Bathers.*
 121 *Picnicing.*
 122 *Maternity.*

Désiré-Lucas, 15, Rue Hégésippe-Moreau, Paris.

- 123 *At Noon amongst the Peasants* (the property of Mr. F. Soerg).
 124 *La Bonne Verdée* (the property of Mr. Clarence Warden).
 125 *The Spinner at the Wheel* (the property of Mr. Manuel de Tejada).
 126 *The Breton Legend* (the property of Mr. E. de Werth).

Desrousseaux (HENRY-LAURENT), 12, Rue Hippolite-Lebas, Paris.

- 127 *The Canal.*
 128 *November Morning.*

Devambédz (ANDRÉ), 11, Rue du Mont-Dore, Paris

- 129 *A First Night at the Montmartre Theatre*

Dinet (ALPHONSE-ETIENNE), 25, Quai Voltaire, Paris.

130 *Nomads (Landscape in the vicinity of Bon Saada, Algeria).*

Dubufe (GUILLAUME),

131 *Portrait of Madame Dubufe.*

132 *The Nativity.*

133 *The Vision of the Virgin.*

Dupré (JULIEN), 20, Boulevard Flandrin, Paris.

134 *The Shepherdess.*

Eliot (MAURICE), 21, Boulevard de Clichy, Paris.

135 *Life in the Fields.*

136 *Landscape in the Ardèche.*

137 *The Fountain.*

138 *The Red-Haired Woman.*

139 *Poppies.*

Etcheverry (HUBERT-DENIS), 9, Rue Falguière, Paris.

140 *Une élégante.*

Ferrier (GABRIEL), 6, Rue du Général-Appert, Paris.

141 *Tenderness.*

Gagliardini (JULIEN-GUSTAVE), 12, Boulevard de Clichy, Paris.

142 *In the Land of Light.*

143 *Quiet Morning in Port (Mediterranean).*

144 *Morning Joy (Provence).*

145 *Dawn on Lake Maggiore.*

146 *River in Sunlight, Tarn and Garonne.*

Geoffroy (JEAN), 7, Rue des Lilas, Paris

147 *The Itinerant Basket Maker.*

148 *In the Dispensary.*

149 *The Adoration of the Cross.*

150 *Le Mois de Marie.*

151 *After the Distribution of the Prizes at l'École Maternelle.*

152 *En Clape.*

153 *The Knitter.*

Girardot (LOUIS-AUGUSTE), 68, Rue d'Assas, Paris.

154 *"L'Hotel du Sauvage" at Rozoy-en-Brie.*

155 *Still Water.*

156 *Spirea.*

157 *Mosque Gate at Tangiers.*

158 *Moorish Woman Resting (Morocco).*

Godeby (CHARLES-LÉON), 46, Rue Lepic, Paris.

159 *In the Oasis Sidi Barkat, near Biskra.*

160 *Arab Vendor at Constantine.*

Gosselin (ALBERT), 63, Avenue de Breteuil, Paris.

161 *A Reminiscence of Brittany.*

162 *The Eure at Acquigny.*

163 *The Pond.*

164 *The Ford (Newilly-sur-Eure).*

165 *The Loing at Grez.*

Guignard (GASTON), 25, Boulevard Berthier, Paris.

166 *Crépuscule Lunaire.*

167 *Before the Gale.*

168 *Herd of Cattle in the Snow.*

169 *Leaving the Sheepfold.*

170 *On the Sand Hills near Boulogne.*

171 *Sand Hills near Etaples.*

Guinier (HENRI), 6, Avenue Frochot, Paris.

172 *Returning from Market.*

173 *Golden Fruit.*

174 *Grandmother.*

175 *A Brittany Girl.*

Guirand de Scevola (VICTOR-LUCIEN), Chez M. Bonjean, 10, Rue Laffite, Paris.

176 *Procession at Audierne (Brittany).*

177 *La Vierge aux parfums.*

178 *Adoration.*

179 *Lady of the Renaissance Period.*

Herrmann-Léon (CHARLES), 8, Avenue Frochot, Paris.

180 *Tenderness.*

181 *St. Hubert's Stag.*

Huillard (MME. ESTHER), 34, Eugène Flachat, Paris.

182 *Léda.*

183 *The Letter.*

184 *La Toilette d'Eunice.*

185 *Léda.*

Isenbart (ÉMILE), à Besançon-Beauregard.

186 *An Arm of the Sea near Quimper (Finistère).*

187 *Village on the Coast of Brittany.*

Iwill (MARIE-JOSEPH), 11, Quai Voltaire, Paris.

- 188 *Evening Star (Rapallo, Italy).*
- 189 *Evening on the Downs.*
- 190 *Canal of the Public Gardens (Venice).*
- 191 *The Pond—Stormy Cloud.*
- 192 *The Tramp.*
- 193 *Villa at Syracuse (Sicily).*

Jacomín (MARIE-FERDINAND), 7, Rue Bergette, à St. Germain-en-Laye.

- 194 *Village Woodland, Forest of Rambouillet.*
- 195 *The Storm, Forest of St. Germain-en-Laye, Seine et Oise.*
- 196 *En Foret, St.-Germain-en-Laye, Seine et Oise.*
- 197 *Moonlight effect on the Forest, Seine et Oise.*

Jacquet (JEAN GUSTAVE), 92, Avenue de Wagram, Paris.

- 198 *Chlorinde.*

Japy (LOUIS), 91, Avenue de Villiers, Paris.

- 199 *The Path to the Pond.*
- 200 *Sunrise.*

Jeannin (GEORGES), 32, Rue des Dames, Paris.

- 201 *Dahlias and Roses.*
- 202 *Roses.*

Jourdeuil (ADRIEN), 6, Passage Saulnier, Paris.

- 203 *Dull Morning on Lake Aiguebelette (Savoie).*
- 204 *Coming down the Old Claix Bridge ; last Sun Rays (Dauphine)*

Lamy (P.-FRANC), 48, Boulevard des Batignolles, Paris.

- 205 *The Road.*
- 206 *November.*
- 207 *Le Bassin d'Encelade (Versailles).*
- 208 *Les Marmousets (Versailles).*
- 209 *Le Bassin de Neptune (Versailles).*
- 210 *Le Cabinet de Diane (Versailles).*
- 211 *Versailles Gardens.*
- 212 *La Nymphe des Eaux (Versailles).*
- 213 *Le Parterre d'eau (Versailles).*
- 214 *Le Bassin de Latone (Versailles).*

Lecomte (PAUL), 22, Rue Albouy, Paris.

- 215 *On the Banks of the Loire.*
 216 *Interior in Brittany.*
 217 *In the Meadow.*
 218 *Souvenir de l'Exposition Universelle de 1900.*

Lefebvre (JULES), 5, Rue Labruyère, Paris.

- 219 *Eléonore d'Este. The property of the Cercle Artistique et Littéraire.*

Le Gout-Gérard (FERNAND), 93, Rue Ampère, Paris.

- 220 *Returning from the Pardon.*
 221 *In Port.*
 222 *Moonshine.*

Lerolle (HENRY), 20, Avenue Duquesne, Paris.

- 223 *Interior.*

Leroy (PAUL-ALEXANDRE-ALFRED), 3, Rue Bara, Paris.

- 224 *"Refugium."*
 225 *The Little Crab Fishers (Veules-les-Roses).*
 226 *Study in Half-tone (Young Girl).*

Lévy (HENRI-LÉOPOLD), 12, Boulevard de Clichy, Paris.

- 227 *Jesus in the Tomb.*

Luigi (LOIR), 89, Rue de Turbigo, Paris.

- 228 *Le Chemin de Fer de Ceinture (Dawn).*
 229 *The Country Fête (Dawn).*
 230 *Au Bois de Boulogne.*

Maignan (ALBERT), 1, Rue la Bruyère, Paris.

- 231 *At the Bottom of the Sea—Sleeping Mermaid.*
 232 *Fortune Passes.*
 233 *Hortensias.*
 234 *The City of St. Etienne presents France with the Products of her Manufacture.*
 235 *Sapho.*

Marché (ERNEST-GASTON), 109, Boulevard Richard-Lenoir, Paris.

- 236 *Evening on the Loing.*
 237 *Winter Evening.*

Marec (VICTOR), 18, Rue de Chabrol, Paris.

- 238 *Portrait of my Father.*
 239 *The Strikers.*
 240 *The Founders.*
 241 *The Card Players.*

Mathey (PAUL), 159, Rue de Rome, Paris.

242 *Selling Fish at Grandcamp.*

Maxence (EDGAR-HENRI-MARIE-ARISTIDE), 71, bis Rue de Vaugirard, Paris.

243 *Calypso.*

244 *Study of a Head.*

Mercier (MLLE. RUTH), 7, Square Mérimée, Cannes, A.M.

245 *Lagunes Fleuries, Venice.*

246 *The Procession of the Viaticum—Venice.*

Mita (M.), 17, Rue d'Edimbourg, Paris.

247 *Twilight.*

248 *Street at Andalys.*

249 *The Gathering.*

Montenard, 7, Rue Ampère, Paris.

250 *A Tug on the Mediterranean.*

251 *The Highway in Provence.*

Noirot (ÉMILE), 83, Boulevard du Montparnasse, Paris.

252 *St. Chamond (Loire).*

253 *Désolation.*

254 *Morning in the Port of Toulon.*

255 *Summer Evening.*

256 *The Port of Gravelines.*

Nozal (ALEXANDRE), 7, Quai de Passy, Paris.

257 *Outlet of Lake de Gaube, near Cauterets. Uppèr Pyrenees (in May).*

258 *The Gorner-Gratt at Eve. Zermatt (Switzerland).*

259 *Evening in Villeneuve. The Pond (Seine et Oise).*

260 *Matinée blonde. La Seine à la Vacherie. (Petit Andely.)*

261 *Moonshine on the River Albi. (Tarn.)*

Oliver (MME. GEORGES), 51, Rue Boissière, Paris.

262 *Peonies.*

263 *Plums and Holyhocks.*

Perrault (LÉON), 43, Boulevard Lannes, Paris.

264 *The Holy Family.*

265 *La Toilette de Vénus.*

266 *Woman and Flowers (Spring).*

267 *Child with Apple.*

Petitjean (EDMOND), 3, Rue Alfred Stevens, Paris.

268 *The Old Bridge at Thiers (Puy-de-Dôme).*

269 *The Rock of the Virgin, at Puy (Haute Loire).*

270 *Autumn Mist at Marseilles (Old Port).*

Pointelin (AUGUSTE-EMMANUEL), 16 bis, Rue Mayet, Paris.

271 *Moonshine.*

Pomey-Ballue (MME. THÉRÈSE), 39, Boulevard Lannes, Paris.

272 *At Prayer.*

Quignon (FERNAND-JUST), 83, Boulevard Richard-Lenoir, Paris.

273 *Ripe Corn.*

274 *The Berck Downs.*

275 *Hills at Nesles.*

276 *The Dock at Boulogne-sur-Mer.*

277 *Apple Tree Blossoms.*

Quost (ERNEST), 79, Rue de Dunkerque, Paris.

278 *Roses, called bouquets de mariées.*

279 *Landscape—St. Michel-sur-Orge.*

Raffaëlli (JEAN-FRANÇOIS), 202, Rue de Courcelles, Paris.

280 *The High Road* (the property of Mr. C. de B).

281 *Bouquet: blue, white, and red.*

282 *Dahlias.*

283 *Roses et Dahlias.*

Ravanne (GUSTAVE), 59, Rue Caulaincourt, Paris.

284 *Getting under Sail.* (Sketch of Painting. Salon of 1899).

285 *The embarkment* (Sketch of my Picture. Salon of 1902).

Ribot (THÉODULE).

286 *French Peasant's Head* (property of His Honour Judge William Evans, 7, Southwick Place, London).

Richard (MME. HORTENSE), 162, Boulevard de Montparnasse, Paris.

287 *Fisher repairing his nets.*

288 *Before the Ball.*

289 *Smiling Spring.*

Richemont (ALFRED-PAUL-MARIE DE), 75, Rue de Courcelles, Paris.

290 *Le Cierge.*

291 *Chapelle à Louennec* (Study).

292 *Bowling Alley at Bruges* (Study).

Rigolot (ALBERT-GABRIEL), 16, Rue de la Grande-Chaumière, Paris.

- 293 *An Arab Fête* (South of Algeria).
 294 *Osier-bed in Franche-Comté*.
 295 *The Valley of Sallanche and Mont-Blanc*.
 296 *December Evening*. Biskra (Algeria).
 297 *The White River*. El Kantara (Algeria).
 298 *Washer-woman*. El Kantara (Algeria).

Robert-Fleury (TONY), 69, Rue de Douai, Paris.

- 299 *George Washington*. "After the peace was signed with England, and the independence of the United States recognised, George Washington resigned his post of Commander-in-Chief of the Confederate Armies, and resolved to retire to his estate. Having taken leave of his officers he proceeded to White House, where a boat was in waiting to take him over to Pomber's Hook."
 300 *Carmen*.
 301 *Lucile*.
 302 *L'étude*.

Roche-grosse (GEORGES), 96, Avenue des Ternes, Paris.

- 303 *The Pursuit of Pleasure*.
 304 *Judith*.

Rosset-Granger (EDOUARD), 45, Avenue de Villiers, Paris.

- 305 *The Wreck*.
 306 *Study of a Head*.
 307 *Fantasy*.
 308 *Twilight*.
 309 *Woman Bathing*.

Roybet (FERDINAND), 24, Rue du Mont-Thabor, Paris.

- 310 *The Scholars*.

Royer (HENRI), 9, Rue Bochart de Saron, Paris.

- 311 *Sicilian Woman*.

Saintpierre (GASTON-CASIMIR), 35, Avenue de Wagram, Paris.

- 312 *A Tlemsen Woman* (Algeria).
 313 *The Bouquet of Roses*.
 314 *Soultana*.

Saubès (DANIEL-LÉON), 15, Rue Cauchois, Paris.

- 315 *Càlinerie Maternelle*.
 316 *La Pomme d'Api*.

Smith (ALFRED), 47, Rue Laugier, Paris.

- 317 *Rio del Albero. Venice.*
 318 *A Corner of Venice.*
 319 *Garden in Blossoms.*
 320 *Venice. A Canal.*
 321 *Marseilles.*

Tanzi (LÉON), Chez MM. Chaine et Simonson, 19, Rue Caumartin, Paris.

- 322 *La Voise (Chateau de Maintenon).*
 323 *La Voise (Bouray).*
 324 *Saint-Cloud (The Wood).*
 325 *A bite!*
 326 *La Vanne.*

Tapissier (EDMOND), 3, Rue Bard, Paris.

- 327 *The Temptation of Budha.*

Taylor (A-GRANCHY), 5, Rue Rouget de Lisle, Paris.

- 328 *A Bretonne Girl.*
 329 *Fisherman.*
 330 *Shrimp Baskets.*
 331 *Sailors in Oilskins.*

Thiérot (M.-J.-Henri), 18, Avenue de Breteuil, Paris.

- 332 *Autumn.*
 333 *Summer Evening.*

Thomas (PAUL), 5, Rue Bara, Paris.

- 334 *First Communion.*
 335 *The Butter Market, Tréport.*
 336 *Portrait.*
 337 *Interior.*
 338 *Interior.*

Tillier (PAUL), 64, Boulevard de Courcelles, Paris.

- 339 *Lady playing the Mandoline.*
 340 *Madame Arlequin.*
 341 *Vaporeuse.*

Toudouze (EDOUARD), 21, Boulevard de Batignolles, Paris.

- 342 *The Departure of the Virgin.*
 343 *October (Gathering the Apples).*
 344 *A Stroll in the Garden.*

TOUDOUZE (Edouard)—*continued.*

- 345 *The fall of the Leaves.*
 346 *Fishing.*
 347 *Winter.*
 348 *Music.*
 349 *Euterpe.*
 350 *Study of a Woman.*
 351 *Flemish Woman (16th Century).*

Triquet (JULES-OCTAVE), 6, Rue Aumont-Thiéville, Paris.

- 352 *Abandon.*
 353 *Bread.*

Truchet (ABEL), 4, Rue Caroline, Paris.

- 354 *La Place Clichy.*
 355 *Les Fauteuils d'Orchestre.*
 356 *The Apple Market.*
 357 *Ball at Montmartre.*
 358 *Au Moulin Rouge.*
 359 *Parisienne.*
 360 *Parisienne.*
 361 *Parisienne.*
 362 *Parisienne.*
 363 *Parisienne.*

Vallet-Bisson (MME. FRÉDERIQUE), 17, Avenue Gourgaud, Paris.

- 364 *Sunrays.*
 365 *Far-niente.*

Villain (GEORGES), 77, Rue d'Amsterdam, Paris.

- 366 *Blue Hydrangeas.*
 367 *Red Roses.*
 368 *White Roses.*
 369 *Wall Flowers.*
 370 *Landscape. Etrétat.*

Weerts (JEAN JOSEPH), 77, Rue d'Amsterdam, Paris.

- 371 *M. le Général Baron Frédéricz.*
 372 *M. Ravaisson de l'Institut.*
 373 *M. Robert Pilter.*
 374 *Mdlle. Jeanne W.*
 375 *Mdlle. Gabrielle W.*

Wencker (JOSEPH), 6, Rue Ballue, Paris.

- 376 *Summer Evening.*
 377 *Nymphe Chasseresse.*
 378 *Basilissa.*

Yvon (ADOLPHE).

- 379 *The Expeditionary Corps of Lord Chelmsford marching on the Kraal of Ulundi* (the property of Baron d'Orgeval).

Zuber (JEAN-HENRI), 59, Rue de Vaugirard, Paris.

- 380 *The Twisted Pine (Cape Antibes).*
 381 *Calm (Cape Antibes).*
 382 *Les Bosquets du Point du Jour (Parc de Versailles).*
 383 *Stream in the Woods (Upper Alsace).*

Engravings, etc.

Barbotin (WILLIAM-JOSEPH), 191, Avenue du Maine, Paris.

- 384 *The Bugler, after Meissonier (Artist's Proof).*
 385 *The Astronomer (after Roybet).* Names of the Artists who are represented in the picture :—

Juana Romani.	Jean-Paul Laurens.
Roybet.	Jules Lefebvre.
Waltner.	Bouchor.
Guillemet.	Docteur Lafont.
Cormon.	Louis Prétet.

Franc Lamy.

- 386 *Gathering Salt in Ré Island.*
 387 *Peasant, Ré Island.*
 388 *Peasant Woman, Ré Island.*

Boulard (AUGUSTE), 15, Place des Vosges, Paris.

- 389 *Vive l'Empereur ! (after F. Flameng).*
 390 *Landscape (after K. Halswelle).*
 391 *Landscape (after Turner).*
 392 *Sunday at Poissy (after Meissonier).*

Brunet-Debaines (ALFRED), Villa Roquebelle, La Malgue, Toulon.

- 393 *The Old Tower at Rouen.*
 394 *Canterbury.*
 395 *The Oak Pond (after Jules Dupré).*

Burney (FRANÇOIS-EUGENE), 4, Rue d'Assas, Paris.

- 396 *The Chocolate Seller (after Liotard).*
 397 *The Virgin and the Child Jesus. Bas-relief. Louvre Museum.*
 398 *Portrait of Mlle. Brandès (after Chartran).*

Chauvel (THÉOPHILE), 55, Avenue de la Grande Armée, Paris.

- 399 *Lingering Autumn (after Sir J. E. Millais, Bart., P.R.A.).*
 400 *The Storm (after Narcisse Diaz).*
 401 *An Obscure Question (after W. Q. Orchardson, R.A.).*
 402 *Cambria's Coast (after B. W. Leader).*
 403 *A Wet Roadside (after B. W. Leader).*
 404 *The Enclosure (after Van Marcke).*
 405 *The Arab Camp (after Fromentin).*
 406 *The Bridge at Grez (after C. Corot).*

Coppier (ANDRÉ-CHARLES), 55, Rue des Abbesses, Paris.

- 407 *The Adoration of the Magi (after Durer).*

Désiré-Lucas (), 15, Rue Hegesippe-Moreau, Paris.

- 408 *Grace.*
 409 *Grandmother's Tale.*

Dezarrois (ANTOINE), 23, Rue de Sévres, Paris.

- 410 *Portrait called "l'Homme aux Gants" (after Titien).*
 411 *La Vierge delle Arpie (after Andréa del Sarto).*
 412 *Portrait of Innocent X., Vélasquez, Doria Gallery.*
 413 *Merry Entrance of King John the Good at Douai (after Gorgnet).*

The property of la Société Française des Amis des Arts.

Didier (ADRIEN), 128, Boulevard Montparnasse, Paris.

- 414 *Portrait of Thiers (after Bonnat).*
 415 *Portrait of Juana Romani (after Roybet).*
 416 *Warlike Music (after Baudry).*
 417 *Poetry (after Raphaël).*
 418 *The Virgin and Infant Jesus, with several Saints (after P. Veronese).*

Flameng (LÉOPOLD), 25, Boulevard Montparnasse, Paris.

- 419 *The Virgin* (after Van Eyck).
 420 *The Adoration* (after Vandergaes).
 421 *Portrait of Pasteur* (after Edelfelt).

Focillon (VICTOR-LOUIS), 7, Rue de l'Estrapade, Paris.

- 422 *The Guard Room* (after Flameng).
 423 *The Orderly* (after Meissonier).
 424 *La Toilette* (after Carot).

Fonce (CAMILLE), 49, Avenue de la Grande Armée, Paris.

- 425 *Evening* (after B. W. Leader, R.A.). The property of Mr. J. P. Mendoza.
 426 *Departing Day* (after Karl Heffner). The property of Messrs. Henry Graves & Co.
 427 *Canterbury Cathedral*. The property of Messrs. Henry Graves & Co.
 428 *In the Birch Wood of Arran* (after J. Mac Whirter, R.A.). The property of Messrs. Frost & Reed.
 429 *How Still is an Evening* (after B. W. Leader, R.A.). The property of Mr. J. P. Mendoza.

Jacquet (ACHILLE), 21, Avenue Carnot, Paris.

- 430 *Passion* (after Andréa Mantegna).
 431 *Portrait of the Founder of the Petites Sœurs des Pauvres* (after Cabanel).
 432 *Information* (after Meissonier).

Laguillermie (FREDERIC), 4, Rue Robert-Estienne, Paris.

- 433 *Hélène Fourment* (after Rubens).
 434 *Miss Hatchett* (after Gainsborough).
 435 *Massacre of Scio* (after Delacroix).
 436 *Napoléon III. and his Staff* (after Meissonier).
 437 *Duke of Bristol and Duke of Bedford* (after Van Dyck).

Le Couteux (LIONEL), 5, Place Pigalle, Paris.

- 438 *Returning from the Bear Hunt* (Stone Age) after Cormon.
 439 *St. George of Antwerp* (after Rubens).
 440 *Le Depart pour Cythère* (after Watteau).
 441 *End of Summer* (after R. Collin).
 442 *Heads of Dogs* (after Van Marcke).

Lefort (HENRI), 220, Boulevard Raspail, Paris.

- 443 *Le Miracle de St. Marc* (after Tintoretto, Venice).
 444 *Benjamin Franklin* (after Duplessis).
 445 *The Siesta* (after Gustave Courbet).
 446 *Official Portrait of M. Loubet, Président de la République Française*.
 447 *Portrait of Tolstoi*.

Mignon (ABEL), 166, Boulevard Montparnasse, Paris.

- 448 *1814 (Napoléon)*, (after Meissonier).
 449 *The Smith* (after Meissonier).
 450 *The Halt* (after Meissonier).
 451 *Spring* (after Burne-Jones).
 452 *The Shelter* (original engraving).

Mongin (AUGUSTIN), 25, Avenue du Maine, Paris.

- 453 *A Christening* (after Dendy Sadler).
 454 *La Sarabande* (after Roybet).
 455 *A Song* (after Meissonier).
 456 *Le Schisme* (after Vibert).
 457 *The Painter at rest*.

Sirouy (ACHILLE), 1, Rue Bausset, Paris.

- 458 *The Two Foscari* (after Eugene Delacroix).
 459 *L'enlèvement de Psyche* (after Prud'hon).
 460 *Portrait of M. Vigneron* (after Roybet).
 461 *Fortune*.
 462 *Portrait of a Child*.

Sulpis (ÉMILE-JEAN), 93, Rue Denfert-Rochereau, Paris.

- 463 *The Coronation of Napoléon* (after David).
 464 *The Mill* (after Burne-Jones).
 465 *The Apparition* (after G. Moreau).
 466 *Hesiodé and the Muse* (after G. Moreau).

Waltner (CHARLES), Chaville, Seine et Oise.

- 467 *Portrait of M. Louis Pretet, Commissaire de l'exposition de Londres, as a "Man-at-Arms," period Louis XIII.* (after Roybet).

Sculpture.

Allouard (HENRI ÉMILE), 28 bis, Rue Vavin, Paris

- 468 *Evening Prayer.*
469 *Children Playing.*
470 *The Interrupted Reading.*

Bartholdi (FRÉDÉRIC-AUGUSTE), 82, Rue d'Assas, Paris.

- 471 *Vase—The Vintage.*

Bloch (ARMAND-LUCIEN), 5, Rue Dareau, Paris.

- 472 *Émile Zola* (the property of Dr. Galippe).
473 *Young Lad.*
474 *Head of a Boy.*
475 *The Coup de Grace (Bull Fight).*
476 *The Woodman.*

Boisseau (ÉMILE-ANDRÉ), 16, Rue des Volontaires, Paris.

- 477 *Oysel, le Troubadour du pays bleu.*
478 *The Sleep of Innocence.*
479 *Marguerite.*
480 *The new-born.*

Carles (ANTONIN), 24, Avenue de la Grand Armée, Paris.

- 481 *Portrait of Armand Berton, the Painter.*
482 *Portrait of my Father.*
483 *Youth.*

Cordonnier (ALPHONSE-AMÉDÉE), 7, Villa Spontini, Paris.

- 484 *A 15th Century Architect.*
485 *A 15th Century Scholar.*
486 *Buste Renaissance*

Daillion (HORACE), 77, Rue Denfert-Rochereau, Paris.

- 487 *Young Florentine Girl.*

Dubois (ERNEST), 15, Rue Mansart, Paris.

- 488 *The Pardon.*

Dubois (PAUL), 14, Rue Bonaparte, Paris.

- 489 *Portrait of M. Saint-Saens, Member of the Institute*

Fix-Masseau, 30, Rue de Bruxelles, Paris.

- 490 *Tête aux Rubans.*
 491 *In pensive mood.*
 492 *Femme à la Colletterette.*

Frémiet (EMMANUEL), 43, Boulevard Beauséjour, Paris.

- 493 *A 14th Century Cavalier.*
 494 *Saint George.*
 495 *Group of Hounds.*
 496 *Mounted Prize Horse.*
 497 *Cat and her Kittens, Life-size.*

Gerome (JEAN-LEON), 65, Boulevard de Clichy, Paris.

- 498 *George Washington.*

Lemaire (GEORGES), 22, Rue Tourlaque, Paris.

- 499 *Destiny.*
 500 *Springtime.*
 501 *La Main Chaude.*
 502 *Messenger of the Gods.*
 503 *Flora and Zéphyr.*
 504 *Idylle.*
 505 *Simone et Manon.*
 506 *Mireille.*

Leonard (AGATHON), 77, Rue Denfert, Rochereau, Paris.

- 507 *Portrait of Marquis de Lantenac.*
 507A *Dancing Girl.* }
 507B *Dancing Girl.* } (Part of a set of fifteen figures
 507C *Dancing Girl.* } for table decoration.)

Levasseur (HENRI-LOUIS), 37, Villa d'Alesia, Paris.

- 508 *Apotheosis of Joan of Arc.*
 509 *Fight between an Octopus and a Sea Lion.*
 510 *To-Night.*
 511 *The Shepherds' Star*

Levillain (FERDINAND), 31, Boulevard Richard-Lenoir, Paris.

- 512 *The Story of Diogenes.*
 513 *The Story of the Gods.*

Lombard (HENRY), 18, Rue Vernier, Paris.

514 *Victorious Apollo.*

515 *Autumn.*

Marqueste (LAURENT-HONORÉ), 19, Rue Poncelet, Paris.

516 *La Cigale.*

Mathet (LOUIS-DOMINIQUE), 112, Rue Falgüière, Paris.

517 *Fête Day.*

518 *Under Shelter.*

519 *The Spring.*

520 *Rose Bud.*

Mengue (JEAN-MARIE), 91, Rue de Vaugirard, Paris.

521 *Woman and Lily.*

522 *Peasant Woman in the Fields.*

523 *In the Fields.*

524 *Study of a Head.*

Noel (TONY), Pavillon de la Roche, à Villebon Palaiseau, Seine et Oise.

525 *Retiarius (Roman Gladiator).* The property of Mr. F. Goldscheider, éditeur, 28, Avenue de l'Opéra, Paris.

526 *Young Turkish Girl at the Baths.* The property of Mr. Goldscheider, éditeur, 28, Avenue de l'Opéra, Paris.

Peter (VICTOR), 191, Rue de Vaugirard, Paris.

527 *The Two Friends (Arab loosening his Horse).*

528 *Setter Bitch in Kennel.*

Peynot (ÉMILE-EDMOND), 89, Rue Denfert-Rochereau, Paris.

529 *The Minuet.*

530 *After the Bath.*

531 *The Young Mother.*

Puech (DENYS), 233, Rue du Faubourg, Saint-Honore, Paris.

532 *Bronze Bust.*

533 *Marble „*

534 *La Seine (Bas-relief).*

Reviere (THEODORE), 14, Rue de la Source, Paris.

535 *Mireille.*

536 *Salambo.*

537 *Phryné.*

538 *Group of Dancing Girls.*

Seysses (AUGUSTE), 5, Rue Bréa, Paris.

- 539 *African Elephant.*
 540 *Phryné.*
 541 *African Elephants Fighting.*

Sicard (François), 18 bis, Rue d'Armaillé, Paris.

- 542 *Agar.*
 543 *Sulking.*

Verlet (RAOUL CHARLES), 7, Rue Galvini, Paris.

- 544 *Portrait of Jacques Nozal.*

In Cases (ROOM I.)

A Collection of Articles in Ormolu and Mother-of-Pearl (principally of the Empire period). Lent by David Lewis Isaacs, Esq., 79, Portland Place, London, W.

- 545 Roman helmet and scabbard on pearl and ormolu pediment.
 546 Flat candlestick with engraved pearl, the border set with topaz and amethyst.
 547 Paperweight with figure of peacock, set turquoise and ruby on flat pediment.
 548 Chased and engraved hand-glass, with pearl back and handle.
 549 Miniature figure of man in 18th century costume, on pearl and ormolu base.
 550 Flat candlestick on engraved pearl shell and ormolu butterfly vase.
 551 Flat candlestick on engraved shell base.
 552 Small "souvenir" engraved pearl and ormolu pocket-book.
 553 Miniature "Lady's Companion" in pearl, formed in the shape of a mussel shell, gold fittings.
 554 Flat candlestick, scone four small dolphins in ormolu.
 555 Engraved pearl and ormolu wallet.
 556 Miniature cylinder writing desk, the back finished with old French calendar, dated 1830.
 557 Miniature sloping desk.

- 558 Pincushion, with drawer at back, the whole in the form of a water-chute, figure of Cupid in ormolu.
- 559 Small casket, lid composed of artificial flowers under glass.
- 560 Miniature grand piano, with musical box and pearl and ormolu piano keys.
- 561 Scent stand, handle forming Egyptian figure.
- 562 Paperweight, angel in ormolu on engraved pearl base.
- 563 Lady's work case with large carved and chased unusual size pearl top, the interior fitted with gold-mounted fittings.
- 564 Triangular shaped ornament of ormolu, Chinaman under pearl and ormolu canopy on pearl angular base.
- 565 A sarcophagus shaped box with artificial flowers under glass lid.
- 566 Pair of very important and rare incense stands, the tops supported on chased bird pillars, with vase for holding spirit on base.
- 567 Lady's jewel casket of unusual size; formerly contained musical box.
- 568 Musical box, surmounted by figure of Cupid playing the harp.
- 569 Bucket and well on granite slab.
- 570 Inkstand, with figure of "Plenty" in ormolu.
- 571 Paperweight, ormolu Cupid in a boat.
- 572 Silk winder with drawer in base, the whole on pearl stand (revolving).
- 573 A combined watch case with pearl back.
- 574 Jewel casket with pyramid top.
- 575 Jewel casket.
- 576 Casket containing musical box.
- 577 Combined ormolu candlestick and fan case.
- 578 Small inkstand, column with eagle on top.
- 579 Small column on granite base.
- 580 Figure of Cupid on pearl vase holding pincushion.
- 581 Fan stand.
- 582 Ormolu ornament, boy driving horse.
- 583 Inkstand, cut glass column.
- 584 Casket.
- 585 Casket.
- 586 Canoe shaped inkstand.
- 587 Ormolu Cupid on pearl box, holding pearl pin-tray
- 588 Scent stand.
- 589 Lady's companion fitted with musical box.



Paris in London,

1902.



***GUIDE TO
EXHIBITS.***



Queen's Palace.

Emplacements

- 17 bis. **Alliaume, 36, Bd. des Italiens, Paris.**
Objets d'art en étain, Bijouterie, Articles de Paris, Maroquinerie, Meubles fantaisie.
41. **Guignard (Gabriel) rue Nouvelle, 7, à Charenton (Seine).**
Bouteillage de bières.
109. **Docteur Breuillard (Charles), 90, rue de Rennes, Paris.**
Appareils de massage, etc.
- 21 (salon). **Stumpf, Touvier, Viollet et Cie, Cristallerie de Pantin, rue d'Hauteville, 66, Paris.**
Cristaux blancs unis et taillés, décorés et art nouveau, montés sur bronze doré, de couleur métallisé et flammé.
- 25 (salon). **Terquem (Em.), 19, rue Scribe, Paris.**
Bibliothèque et articles de Bureaux de luxe.
35. **Société l' "Incroyable," 38, Bd. de Port Royal, Paris.**
Manufacture de Chaussures.
33. **Marescot (Paul), 5, rue St. Augustin, Paris.**
Fabricant de Dentelles.
50. **Martin Fernand, 88, Bd. de Ménilmontant, Paris.**
Jouets mécaniques.
32. **Vagnier (Edmond), 16, quai Jemmapes, Paris.**
Bijouterie.
- 37 (salon). **Karrer (Paul), 17, rue Meslay, Paris.**
Petits bronzes, cristaux montés.
120. **A. Bouley et E. Renaud, 7, Passage, St. Pierre Amelot, Paris.**
Baignoires artistiques, Appareils mélangeurs.
- 135.
- 20 (salon). **Deschamps et Cie, 27, rue de l'Arcade, Paris.**
Meubles bois sculpté.
- 30 (salon). **René Foy, 12, rue Legendre, Paris.**
Bijoux art nouveau.
- Keltz (Georges), 44, rue Notre Dame des Champs, Paris.**
Emaux, bijouterie émaillée.
- 83, 112 et 113. **Eisenmenger, 5, rue Chapon, Paris.**
Bijouterie fantaisie, boucles, agrafes.
123. **Polverini (E.), 7, Passage Verdeau, Paris.**
Bijouterie imitation.

101. **Leemens et Bordon, 31, rue de Neuilly, a Clichy (Seine).**
Métallisation artistique d'objets d'art, statuettes, etc.
133. **Parrant (V.), 9, rue Portefoin, Paris.**
Bijouterie.
250. **Richard, agent de vins de Saumur, à Londres.**
- 19 (salon). **Burt et Cie (N.)**
Agence française de meubles et de bronzes, 123, Oxford Street.
137. **Diosy, rue de Turenne, Paris.**
Bijouterie.
66. **Amaury (F.), rue Puits Gaillot à Lyon.**
Foulards de soie.
300. **Mantout, 10, rue d'Hauteville, Paris.**
Bijouterie.
75. **Bulteaux et Cie, Ludgate Hill, 29, Londres.**
Champagnes et liqueur Raspail.
204. **Mandonnet (L.) 68, rue des Archives, Paris.**
Bijouterie.
- 18 (salon). **Rossi et fils, 398, rue St. Honoré, Paris.**
Meubles artistiques, sièges sculptés, objets d'art industriel vénitiens, fabriqués à Paris.
140. **Lazareff (N.), 49, rue Rochechouart, Paris.**
Pierres précieuses.
134. **Dartigues (L.), rue du Clocher, à Limoges.**
Bijouterie fantaisie.
97. **Delveaux (G.), à Montigny sur Loing.**
Faïences d'art.
- 30 bis (salon). **Clément Massier, au Golfe Juan.**
Faïences d'art.
- 10 et 76. **Kindel (B.), 38, quai Jemmapes, Paris.**
Maroquinerie.
121. **Zoukermann et Cie, 13, rue Béranger, Paris.**
Bijouterie invitation.
- 104 et 105. **de Bysterveld, 19, rue Duphot, Paris.**
Parfumerie Peignes.
117. **de Soye, 19, rue Chapon, Paris.**
Perles imitation à usage des bijoutiers joailliers.
- 115 et salon 14. **Traissard, 77, rue des Petit Champs, Paris.**
Peignes, ornements de la chevelure, art nouveau, ivoires.
- 110 et 111. **Lorieux, 5, rue Castiglione, Paris.**
Bijouterie, Maroquinerie.

43. **Bobbé (Paul)**, 13, rue des Lions, St. Paul, Paris.
Appareils à Eau de Seltz.
118. **Philippe**, 23, rue de Bourgogne, Paris.
Reliure artistique.
45. **Leprince**, Bd. Sébastopol, 44, Paris.
Corsets, marque "à la Couronne."
191. **Marzouck (P.)**, 69, rue d'Hauteville, Paris.
Fournitures pour modes.
115. **Roche (J.)**, 25, rue de Berne, Paris.
Articles fantaisie, Dentelles, Soieries.
82. **Legrand**, rue Notre Dame de Nazareth, 21, Paris.
Bijouterie.
31. **(Salon) Mustel père et fils**, 46, rue de Douai, Paris.
Harmoniums Celesta. Metzler et Co., Ld., seuls agents à Londres,
Great Marlborough.
- (Mural). **Rothier (F.)**, 9, place St. Maurice, à Reims (Marne).
Photographies sur verre.
85. **Cacciapuoti (Hector)**, 65, rue Violet, Paris.
Ceramiques d'art, Bronzes, Peintures en tous genres.
158. **Aubry Lapied Boyer succr.**, 118, rue du Temple, Paris
Bijouterie, ivoire, or et métal, tabletterie.
- 75 et 98. **Debrie**, rue Rochechouart, Paris.
Cuirs artistiques, Jouets mécaniques.
70. **Pillet et fils**, 5, rue Charlot, Paris.
Petits bronzes fantaisie.
- 24 (salon). **Wessbecher**, 59, rue Grange aux Belles, Paris.
Meubles de jardin et fers forgés.
- 1 (salon). **Millet**, 23, Bd. Beaumarchais, Paris.
Meubles et Bronzes d'art, appareils d'électricité.
- 16 (salon). **Pinédo**, 40, Boul. du Temple, Paris.
Statuettes et Bronzes d'art.
42. **Petit**, 101, rue d'Alésia, Paris.
Maquette de Sanitorium.
125. **Soldati (G.)**, Bd. de Strasbourg, 51, Paris.
Maroquinerie.
122. **Rolland**, 139, Bd. Péreire.
Linge brodé.
102. **Hanne (Alph.)**, à l'Isle-Adam (S. et O.).
Terres cuites artistiques.
130. **Bénard**, 8, cité du petit Thouars, Paris.
Bijouterie, Petits bronzes.
137. **Mestivier**, 117, rue de Turenne, Paris.
Bijouterie or et argent.

46. **Logeat, 8, rue Tiquetonne, Paris.**
Baleine végétale.
142. **Debreuil, 23 bis, rue Morère, Paris.**
Ceintures et boucles émaillées, art nouveau.
99. **Bernard Woolf, 31, rue Pastourelle.**
Bijouterie.
160. **Charnelet et Lapointe, 15, rue Bleue, Paris.**
"La Pastorine." Peinture émail hygiénique.
- 15 (salon). **Pignot, 13, rue Sedaine, Paris.**
Meubles, Tapisserie.
- 136 et salon 3. **Rosso, 172, rue du Temple, Paris.**
Horlogerie, Joaillerie, Instruments de précision et d'optique.
38. **Barreiros (B.), 10, rue Daunou, Paris.**
Corsets, Ceintures de luxe.
- 28 (salon). **Ruffier des Aimes, 8, passage Dallery, Paris.**
Meubles et vitrines, styles Japonais.
61. **Borrel, 40, rue de Vincennes, à Bagnolet (Seine).**
Colles et gélatinés.
145. **Bourcier, 84, rue des Archives, Paris.**
Bijouterie imitation.
152. **Besson (A.), 245, rue St. Martin, Paris.**
Bijouterie or et argent, Joaillerie imitation de diamants.
68. **Sardou et Cie, Londres.**
Extraits et essences parfumerie.
- 20 bis (salon). **Houdebine, 64, rue de Turenne, Paris.**
Bronzes d'art, appareils d'éclairage électrique.
55. **Jacquot (Alph.), à Lourdes.**
Matériel de caves et de cuisines.
34. **Cadolle et fils, 24, Rue de la Chaussée d'Antin, Paris.**
Corsets et ceintures riches, patent spéciale.
121. **Lovis, 41, rue le Marois, Paris.**
Parfumerie, fleurs des Alpes.
155. **Pollet (E.), 5, rue des Quatre Fils, Paris.**
Chaînes argent et fantaisie.
22. **Caron, 176, Faubourg St. Martin, Paris.**
Reproductions photographiques, bijouterie
161. **Fayetone, 148, rue Croix Nivert, Paris.**
Produits chimiques.
- 27 (salon). **Myrtil Dennery et Gendre, 64, Faubourg,
St. Antoine.**
Fabricants de meubles.
- 26 (salon). **Soubrier (F. et P.), 14, rue de Reuilly, Paris.**
Fabricants de meubles.

137. **Grenet, 54, rue de Bondy, Paris.**
Petits bronzes.
149. **"La Samaritaine," rue du Pont-Neuf, Paris**
Robes, manteaux, confections.
67. **Bellak, 59, rue des Archives, Paris**
Articles de Paris.
- Grenot, rue de Passy, 40.**
Porcelaines d'art montées sur bronze.
- Dezavis et Cie., 6, rue Béranger, Paris.**
Bronzes d'éclairage.

Imperial Court.

- Vagnier (E.) 16, quai Jemmapes, Paris.**
Bijouterie d'art.
- Lermy (Emile) 3, rue Copernic, Paris.**
Optique.
- Traissard, 77, rue des Petits Champs.**
Bijouterie fantaisie.

Palais du Costume.

- Kahn (Paul) 30, rue Réaumur, Paris.**
Vêtements pour garçonnets et fillettes.
- Léoty, 8, place de la Madeleine, Paris.**
Corsets.
- Henry, "à la Pensée," 5, Faubourg St. Honoré, Paris**
Fantaisies riches pour dames.

Salon d'honneur.

Soleau, 127, rue de Turenne, Paris.

Bronzes d'art, appareils d'éclairage électrique.

Gervais (Fernand) 12, rue des Filles du Calvaire, Paris.

Bronzes d'art, appareils d'éclairage électrique.

Gutperle, 12, Bd. Magenta, Paris.

Armures et Bijouterie pour théâtres.

Lerolle frères, 1, rue du Foin, Paris.

Bronzes d'art, Appareils d'éclairage électrique.

Mildé (Ch.) fils et Cie, 56, rue Desrenandes, Paris.

Entreprise d'éclairage électrique, Bronzes, appareils téléphoniques

Pécheux (F.) 9, place des Ternes, Paris.

Meubles, Décoration artistique.

Thiébaut frères, 32, Avenue de l'Opéra, Paris.

Bronzes d'art, appareils d'éclairage électrique.

Lumière et Gavignot, 32 Avenue de l'Opéra et 32 rue Guersaint, Paris.

Bronze d'art, appareils d'éclairage électrique.

Norman et Stacy, Ld., 254, Tottenham Court Road, Londres.

Salon de Meubles Français.

Steinway & Sons, 175, rue de Valenciennes, Paris, et 79 et 80, Baker Street, à Londres.

Facteurs de Pianos.

Erard (S. et P.) 18, Great Malborough à Londres.

Facteurs de Pianos.

Hirsch, —.

Ameublements, Sièges de style.



Palais du Costume.

- | | | |
|----|--------|----------------------------------|
| 1. | Modes. | Henry, 5, fg. St. Honoré. |
| 2. | Modes. | Leoty, 4, place de la Madeleine. |
| 3. | Modes. | Kahn, rue Réaumur. |
| 4. | Modes. | Virot, 1, rue de la Paix. |



Collective Exhibit of Modern Costumes.

The following is the list of Contributors :—

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LACHARTROULLE.	VAGANEY
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Davey, Paxman & Co., Ltd., Engineers and Boiler Makers,
Colchester.

One Gcc Paxman "Peach" Patent High Speed Compound Three-Crank Single-Acting Engine, with three sets of tandem Compound Cylinders, high pressure $7\frac{1}{2}$ in. diameter, low pressure 13in. diameter by 8in. stroke, steam jacketted, and lagged with non-conducting composition and sheet steel. Engine capable of giving off as normal full load 122 I.H.P. with 150lbs. steam at Engine stop valve, running at 420 revs. per minute, condensing, with 26in. vacuum, and to give off as an overload 168 I.H.P. When non-condensing, to give off same normal load, with 137 I.H.P. overload at 440 revs. Governors arranged to give a variation of 25 per cent. whilst running.

One 25 Nominal H.P. "Colchester" Horizontal Compound Engine, with cylinders 10in. and $16\frac{1}{2}$ in. diameter by 18in. stroke; fly-wheel 7ft. diameter by 12ft. face; speed 120 revs. per minute. Outside bearing provided, to support fly-wheel end of shaft. Governors of Paxman's adjustable high speed type, and high pressure cylinder is fitted with Paxman's Patent Automatic Expansion Gear, and low pressure with single slide valve of "Trick" type. Working pressure of Engine: 140lbs. per square inch.

One 8 Nominal H.P. "Essex" Patent Vertical Tubular Boiler, constructed for a working pressure of 90lbs. per square inch. Size 8ft. high by 3ft. 9in. diameter; fitted with 48 $2\frac{1}{4}$ in. diameter best lap-welded iron tubes; heating surface 116.7 square feet.

This Boiler differs from all other Vertical Boilers, in that the tubes are bent instead of being straight. For this reason we get a higher heating efficiency from the gases, and at the same time avoid leakage troubles from expansion or contraction to which straight-tube Boilers are very liable. This Boiler is also built in a practical manner, so that there is ample facility for cleaning and examination.

One 12 H.P. Nominal Compound Portable Engine, with cylinders 7in. and $11\frac{1}{4}$ in. diameter respectively for high and low pressure, by 14in. stroke; fly-wheel 5ft. diameter by 9in. wide; speed 155 revs. per minute. Working pressure 140lbs. per square inch. Boiler is fitted with Colonial firebox for burning wood and inferior fuel. Engine is provided with Paxman's Patent Automatic Expansion Gear and adjustable High Speed Governors.

The Engine is built independently of the Boiler, in a separate steel plate frame, which is bolted to four steel plate brackets, rivetted to and projecting from the Boiler. By this arrangement, the Boiler is relieved of all undue strain, and at the same time the Engine can, if required, be bodily removed from the Boiler for convenience of transport, minimising the cost thereof, or the Engine and Boiler can be used separately.

One 10 H.P. Nominal ditto, with cylinders $6\frac{1}{2}$ in. and $10\frac{1}{2}$ in. diameter respectively for high and low pressure, by 14in. stroke; fly-wheel 5ft. diameter by 8in. wide; speed 155 revs. per minute. Working pressure 140lbs. per square inch.

One 10 H.P. Nominal Single Cylinder Portable Engine, with cylinder 11in. diameter by 14in. stroke; fly-wheel 5ft. 6in. diameter by 8in. wide; speed 120 revs. per minute. Working pressure 90lbs. per square inch.

One 8 H.P. Nominal ditto, with cylinder 10in. diameter by 12in. stroke; fly-wheel 5ft. diameter by 7in. wide; speed 135 revs. per minute. Working pressure 90lbs. per square inch.

One 8 Nominal H.P. Paxman "S.V." Vertical Engine, with cylinder 10in. diameter by 12in. stroke; fly-wheel 4ft. 6in. diameter by 9in. wide; speed 175 revs. per minute.

This Engine is of the self-contained type, substantial in construction, and economical in steam consumption. It is provided with large wearing surfaces and arrangements for continuous lubrication, and is suitable for Electric Lighting purposes.

One 6 H.P. Nominal ditto, ditto, with cylinder $8\frac{1}{2}$ in. diameter by 10in. stroke; fly-wheel 4ft. diameter by 7in. wide; speed 210 revs. per minute.

One 4 Nominal H.P. ditto, ditto, with cylinder $6\frac{1}{2}$ in. diameter by 10in. stroke; fly-wheel 3ft. 6in. diameter by 6in. wide; speed 210 revs. per minute.

One 30 Nominal H.P. Paxman "Economic" Boiler, 11ft. long by 6ft. 3in. diameter; flue 3ft. 2in. diameter, containing one circulating tube, and provided with Paxman's Strengthening and Expansion Joint; 46 best lap-welded iron smoke tubes, 3in. diameter by 11ft. 1in. long; heating surface 478 square feet, grate area 17.4 square feet. Working pressure 140lbs. per square inch; plates $19/32$ in. shell, $5/8$ in. ends; $\frac{1}{2}$ in. flue.

This Boiler is most economical and efficient, its principal advantages consisting in that, for a given power, it only occupies about half the space taken up by the Lancashire or Cornish type, minimising the cost of brickwork, while it will give an economy of from 20 to 25 per cent better than same.

One 20 H.P. Nominal Loco Type Boiler, constructed for 90lbs. per square inch working pressure, and provided with Colonial size firebox for burning wood and inferior fuel. The Boiler is provided with 61 smoke tubes, of best lap-welded iron, $2\frac{3}{4}$ in. diameter by 7ft. 6in. long; heating surface 370 square feet; grate area 15.25 square feet. Thickness of plates: $7/16$ in. shell and firebox, $9/16$ in. tube plate. Boiler lagged with hair, felt, wood, and sheet iron.

NOTE.—The Simple and Compound Portable Engines, exhibited by Davey, Paxman & Co., are of the same type and design as those that took the prizes offered by the Royal Agricultural Society of England at the last great competitive trials held by this Society. The prize of £100

was awarded to Davey, Paxman & Co. for their Simple Portable Engine and £200 for the Compound Portable Engine. The engines were awarded the above prizes by the judges appointed by the Royal Agricultural Society to carry out the trials. The awards were given for great efficiency, extreme economy in fuel and steam, and the general excellence in design and workmanship, the judges in their report saying:—"The trial of the (Compound) Engines characterised by perfect smoothness of working and great regularity of speed, the governor having perfect control of the engine."

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 THE RIGHT HON. W. G. ELLISON-MACARTNEY,
 M.P.
 CAPTAIN THE HON. ALWYN H. FULKE-
 GREVILLE.
 THE HON. W. F. B. MASSEY MAINWARING,
 LL.B., M.P.
 SIR EDWARD LAWSON, BART.
 SIR JOHN BLUNDELL MAPLE, BART., M.P.
 SIR WILLIAM ROBINSON, G.C.M.G.
 MAJOR-GENERAL SIR OWEN TUDOR BURNE,
 G.C.I.E.
 SIR EYRE MASSEY SHAW, K.C.B.
 SIR HENRY BERGNE, K.C.M.G.
 SIR THOMAS SUTHERLAND, G.C.M.G., LL.D.
 SIR CHARLES MALCOLM KENNEDY,
 K.C.M.G., C.B.
 SIR GEORGE C. M. BIRDWOOD, K.C.I.E.,
 C.S.I., M.D., LL.D.
 SIR EDWIN ARNOLD, K.C.I.E., C.S.I.,
 F.R.G.S., F.R.A.S.

SIR MANJHERGEE M. BHOWANAGGREE,
 K.C.I.E., M.P.
 SIR ALLEN YOUNG, C.B.
 SIR ARTHUR J. R. TRENDELL, C.M.G.
 SIR JOHN FURLEY.
 R. D. AWDRY, Esq., C.B.
 WALTER H. HARRIS, Esq., C.M.G.
 COLONEL R. PARRY NISBET, C.I.E.
 C. PURDON CLARKE, Esq., C.I.E., F.S.A.
 VICE-ADMIRAL ALBERT HASTINGS
 MARKHAM, F.R.G.S.
 COLONEL F. H. RICH, R.E.
 COLONEL ROBERT W. EDIS, V.D., F.S.A.
 MAJOR L. H. ISAACS.
 HIS HONOUR JUDGE PHILBRICK, K.C.
 DOUGLAS G. H. GORDON, Esq., J.P.
 FRANK TRAVERS BIRDWOOD, Esq.
 SAMUEL DIGBY, Esq.
 DR. J. IRVINE MENZIES.
 JAMES N. PAXMAN, Esq.
 IMRE KIRALFY, Esq.
 J. M. FRESHWATER, Esq.
 HAROLD HARTLEY, Esq.
 HERMAN HART, Esq.

MAJOR G. E. W. MALET, *Secretary.*

Membership is eagerly sought for, as the popular *al fresco* Club Lunch or Dinner, the Comfortable Chairs on the Lawn where the Music in the Western Gardens Band Stand can be enjoyed without the crush inseparable from a crowd, and the right of admitting a limited number of Ladies and Gentlemen, are much appreciated by those who secure election.

The rules for admission to the Club are similar to those of the leading West End Clubs.

All particulars can be obtained on application to the Secretary.

REFRESHMENT DEPARTMENT

.. CONDUCTED BY ..

SPIERS & POND, Ltd., Refreshment Contractors.



The Refreshment Department has again been entrusted to the well-known caterers, Messrs. Spiers and Pond, who have made arrangements to cater on the largest scale for every class of the community. It may be interesting to remember that this firm has now been before the public for over thirty years, during which time they have undertaken the catering for a very large proportion of the important Exhibitions which have from time to time been held in the metropolis of the Empire. They were the first representatives of English catering who ventured abroad, having had an important restaurant and buffet at the Paris Exhibition of 1867. They were the official caterers at a series of Exhibitions held at South Kensington in 1871 and the following years. They were appointed to cater for the Inventions Exhibition at South Kensington in 1885; for the Indian and Colonial Exhibition in 1886; and during the last few years they have catered at Earl's Court for the

Empire of India Exhibition, 1895,
 Empire of India and Ceylon Exhibition, 1896,
 Victorian Era Exhibition, 1897,
 Universal Exhibition, 1898,
 Greater Britain Exhibition, 1899,
 Woman's Exhibition, 1900.
 Military Exhibition, 1901.

It is instructive to bear in mind that at the earlier dates above mentioned the catering for an Exhibition was on singularly different lines from what it is at present. There was no provision for a set meal, and very little beyond the ordinary bun and sandwich could be obtained in such places. Now that the enterprise of the London

Exhibitions, Limited, has made *al fresco* dining one of the common-places of life during the London summer season, the caterers have risen to the needs of the newer fashion, and dining of every description, from the cheapest to the most elaborate, is in vogue amongst all classes.

A short description of the various restaurants may now be attempted.

In the **QUEEN'S COURT** will be found the
GRILL ROOM,

where every variety of grill, and hot and cold joints, are provided for luncheon, dinner, and supper, at the ordinary prices of a modern restaurant, with a large selection of all kinds of other comestibles, as well as wines, spirits, liqueurs, and cigars. This room is situated at one corner of the Great Lake, and opposite the Band Stand, where music is played daily during the dinner hours.

At the opposite corner of the Lake is the

QUEEN'S RESTAURANT,

where luncheon at 2s. is served from 12 to 3 o'clock, a liberal afternoon tea at 1s., and from 6 o'clock to 9.30 a 3s. 6d. dinner, consisting of *hors d'œuvre*, soup, fish, *entrée*, joint, roast, ice, cheese and dessert. This Restaurant also is near the Band Stand, and the band plays during the dinner hour.

In addition there are, on the Queen's Court side, ample buffets for light refreshments.

In the **WESTERN GARDENS** is the

QUADRANT RESTAURANT,

which last year was entirely rebuilt, exquisitely decorated in Louis XV. fashion, and carpeted and furnished with the utmost taste and luxury. French windows open on to a fine terrace, looking out directly upon the Western Gardens, and in full view of the Music Pavilion. The cuisine is faultless, and a dinner vying with the best in London, and surrounded with unrivalled features of attraction, is served. That the public fully appreciate the perfection to which this department has been brought is evidenced by the fact that, in order to avoid disappointment, it is advisable to secure tables in advance by

letter, telephone, or telegraph direct to the caterers. The table d'hôte luncheon is served from 12 to 3 o'clock at 3s. 6d., and a dinner from 6 to 9.30 at 7s. 6d.

In the Western Gardens there is also the

CHOP HOUSE,

where à la carte luncheon is served from 12 to 3 o'clock, a shilling afternoon tea from 3.30 to 5.30, and a 2s. 6d. dinner or supper from 6 to 10.30.

The Western Gardens also contain a

LAGER BEER HALL,

wherein Lager beer is served in the perfection of condition, together with a number of light and dainty English and Teutonic dishes, from opening until closing time. An orchestra serves to increase the popularity of this department.

In THE RUE DE PARIS, at the north end of the grounds, is to be found the

CANTEEN,

where a specially cheap tariff, to meet excursionists, is always in vogue. In this department a plate of cold meat is charged 6d., bread and cheese 2d., milk 1d., tea 2d., coffee 2d., mineral waters 2d., and all excisable liquors at public house prices. In this department also excursion parties can be accommodated, and special quotations for them will be made on application to the Refreshment Contractors.

In that part of the Exhibition grounds which is known as PICTURESQUE PARIS, an entirely new

TEA PAVILION

has been constructed for the service of tea, coffee, and light refreshments at the usual prices, whilst not far from the Great Wheel a

MODEL DAIRY

has been erected by the London and Provincial Dairy Company, where also milk, ices, and other light refreshments are served daily.

In addition to all the above, there are numerous bars and buffets in the grounds and buildings, where tea, coffee, temperance beverages, alcoholic liquors, light refreshments, cigars, and cigarettes can be obtained at the usual rates.

“PARIS IN LONDON”

Refreshment & Arrangements.

SPIERS & POND, LTD., CONTRACTORS.

Quadrant Dining Room, Western Gardens.—Luncheon, 12 to 3 o'clock, 3s. 6d. ; Dinner, 6 to 9.30, 7s. 6d.

Chop House, Western Gardens.—*À la carte* Luncheon, 12 to 3 o'clock ; 1s. Afternoon Tea, 3.30 to 5.30 ; 2s. 6d. Dinner or Supper, 6 to 10.30.

Lager Beer Hall, Western Gardens.—English and German Dishes and Light Refreshments ; Lager Beers.

Grill Room, Queen's Court.—Luncheons, Dinners, and Suppers at ordinary grill-room prices, noon till 11 p.m.

Queen's Restaurant, Queen's Court.—2s. Luncheon, 12 to 3 o'clock ; 1s. Afternoon Tea ; 3s. 6d. Dinner, 6 to 9.30, consisting of soup, fish, entrée, joint, vegetables, roast, ice, cheese and dessert.

Canteen in Rue de Paris.—Plate of Cold Meat, 6d. ; Bread and Cheese, 2d. ; Milk, 1d. ; Tea, 2d. ; Coffee, 2d. ; Mineral Waters, 2d. Liquors at public-house prices. Special quotations for Excursion Parties on application to the Refreshment Contractors.

Tea Pavilion, Picturesque Paris.—Tea, Coffee and Light Refreshments at usual prices.

Special Tariff for Excursion Parties, large or small, by pre-arrangement with the Caterers.

EARL'S COURT.

OMNIBUS ROUTES.

LONDON GENERAL OMNIBUS COMPANY, LIMITED.

The following services of Omnibuses pass the Earl's Court Exhibition, viz.:

ROUTE	COLOUR	RUN VIA:
Fulham (Prince of Wales) and Nag's Head, Holloway.	BLUE, "Favourite" on panel.	Lillie Rd., Brompton Rd., South Kensington Station, Sloane St., Piccadilly, Piccadilly Circus, Regent St., Oxford Circus, Portland Rd., Euston Rd., King's Cross and Euston Stations, Caledonian Rd.
West Kensington (Clarence) and Liverpool St.	WHITE, red panel	Walham Green, Chelsea, Victoria, Westminster Bridge and Charing Cross Stations, Strand, Bank, Liverpool St.
Walham Green and Shepherd's Bush.	GREEN	Walham Green, North End Rd., West Kensington Station, Addison Rd. Station, Shepherd's Bush Station.

WEST KENSINGTON AND SHOREDITCH.

Colour: BROWN (Red side panels). Route "L."

Via North End Road, Lillie Road, Richmond Road, Old Brompton Road, South Kensington Station, Brompton Road, Knightsbridge, Hyde Park Corner, Piccadilly, Piccadilly Circus, Regent Street, Waterloo Place, Charing Cross, Strand, Fleet Street, Ludgate Circus, Ludgate Hill, St. Paul's Churchyard, Cannon Street, Queen Victoria Street, Bank, Threadneedle Street, Bishopsgate Street, to Shoreditch. Return *via* Liverpool Street and Broad Street to Bank.

ROUTE	COLOUR	RUN VIA:
West Brompton and Mile End.	LIGHT GREEN, white panel ...	Old Brompton Rd., South Kensington Station, Sloane St., Piccadilly, Shaftesbury Avenue, Holborn, Bank, Cornhill, Leadenhall St., Aldgate, Whitechapel, Burdett Road.
Putney and Brondesbury.	BLUE, red panel	Fulham, Walham Green, Lillie Rd., Earl's Court Rd., Kensington Church, Church St., Notting Hill Gate, Westbourne Grove, Richmond Rd., Harrow Rd, West Kilburn, High Road, Kilburn.
West Hampstead, or Finchley Rd., and Fulham Rd.	BLUE	Earl's Court Road and Court as above, to Kilburn High Rd., thence <i>via</i> Quex Rd. and West End Lane, to West Hampstead and Kilburn Priory and Canfield Gardens to Finchley Rd.
Kensington and Islington.	WHITE	Earl's Court Rd. and Court as above, to Westbourne Grove, thence <i>via</i> Paddington, Praed St., Edgware Rd., Marylebone Rd., Euston Rd., Pentonville, passing the G.W., G.C., L. & N.W., Mid., and G.N. Railway Stations.

THE LONDON ROAD CAR COMPANY, LIMITED.

This Company has Four Routes of Omnibuses which immediately pass the entrances to the Earl's Court Exhibition premises. The particulars of same are as follows:—

ROUTE	COLOUR	RUN VIA :
West Kensington and Shoreditch. Route Letter "L."	RED, side panels.	North End Rd., Lillie Rd., Richmond Rd., Old Brompton Rd., South Kensington Station, Brompton Rd., Knightsbridge, Hyde Park Corner, Piccadilly, Piccadilly Circus, Regent St., Waterloo Place, Charing Cross, Strand, Fleet St., Ludgate Circus, Ludgate Hill, St. Paul's Churchyard, Cannon St., Queen Victoria St., Bank, Threadneedle St., Bishopsgate St. to Shoreditch. Return <i>via</i> Liverpool St. and Broad St. to Bank.

Service every Nine Minutes.

West Kensington and London Bridge. Route Letter "B."	BROWN, Blue side panel.	Cedars' Hotel, North End Rd., Lillie Rd., Richmond Rd., Old Brompton Rd., South Kensington Station, Brompton Rd., Knightsbridge, Albert Gate, Hyde Park Corner, Piccadilly, Piccadilly Circus, Shaftesbury Avenue, Charing Cross Rd., New Oxford St., Holborn, Holborn Viaduct, Newgate St., General Post Office, Cheapside, Bank, King William St., Monument, over London Bridge to Railway Station Yard.
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Service every Nine Minutes.

Fulham Palace Rd. and Oxford Circus. Route Letter "K."	BROWN	"The Greyhound," Fulham Palace Rd., Lillie Rd., Richmond Rd., Old Brompton Rd., South Kensington Station, Brompton Rd., Knightsbridge, Albert Gate, Hyde Park Corner, Piccadilly, Piccadilly Circus, Regent Street to Oxford Circus.
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Service every Eight Minutes.

Putney and Brondesbury. Route Letter "Q."	ORANGE	Putney Station, Putney High St., Putney Bridge, Fulham High St., Fulham Rd., North End Rd., Lillie Rd., Earl's Court Rd., Kensington High St., Church St., Silver St., Notting Hill Gate, Pembridge Villas, Richmond Rd., Great Western Rd., WALTERTON Rd., Cambridge Rd., High Rd. Kilburn, to Brondesbury.
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Service every Six Minutes.



ay
MONKEY BRAND
 or Paintwork.
 or Steel and Iron.
 or Copper and Brass.
 or Tinware.
 or Earthenware.

BROOKE'S
MONKEY BRAND
SOAP
 Should be your constant companion
 in all your work.
THE WORLD'S POLISHER AND
LABOUR SAVER.
WON'T WASH CLOTHES.

Carry
MONKEY BRAND
 For Bicycles and Triocycles.
 For Kitchen Tables and Floors.
 For Linoleum and Oilcloths.
 For Harness & Stable Fittings.
 For a Thousand Household Uses

LEVER BROTHERS, LIMITED, PORT SUNLIGHT, CHESHIRE.

CAB DISTANCES FROM WARWICK ROAD ENTRANCE.

Measured by Authority of the Commissioner of Police of the Metropolis.

WARWICK ROAD, TREBOVIR ROAD, EARL'S COURT, to or from:—

	MILES.	YDS.
Albert Rd., Regent's Pk. <i>Avenue Rd.</i>	4	398
Bank of England <i>Threadneedle Street</i>	5	568
Battersea Bridge <i>Beaufort St., Chelsea</i>	1	664
Battersea Pk. <i>Chelsea Suspension Bridge</i>	2	1094
Bayswater Road <i>Porchester Terrace</i>	2	165
Bedford Square <i>Bloomsbury</i>	3	1643
Belgrave Square	2	241
Berkeley Square	2	1714
Boltons, The (N. W. Corner) <i>W. Brompton</i>	—	1078
Bryanston Square <i>Marylebone</i>	3	257
Cambridge Cir. (centre) <i>Charing Cross Rd.</i>	3	871
Campden Hill Road <i>Upper Phillimore Gardens</i>	1	111
Campden Hill Sq. <i>Holland Park Aren.</i>	1	1095
Castelnau, Barnes, Lonsdale Road Within Radius, 1 m. 276 yds. } Beyond Radius,—m. 1611 yds. }	2	127
Cavendish Square <i>Marylebone</i>	3	1051
Charing Cross <i>King Charles Statue</i>	3	968
Chester Square <i>St. Michael's Church</i>	2	511
Clapham <i>High Street, "The Plough"</i>	3	1673
Clapham Common <i>Broomwood Road</i>	3	928
Dorset Square <i>Marylebone</i>	3	803
Downing Street <i>Treasury Passage</i>	3	1176
Earl's Court Road <i>Cromwell Road</i>	—	608
Eaton Square <i>St. Peter's Church</i>	2	619
Eccleston Square (S. W. Corner) <i>Pimlico</i>	2	1007
Edgware Road <i>Marylebone Road</i>	2	1683
Fleet Street <i>Fetter Lane</i>	4	636
Fulham Road <i>W. London Cemetery, Brompton</i>	—	1312
Fulham High Street, Fulham Road Within Radius, 1 m. 714 yds. } Beyond Radius,—m. 689 yds. }	1	1403
Fulham Palace Road, Lillie Road Within Radius, 1 m. 84 yds } Beyond Radius,—m. 608 yds }	1	692
Gloucester Road <i>Queen's Gate Terrace</i>	—	1695
Gloucester Square <i>Paddington</i>	2	997
Golden Square <i>St. James's</i>	3	463
Grosvenor Place <i>Chapel Street</i>	2	633
Grosvenor Square <i>Mayfair</i>	2	1736
Grove End Road <i>Circus Road, St. John's Wood</i>	3	1233
Hamilton Terrace <i>Abercorn Place, St. John's Wood</i>	3	1300
Hammersmith Road <i>Brook Green</i>	1	65
Harley St. <i>Devonshire St., Marylebone</i>	3	1472
High Holborn <i>Southampton Street</i>	3	1684
Houses of Parliament <i>Centre of Palace Yard</i>	3	936
Lisson Grove <i>Marylebone Road</i>	3	366
London Bridge <i>Adelaide Place, City</i>	5	859
Long Acre <i>St. Martin's Lane</i>	3	881
Ludgate Circus <i>City</i>	4	1010
Manchester Square... .. <i>Marylebone</i>	3	648
Marble Arch... .. <i>Oxford Street</i>	2	1715
Marylebone Road <i>Albany Street</i>	4	119
Oxford Street <i>Regent Circus</i>	3	816
Oxford Street <i>New Bond Street</i>	3	701

	MILES.	YDS.
Paddington Green (S. Side) <i>The Church</i>	2	1752
Pall Mall <i>War Office</i>	3	352
Park Lane <i>Grosvenor Gate</i>	2	1561
Piccadilly <i>Half Moon Street</i>	2	1113
Piccadilly Circus <i>Regent Street</i>	3	235
Portland Place <i>Weymouth Street</i>	3	1545
Post Office (Gen.) <i>St. Martin's le Grand</i>	5	3

RAILWAY STATIONS.

Addison Road <i>West London Extension</i>	—	1459
Cannon Street <i>South Eastern</i>	5	462
Charing Cross <i>South Eastern</i>	3	1184
Clapham Jun. (L. B. & S. C.) <i>Prested Road Cab Stand</i>	2	1757
Clapham Jun. (L. & S. W.) <i>Cub Stand</i>	3	247
Euston <i>North Western</i>	4	1660
Fenchurch Street <i>Blackwall</i>	5	1335
King's Cross <i>Great Northern</i>	5	190
Liverpool Street <i>Great Eastern</i>	5	1370
London Bridge <i>London & Brighton</i>	5	675
Mansion House <i>Metropolitan District</i>	5	109
Marylebone <i>Great Central</i>	3	622
Moorgate Street <i>Metropolitan</i>	5	886
Paddington <i>Great Western</i>	2	1280
St. Pancras <i>Midland</i>	4	1700
St. Paul's <i>Chatham & Dover</i>	4	1199
Vauxhall <i>South Western</i>	3	1150
Victoria (Centre of Frontage)	2	1203
Waterloo (L. & S. W.) <i>Main Line Depart.</i>	4	419
Westbourne Park <i>Great Western</i>	2	926
Red Lion Sq. (St. John's Ch.) <i>Holborn</i>	4	193
Regent's Park <i>Cumberland Terrace (Centre of)</i>	4	1060
Regent's Park <i>Hanover Gate</i>	4	2
Regent Street <i>Langham Pl. The Church</i>	3	1150
Russell Square <i>Bloomsbury</i>	4	413
St. George's Square <i>Lupus St., Pimlico</i>	3	72
St. James's Sq. <i>York St., St. James's</i>	3	234
St. Paul's Churchyard <i>Ludgate Hill</i>	4	1346
Shaftesbury Av. <i>Broad St., Bloomsbury</i>	3	1209
Shepherd's Bush Green (East End of)	1	767
Sloane Square (S. E. Corner) <i>Royal Court Theatre } Railway Station }</i>	1	1690
Sloane Street <i>Pont Street</i>	1	1523
Soho Square (S. W. Corner) <i>Frith Street</i>	3	1014
Strand <i>Law Courts</i>	4	356
Tavistock Square <i>St. Pancras</i>	4	933

THEATRES, PLACES OF AMUSEMENT, ETC.

Adelphi Theatre <i>Strand</i>	3	1256
Albert Hall <i>Kensington Road</i>	1	766
Alhambra <i>Leicester Square</i>	3	697
Drury Lane Theatre... .. <i>Catherine Street</i>	3	1489
Haymarket Theatre	3	587

N.B.—The Distances are measured from the centre of Warwick Road, opposite the centre of Trebovir Road, to the centre of Roads, Entrance Gates of Hospitals and Cemeteries, Booking Offices of Railway Stations, the N. W. Corners of Squares, unless otherwise stated, and across Hyde Park when that route shortens the distance.

METROPOLITAN POLICE OFFICE,
11th April, 1900.

One Mile is 1,760 yards.

E. R. C. BRADFORD,
The Commissioner of Police of the Metropolis.

CAB DISTANCES FROM WEST BROMPTON ENTRANCE.

Measured by Authority of the Commissioner of Police of the Metropolis.

WEST BROMPTON STATION, RICHMOND ROAD, to or from:—

	MILES.	YDS.		MILES.	YDS.
Albert Rd., Regent's Pk. Avenue Rd.	4	758	Queen's Rd., Bayswater Porchester Gdns.	2	673
Bank of England Threadneedle Street	5	613	RAILWAY STATIONS.		
Battersea St. Mary's Church, Ch. Rd.	1	1518	Addison Road West London Extension	1	217
Battersea Bridge Beaufort St., Chelsea	1	568	Cannon Street ... South Eastern	5	507
Bedford Square ... Bloomsbury	3	1688	Charing Cross ... South Eastern	3	1229
Belgrave Square ...	2	228	Clapham Jun. (L.B. & S.C.)		
Berkeley Square ...	2	1759	Prested Road Cab Stand	2	1661
Bloomsbury Square ...	4	69	Clapham Jun. (L. & S.W.) Cab Stand	3	68
Boltons, The (N.W. Corner) W. Brompton	—	982	Euston... ... North Western	4	1406
Bryanston Square ... Marylebone	3	398	Fenchurch Street ... Blackwall	5	1380
Buckingham Palace Rd. Ebury Bridge	2	578	King's Cross ... Great Northern	5	235
Cambridge Cir. (centre) Charing Cr. Rd.	3	916	Liverpool Street ... Great Eastern	5	1415
Campden Hill Square Holland Pk. Aven.	1	1600	London Bridge London and Brighton	5	650
Cavendish Square ... Marylebone	3	1096	Mansion House Metropolitan District	5	154
Charing Cross... King Charles Statue	3	1013	Moorgate Street ... Metropolitan	5	931
Chester Square ... The Church	2	484	Paddington ... Great Western	2	1640
Clap'm Com. (S.E. Cor. Balham Hill Rd.	3	1445	St. Pancras ... Midland	4	1745
Dorset Square ... Marylebone	3	940	St. Paul's ... Chatham and Dover	4	1244
Downing Street ... Treasury Passage	3	1120	Vauxhall ... South Western	3	1108
Earl's Court Road ... Cromwell Road	—	1123	Victoria (centre of Frontage) ...	2	1178
Eaton Square ... The Church	2	606	Waterloo (L. & S.W.) Main Line Depart.	4	412
Eccleston Square (S.W. Corner) Pimlico	2	965	Westbourne Park ... Great Western	2	1401
Edgware Road ... Marylebone Road	3	64	Red Lion Sq. (St. John's Ch.) Holborn	4	238
Elgin Avenue ... Shirland Road	3	758	Regent's Pk. Cumberland Ter. (Centre of)	4	1294
Fleet Street ... Fetter Lane	4	681	Regent's Park ... Hanover Gate	3	1625
Fulham Rd. W. Lon. Cemetery, Brompton	—	1216	Regent Street Langham Pl., The Church	3	1195
Gloucester Road Queen's Gate Terrace	1	245	Russell Square ... Bloomsbury	4	463
Gloucester Square ... Puddington	2	1138	St. George's Square Lupus St., Pimlico	3	30
Golden Square ... St. James's	3	508	St. James's Square York St., St. James's	3	279
Grosvenor Place ... Chapel Street	2	620	St. Paul's Churchyard Ludgate Hill	4	1891
Grosvenor Square ... Mayfair	3	21	Shaftesbury Aven. Broad St., Bloomsbury	3	1254
Grove End Rd. Circus Rd., St. John's Wd.	3	1593	Shepherd's Bush Green (East End of)	1	1285
Hamilton Terrace			Sloane Square (S.E. Corner)		
Abercorn Place, St. John's Wood	3	1660	Royal Court Theatre } Railway Station } 1 1648		
Hammersmith Broadway			Sloane Street ... Pont Street	1	1515
Within Radius, 1 m. 609 yds. }	1	1107	Soho Square (S.W. Corner) Frith Street	3	1059
Beyond Radius,—m. 498 yds. }			Somerset House ... Strand	3	1745
Hanover Square ...	3	705	Southwick Crescent (Paddington)		
Harley Street Devonshire St., Marylebone	3	1613	The Church	2	1338
Harrow Road ... Elgin Avenue	3	106	Strand ... Law Courts	4	401
High Holborn Southampton Street	3	1729	Tavistock Square ... St. Pancras	4	978
Houses of Parliament Cen. of Palace Yd.	3	911	THEATRES, PLACES OF AMUSE- MENT, ETC.		
Kensington High Street Church Street	1	472	Adelphi Theatre ... Strand	3	1301
King's Road, Chelsea Sydney Street	1	858	Albert Hall ... Kensington Road	1	1076
Knightsbridge ... Sloane Street	1	1594	Alhambra ... Leicester Square	3	742
Ladbroke Grove ... St. John's Church	2	248	Botanic Gardens ... Regent's Park	4	149
Lavender Hill ... The Town Hall	2	1257	Covent Garden Theatre ... Bow Street	3	1393
London Bridge Adelaide Place, City	5	904	Drury Lane Theatre Catherine Street	3	1534
Long Acre ... St. Martin's Lane	3	926	Gaiety Theatre ... Strand	3	1646
Ludgate Circus ... City	4	1055	Globe Theatre Newcastle St., Strand	4	150
Maida Hill Aberdeen Place, Edgware Rd.	3	746	Haymarket Theatre ...	3	632
Manchester Square... Marylebone	3	765	Imperial Institute ...	1	610
Mansion House ... City	5	514	Lyceum Theatre Wellington St., Strand	3	1649
Marble Arch... Oxford Street	3	96	Lyric Theatre Shaftesbury Avenue	3	501
Marylebone Rd. St. Marylebone Church	3	1434	Madame Tussaud's Marylebone Road	3	1214
Onslow Square ... Brompton	1	96	National Gallery Trafalgar Square	3	967
Oxford Street Tottenham Court Road	3	1297	Pavilion Theatre Whitechapel Road	6	909
Paddington Green ... The Church	3	352	Prince of Wales's Theatre Coventry St.	3	489
Pall Mall ... War Office	3	397	Princess's Theatre ... Oxford Street	3	1122
Park Lane ... Grosvenor Gate	2	1606	Royalty Theatre ... Dean St., Soho	3	888
Pembridge Square ... Notting Hill	2	65	St. James's Hall ... Regent Street	3	289
Piccadilly ... Old Bond Street	2	1594	St. James's Theatre King St., St. James's	3	122
Piccadilly Circus ... Regent Street	3	280	Shaftesbury Theatre Shaftesbury Avenue	3	792
Portland Place Weymouth Street	3	1614	Westbourne Grove Hereford Road	2	539
Post Office (Gen.) St. Martin's le Grand	5	48			
Queen Anne's Gate					
Western Side, Westminster	3	209			

N.B.—The distances are measured from centre of road opposite centre of Booking Office (West London Extension), to the Centres of Roads, Entrance Gates of Hospitals and Cemeteries, Booking Offices of Railway Stations, the N.W. Corners of Squares, unless otherwise stated, and across Hyde Park when that route shortens the distance.

METROPOLITAN POLICE OFFICE,
25th October, 1897.

One Mile is 1,760 yards.

E. R. C. BRADFORD,

The Commissioner of Police of the Metropolis.

TRAINS FROM THE EXHIBITION.

DISTRICT RAILWAY.

Evening Trains Leave Earl's Court Station

AT THE FOLLOWING TIMES FOR:—

CITY, NEW CROSS, AND WHITECHAPEL. (ST. MARY'S).			PUTNEY BRIDGE AND WIMBLEDON.			RICHMOND, CHISWICK PARK, EALING, AND HOUNSLOW.		
Trains leave every few minutes up to 9 p.m.								
P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.
8.55 NC	10. 5 NC	11. 8	5. 6 WM†	6.56 WM	9. 8 WM	5.10 E & H	6.59 R.	9.59 R.
9. 8	10. 8	11.11*	5.16 S.E.	7. 6 S.E.	9.18	5.20 E.†	7.10 E & H	10.17 E & H
9.14*	10.14*	11.12	5.26 WM	7.12 S.O.*	9.32 WM	5.29 R.	7.20 E.*	10.27 R.
9.15 W	10.18 W	11.21*	5.37	7.16 } ^{WM}	9.45	5.40 E & H	7.29 R.	10.40 E & H
9.24 NC	10.26 NC	11.24 NC	5.44 WM	7.26 WM	10. 0 WM	5.50 E.*	7.40 E & H	10.59 R.
9.38	10.36*	11.38 W	5.56 WM	7.43	10.18 WM	5.59 R.	7.59 R.	11.17 E.
9.44 W	10.38	11.55*	6. 6 S.E.	7.49 WM	10.36	6.10 E & H	8.10 E & H	11.29 R.
9.51*	10.44 W	12. 1 W	6.14 WM†	8. 6	10.46 WM	6.20 E.*	8.29 R.	11.46 E & H
9.54 W	10.52*	(12.12)	6.26 WM	8.19 WM	11. 6 WM	6.29 R.	8.40 E & H	11.59 R & E.
10. 1*	10.58 NC	(Not beyond Mansion House.)	6.36 S.E.	8.36	11.22	6.40 E & H	8.59 R.	12.23 R.
			6.42 S.O.	8.49 WM	11.36 WM	6.49 E.	9.17 E & H	12.31 E & H
			6.45 WM (S.E.)		11.56 WM		9.40 E.	
					12.22 WM			

Calling at
 Gloucester Temple
 South [Rd. Blackfriars
 Kensington Mansion H.
 Sloane Sq. Cannon St.
 Victoria Monument
 St. James' Park Mark Lane
 Westminst'r St. Mary's,
 Charing X Whitech'p']
 Shadwell }
 Wapping } New
 Rotherhithe } Cross
 Deptford Rd. } Line
 New Cross. } Stations.

Calling at
 West Brompton
 Walham Green
 Parsons Green
 Putney Bridge
 East Putney }
 Southfields } Wimbledon
 Wimbledon Pk. } Line
 Wimbledon } Stations.
 S.E. Saturdays excepted.
 W.M. Wimbledon Line trains
 † These trains do not run
 beyond Putney Bridge on
 Saturdays.

Calling at
 West Kensington
 Hammersmith
 Ravenscourt Park
 Turnham Green
 Gunnersbury } Richmond
 Kew Gardens } Line
 Richmond } Stations.
 Chiswick Park and
 Acton Green } Ealing
 Mill Hill Park } Line
 Ealing Common } Stations
 Ealing (Broadway)
 South Ealing } Hounslow
 Boston Road } Line
 Osterley } Stations
 Heston-H'nslow } change at
 H'nslow Brcks. } Mill Hill Pl
 R. Richmond Line Trains.
 E. Ealing Line Trains.
 H. Hounslow Line Trains.
 Change at Mill Hill Park.

N.C. To New Cross.
 W. To Whitechapel (St. Mary's only).
 * To High Street, Kensington.

Trains leave Gloucester Road and High Street (Kensington) for Baker Street, King's Cross, &c., at 10 minutes' intervals. Last train 12.2 from Gloucester Road, 12.5 from High Street (Kensington).

* Not to Stations beyond Chiswick Park on Saturdays.
 † Not to stations beyond Mill Hill Park on Saturdays.
 ‡ Change at Hammersmith by this train for Ealing Line Stns

TRAINS FROM THE EXHIBITION.

DISTRICT RAILWAY.

EVENING TRAINS LEAVE

Earl's Court Station

At the following times for:

Notting Hill and Ladbroke Grove, West- bourne Park, Royal Oak, and Bishop's Road.		Willesden, Camden Town, Highbury, Dalston, Broad Street, &c.	
P.M.	P.M.	P.M.	P.M.
5 25	8.55	5. 5	9.35
5.55	9.25	5.34	10. 5
6 25	9.55	6. 5	10.35
7.25	10.25	6.35	11. 5
7.55	10.55	7. 5	12.35 HH
8.25	11.25	7.35	Midnight
	11.55	8. 5	12. 7 WJ
		8.35	
		9. 5	

Calling at

Addison Road
(Kensington)
Uxbridge Road (for
Shepherds Bush)
St. Quinton Pk. and
Wormwood Scrubbs
Willesden
Kensal Rise
Brondesbury
West End Lane
Finchley Road and
Frogual
Hampstead Heath
Gospel Oak
Kentish Town
†Camden Town
†Maiden Lane
†Caledonian Road
and Barnsbury
*Highbury and
Islington
*Canonbury
*Mildmay Park
†Dalston Junction
†Haggerston
†Shoreditch
Broad Street

Calling at

Addison Road
(Kensington)
Uxbridge Road (for
Shepherds Bush)
Latimer Road
Notting Hill and
Ladbroke Grove
Westbourne Park
Royal Oak
Bishop's Road (for
Paddington Station)

EVENING TRAINS LEAVE

West Brompton Station (District Railway)

At the following times for:

City, Whitechapel (St. Mary's) and New Cross.		Putney Bridge and Wimbledon.	
P.M.	P.M.	P.M.	P.M.
5.13	8.11*	5. 8 W.†	7.51 W.
5.26	8.23	5.18 S.E.	8. 8
5.37*	8.37	5.28 W.	8.21 W.
5.43	8.52	5.39	8.38
5.56	9. 5	5.46 W.	8.51 W.
6.11* S.O.	9.13	5.58 W.	9.10 W.
6.13 S.E.	9.37	6. 8 S.E.	9.20
6.22	9.48*	6.16 W.†	9.34 W.
6.33	10. 5	6.29 W.	9.47
6.38*	10.14	6.38 S.E.	10. 2 W.
6.53	10.33*	6.44 S.O.	10.20 W.
7. 0 S.E.	10.56	6.47 W.S.E.	10.38
7. 7*	11. 9	6.58 W.	10.48 W.
7.21	11.18*	7. 8 S.E.	11. 8 W.
7.27 S.E.*	{ 11.36 11.53* 11 58 Not to New Cross. }	7.14 S.O.	11.24
7.38		7.18 W.S.E.	11.38 W.
7.52		7.28 W.	11.58 W.
8. 5* S.E.		7.45	12.24 W.

Calling at

Earl's Court
Gloucester Road
South Kensington
Sloane Square
Victoria
St. James' Park
Westminster
Charing Cross
Temple
Blackfriars
Mansion House
Cannon Street
Monument
Mark Lane
Aldgate East
St. Mary's (White-
chapel)

Calling at

Walham Green
Parsons Green
Putney Bridge
East Putney
Southfields
Wimbledon
Park
Wimbledon
W. Wimbledon
Line trains.
†Not beyond Put-
ney B. Saturdays.
S.E. Saturdays
excepted.
S.O. Saturdays
only.

Wimbledon
Line
Stations.

Shadwell
Wapping
Rotherhithe
Deptford Road
New Cross

* To High Street (Kensington), passengers for Gloucester Road and stations beyond, by these trains, change at Earl's Court.

Trains leave Gloucester Road and High Street (Kensington), for Baker Street, King's Cross, &c., at 10 minutes' intervals. Last train, 12.2 from Gloucester Road, 12.5 from High Street (Kensington).

H.H. This train does not go beyond Hampstead Heath.

W.J. This train does not go beyond Willesden. Arrive 12.22 midnight.

†Change at Camden Town for Maiden Lane and Caledonian Rd. and Barnsbury

*Change at Highbury and Islington for Canonbury and Mildmay Park.

†Change at Dalston Junction for Haggerston and Shoreditch.

TRAINS FROM THE EXHIBITION.

DISTRICT RAILWAY.

Evening Trains leave WEST KENSINGTON STATION

AT THE FOLLOWING TIMES FOR

CITY, WHITECHAPEL (ST. MARY'S) & NEW CROSS.					RICHMOND, CHISWICK PARK, EALING & HOUNSLOW.			
P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.
5. 2 NC	6.11 W	7.32 NC	9.21 NC	10.41 W	5. 2 R	6.23 E*	7.43 E & H	10.20 E & H
5.11 W	6.22*	7.41 W	9.31	10.46*	5.13 E & H	6.32 R	8. 2 R	10.30 R
5.20 SE	6.22s	7.50x*	9.41 W	11.8*	5.23 E†	6.43 E & H	8.13 E & H	10.43 E & H
5.23*	6.32 NC	8. 2 NC	9.51 W	11.19 NC	5.32 R	6.51 E*	8.32 R	11. 2 R
5.32 NC	6.41 W	8.11 W	10. 2 NC	11.40†	5.43 E & H	7. 2 R	8.43 E & H	11.20 E
5.41 W	6.50	8.31 NC	10.11*	12.4 M	5.53 E*	7.13 E & H	9. 2 R	11.32 R
5.51x	7. 2 NG	8.41 W	10.22 NC		5. 2 R	7.23 E*	9.20 E & H	11.49 E & H
5.71s*	7.11 W	9. 1			6.13 E & H	7.32 R	9.43 E	12. 2 R & E†
6.2 NC.	7.22	9.11*					10. 2 R	12.26 R
								12.34 E & H

Calling at

Earl's Court Gloucester Road South Kensington Sloane Square Victoria St. James' Park Westminster Charing Cross Temple Shadwell Wapping Rotherhithe Deptford Road New Cross	Blackfriars Mansion House Cannon Street Monument Mark Lane Aldgate East St. Mary's, Whitechapel } New Cross Line Stations.
---	--

Calling at

Hammersmith Ravenscourt Park Turnham Green } Gunnersbury Kew Gardens Richmond } Chiswick Park and Acton Green Mill Hill Park Ealing Common Ealing (Broadway)	Richmond Line Stations. } Ealing Line Stations. } Hounslow Line Stations, change at Mill Hill Park.
--	---

M. Stations to Mansion House only.
 W. To Whitechapel (St. Mary's) only.
 N.C. To New Cross.
 s. Saturdays only.
 x. Saturdays excepted.

* To High Street (Kensington). Passengers for Gloucester Road and stations beyond, by these trains, change at Earl's Court.

† Change at Earl's Court, High Street, Kensington, and stations to Whitechapel (St. Mary's) only.

Trains leave Gloucester Road and High Street (Kensington) for Baker Street and King's Cross, &c., at 10 minutes' intervals. Last train, 12.2 from Gloucester Road, 12.5 from High Street (Kensington).

R. Richmond Line Trains.
 E. Ealing Line Trains.
 H. Hounslow Line Trains, change at Mill Hill Park.

* Not to Stations beyond Chiswick Park on Saturdays.

† Not to Stations beyond Mill Hill Park on Saturday.

‡ Change at Hammersmith by this train for Ealing Line Station.

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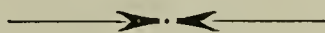
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Moreover, at the commencement of the Nineteenth Century, the artistic revolution brought about in France under the auspices of Vien, David, Regnault, Guérin, Girodet, and others, found an echo in England, where Barry, Northcote, Stothard, and Blake were flourishing. Matters remained much the same until the appearance of Constable, whose influence is widely traceable in the art methods of to-day. And thus have the two schools left indisputable traces of the

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Boulard (ÉMILE-ALEXANDRE), 79, Rue de Dunkerque, Paris.

43 *A Peasant Interior.*

44 *Stream under the Trees.*

45 *The River Oise at Meriel (Autumn).*

46 *Edge of a Pine Forest*

47 *Seascape.*

Boulard (EUGÈNE).

48 *Landscape.*

Boutigny (EMILE), 56, Rue Nollet, Paris.

49 *Debut d'idylle.*

Boyé (ABEL), 20, Rue Juliette-Lambert, Paris.

- 50 *On the Pond.*
- 51 *Saint Cécile.*
- 52 *Through the Fields.*
- 53 *Street Corner, Pancorbo, Spain.*

Breton (JULES ADOLPHE), 136, Rue de Longchamps.

- 54 *Night Effect.*

Brunet (JEAN), 6, Rue Danton, Paris.

- 55 *Women at the Pardon, Reminiscences of Brittany.*
- 56 *The Fisher's Family, Reminiscences of Brittany.*

Buffet (PAUL), 71, Rue Jacques-Dulud, à Neuilly-sur-Seine.

- 57 *The Old Bridge* (belongs to Mr. P. Lefèbvre).
- 58 *Stormy Evening.*

Calbet (ANTOINE), 102, Rue du Cherche-Midi, Paris.

- 59 *Leda.*
- 60 *Laure.*
- 61 *Dancing Girl.*
- 62 *Spanish Dancer.*
- 63 *Spanish Woman.*
- 64 *Fantasy.*

Camoreyt,

- 65 *Study (Basque Country).*
- 66 *Twilight (Basque Country).*
- 67 *End of the Storm.*
- 68 *The Mill of Jacobus at Overschie (Holland).*
- 69 *The Houses of San-Juan at Passaje, Espagne.*

Caro-Delvaille (HENRY), 29, Avenue Henri Martin, Paris.

- 70 *The Manicure.*
- 71 *The Young Servant.*
- 72 *The Little Breakfast.*

Cartier (KARL), 144, Rue de Longchamps, Paris.

- 73 *An Orchard in Normandy.*
- 74 *The Old Gate, Moret (Evening).*
- 75 *Last Rays.*
- 76 *Return to the Sheepfold.*
- 77 *Nocturne.*

Cesbron (ACHILLE), 13, Rue Jacquemont, Paris.

- 78 *Cupid's Sleep.*
- 79 *Cultivated Poppies.*
- 80 *Rose and Gypsophiles.*
- 81 *Multi-coloured Fishes.*
- 82 *Fishes.*

Chabas (PAUL), 23, Boulevard Berthier, Paris.

- 83 *Last Rays.*
- 84 *The Torrent.*

Chigot (EUGÈNE-HENRI-ALEXANDRE), 3, Rue de Bagneux, Paris.

- 85 *Funeral of Her Majesty Queen Victoria, Salute
by the "Dupuy de Lôme."*
- 86 *Portrait of my friend, Henri Lesidaner.*

Chrétien (RÉNE-LOUIS), 11, Avenue des Tilleuls, Paris.

- 87 *Ripe Cheese.*
- 88 *Onions and Jar.*
- 89 *Chasse de Mer.*
- 90 *Preparing the Soup.*

Cogniet (MARCEL-HIPPOLYTE-ADRIEN), 37, Avenue d'Antin, Paris.
Views of Taormina, Sicily.

- 91 *Ruins of the Greek Theatre*
- 92 *Mount Etna.*
- 93 *Isola bella.*
- 94 *The Village of Mola and the Palace of San Stefano.*
- 95 *The Convent of San Dominico.*

Courtois (GUSTAVE), 73, Boulevard Bineau, Neuilly-sur Seine.

- 96 *Meditation.*
- 97 *Evening on the Banks of Lake Maggiore.*

Dambeza (LÉON), 11, Rue St. Simon, Paris.

- 98 *The City of Burgos.*
- 99 *At Dawn.*
- 100 *The Tramp.*
- 101 *Before the Storm.*

Dauphin (EUGÈNE), 63, Rue Jouffroy, Paris.

- 102 *The Port of St. Tropez.*

Debillemont-Chardon (MME. GABRIELLE), 7, Rue Nouvelle, Paris.

- 103 *Portrait of Mr. E. C.*
 104 *Portrait of Mr. P. P.*
 105 *Manon.*
 106 *Jeunesse.*
 107 *Little Dutch Girl.*

Demont (ADRIEN-LOUIS), à Wissant, par Marquise, (Pas-de-Calais).

- 108 *The Danaids.* “. . . . And they were sentenced to fill for ever a bottomless vessel, and the water which escaped from it appeared as red as blood, being lit by the flames of the Phlegeton.”
 109 *Equinoctial Gales.*
 110 *Stormy Evening.*
 111 *The Fortress.*
 112 *Entrance to the Village of Wissant.*

Demont-Breton (MME. VIRGINIE), à Wissant, par Marquise, (Pas de-Calais).

- 113 *Le Geernaerdier.*
 114 *Ishmael.*
 115 *The Skipper at the Helm.*
 116 *First Chill.*
 117 *Serenity.*

Denis (MAURICE), 59, Rue de Mareil à St. Germain-en-Laye.

- 118 *Jesus in Martha's House.*
 119 *A Study of the Nude.*
 120 *The Bathers.*
 121 *Picnicing.*
 122 *Maternity.*

Désiré-Lucas, 15, Rue Hégésippe-Moreau, Paris.

- 123 *At Noon amongst the Peasants* (the property of Mr. F. Soerg).
 124 *La Bonne Verdée* (the property of Mr. Clarence Warden).
 125 *The Spinner at the Wheel* (the property of Mr. Manuel de Tejada).
 126 *The Breton Legend* (the property of Mr. E. de Werth).

Desrousseau (HENRY-LAURENT), 12, Rue Hippolite-Lebas, Paris.

- 127 *The Canal.*
 128 *November Morning.*

Devambetz (ANDRÉ), 11, Rue du Mont-Dore, Paris.

- 129 *A First Night at the Montmartre Theatre.*

Dinet (ALPHONSE-ETIENNE), 25, Quai Voltaire, Paris.

130 *Nomads (Landscape in the vicinity of Bon Saada, Algeria).*

Dubufe (GUILLAUME),

131 *Portrait of Madame Dubufe.*

132 *The Nativity.*

133 *The Vision of the Virgin.*

Dupré (JULIEN), 20, Boulevard Flandrin, Paris.

134 *The Shepherdess.*

Eliot (MAURICE), 21, Boulevard de Clichy, Paris.

135 *Life in the Fields.*

136 *Landscape in the Ardèche.*

137 *Jet d'Eau.*

138 *The Red-Haired Woman.*

139 *Poppies.*

Etcheverry (HUBERT-DENIS), 9, Rue Falguière, Paris.

140 *Une élégante.*

Ferrier (GABRIEL), 6, Rue du Général-Appert, Paris.

141 *Tenderness.*

Gagliardini (JULIEN-GUSTAVE), 12, Boulevard de Clichy, Paris.

142 *In the Land of Light.*

143 *Quiet Morning in Port (Mediterranean).*

144 *Morning Joy (Provence).*

145 *Dawn on Lake Maggiore.*

146 *River in Sunlight, Tarn and Garonne.*

Geoffroy (JEAN), 7, Rue des Lilas, Paris

147 *The Itinerant Basket Maker.*

148 *In the Dispensary.*

149 *The Adoration of the Cross.*

150 *Le Mois de Marie.*

151 *After the Distribution of the Prizes at l'École Maternelle*

152 *En Clape.*

153 *The Knitter.*

Girardot (LOUIS-AUGUSTE), 68, Rue d'Assas, Paris.

154 *"L'Hotel du Sauvage" at Rozoy-en-Brie.*

155 *Still Water.*

156 *Spirea.*

157 *Mosque Gate at Tangiers.*

158 *Moorish Woman Resting (Morocco).*

Godeby (CHARLES-LÉON), 46, Rue Lepic, Paris.

159 *In the Oasis Sidi Barkat, near Biskra.*

160 *Arab Vendor at Constantine.*

Gosselin (ALBERT), 63, Avenue de Breteuil, Paris.

161 *Souvenir de Bretagne.*

162 *The Eure at Acquigny.*

163 *The Pond.*

164 *The Ford (Neuilly-sur-Eure).*

165 *The Loing at Grez.*

Guignard (GASTON), 25, Boulevard Berthier, Paris.

166 *Crépuscule Lunaire.*

167 *Before the Gale.*

168 *Herd of Cattle in the Snow.*

169 *Leaving the Sheepfold.*

170 *On the Sand Hills near Boulogne.*

171 *Sand Hills near Etaples.*

Guinier (HENRI), 6, Avenue Frochot, Paris.

172 *Returning from Market.*

173 *Golden Fruit.*

174 *Grandmother.*

175 *A Brittany Girl.*

Guirand de Scevola (VICTOR-LUCIEN), Chez M. Bonjean, 10, Rue Laffite, Paris.

176 *Procession at Audierne (Brittany).*

177 *La Vierge aux parfums.*

178 *Adoration.*

179 *Lady of the Renaissance Period, red costume.*

Herrmann-Léon (CHARLES), 8, Avenue Frochot, Paris.

180 *Tenderness.*

181 *St. Hubert's Stag.*

Huillard (MME. ESTHER), 34, Eugène Flachot, Paris.

182 *Léda.*

183 *The Letter.*

184 *La Toilette d'Eunice.*

185 *Léda.*

Isenbart (ÉMILE), à Besançon-Beauregard.

186 *An Arm of the Sea near Quimper (Finistère).*

187 *Village on the Coast of Brittany.*

Iwill (MARIE-JOSEPH), 11, Quai Voltaire, Paris.

- 188 *Evening Star (Rapallo, Italy).*
 189 *Evening on the Downs.*
 190 *Canal of the Public Gardens (Venice).*
 191 *The Pond—Stormy Cloud.*
 192 *The Tramp.*
 193 *Villa at Syracuse (Sicily).*

Jacomin (MARIE-FERDINAND), 7, Rue Bergette, à St. Germain-en-Laye.

- 194 *Village Woodland, Forest of Rambouillet.*
 195 *The Storm, Forest of St. Germain-en-Laye, Seine et Oise.*
 196 *En Foret, St.-Germain-en-Laye, Seine et Oise.*
 197 *Moonlight effect on the Forest, Seine et Oise.*

Jacquet (JEAN GUSTAVE), 92, Avenue de Wagram, Paris.

- 198 *Chlorinde.*

Japy (LOUIS), 91, Avenue de Villiers, Paris.

- 199 *The Path to the Pond.*
 200 *Sunrise.*

Jeannin (GEORGES), 32, Rue des Dames, Paris.

- 201 *Dahlias and Roses.*
 202 *Crown of Roses.*

Jourdeuil (ADRIEN), 6, Passage Saulnier, Paris.

- 203 *Coming down the Old Claix Bridge ; last Sun Rays (Dauphine).*
 204 *Dull Morning on Lake Aiguebelette (Savoie).*

Lamy (P.-FRANC), 48, Boulevard des Batignolles, Paris.

- 205 *The Road.*
 206 *November.*
 207 *Le Bassin d'Encelade (Versailles).*
 208 *Les Marmousets (Versailles).*
 209 *Le Bassin de Neptune (Versailles).*
 210 *Le Cabinet de Diane (Versailles).*
 211 *Versailles Gardens.*
 212 *La Nymphe des Eaux (Versailles).*
 213 *Le Parterre d'eau (Versailles).*
 214 *Le Bassin de Latone (Versailles).*

Lecomte (PAUL), 22, Rue Albouy, Paris.

215 *On the Banks of the Loire.*

216 *Interior in Brittany.*

217 *In the Meadow.*

218 *Souvenir de l'Exposition Universelle de 1900.*

Lefebvre (JULES), 5, Rue Labruyère, Paris.

219 *Eléonore d'Este. The property of the Cercle Artistique et Littéraire.*

Le Gout-Gérard (FERNAND), 93, Rue Ampère, Paris.

220 *Returning from the Pardon.*

221 *In Port.*

222 *Moonshine.*

Lerolle (HENRY), 20, Avenue Duquesne, Paris.

223 *Interior.*

Leroy (PAUL-ALEXANDRE-ALFRED), 3, Rue Bara, Paris.

224 "*Refugium.*"

225 *The Little Crab Fishers (Veules-les-Roses).*

226 *Study in Half-tone (Young Girl).*

Lévy (HENRI-LÉOPOLD), 12, Boulevard de Clichy, Paris.

227 *Jesus in the Tomb.*

Luigi (LOIR), 89, Rue de Turbigo, Paris.

228 *Le Chemin de Fer de Ceinture (Dawn).*

229 *The Country Fête (Dawn).*

230 *Au Bois de Boulogne.*

Maignan (ALBERT), 1, Rue la Bruyère, Paris.

231 *At the Bottom of the Sea—Sleeping Mermaid.*

232 *Fortune Passes.*

233 *Hortensias.*

234 *The City of St. Etienne presents France with the Products of her Manufacture.*

235 *Sapho.*

Marché (ERNEST-GASTON), 109, Boulevard Richard-Lenoir, Paris.

236 *Evening on the Loing.*

237 *Winter Evening.*

Marec (VICTOR), 18, Rue de Chabrol, Paris.

238 *Portrait of my Father.*

239 *The Strikers.*

240 *The Founders.*

241 *The Card Players.*

Mathey (PAUL), 159, Rue de Rome, Paris.

242 *Selling Fish at Grandcamp.*

Maxence (EDGAR-HENRI-MARIE-ARISTIDE), 71, bis Rue de Vaugirard, Paris.

243 *Calypso.*

244 *Study of a Head.*

Mercier (M^{LLE}. RUTH), 7, Square Mérimée, Cannes, A.M.

245 *Lagunes Fleuries, Venice.*

246 *Passing Objects—Venice.*

Mita (M.), 17, Rue d'Edimbourg, Paris.

247 *Twilight.*

248 *Street at Andalys.*

249 *The Gathering.*

Montenard, 7, Rue Ampère, Paris.

250 *A Tug on the Mediterranean.*

251 *The Highway in Provence.*

Noirot (ÉMILE), 83, Boulevard du Montparnasse, Paris.

252 *St. Chamond (Loire).*

253 *Désolation.*

254 *Morning in the Port of Toulon.*

255 *Summer Evening.*

256 *The Port of Gravelines.*

Nozal (ALEXANDRE), 7, Quai de Passy, Paris.

257 *Outlet of Lake de Gaube, near Cauterets. Upper Pyrenees (in May).*

258 *The Gorner-Gratt at Eve. Zermatt (Switzerland).*

259 *Evening in Villeneuve. The Pond (Seine et Oise).*

260 *Matinée blonde. La Seine à la Vacherie. (Petit Andely.)*

261 *Moonshine on the River Albi. (Tarn.)*

Oliver (M^{ME}. GEORGES), 51, Rue Boissière, Paris.

262 *Peonies.*

263 *Plums and Holyhocks.*

Perrault (LÉON), 43, Boulevard Lannes, Paris.

264 *The Holy Family.*

265 *La Toilette de Vénus.*

266 *Woman and Flowers (Spring).*

267 *Child with Apple.*

Petitjean (EDMOND), 3, Rue Alfred Stevens, Paris.

268 *The Old Bridge at Thiers (Puy-de-Dôme).*

269 *The Rock of the Virgin, at Puy (Haute Loire).*

270 *Autumn Mist at Marseilles (Old Port).*

Pointelin (AUGUSTE-EMMANUEL), 16 bis, Rue Mayet, Paris.

271 *Moonshine.*

Pomey-Ballue (MME. THÉRÈSE), 39, Boulevard Lannes, Paris.

272 *At Prayer.*

Quignon (FERNAND-JUST), 83, Boulevard Richard-Lenoir, Paris.

273 *Ripe Corn.*

274 *The Berck Downs.*

275 *Hills at Nesles.*

276 *The Dock at Boulogne-sur-Mer.*

277 *Apple Tree Blossoms.*

Quost (ERNEST), 79, Rue de Dunkerque, Paris.

278 *Roses, called bouquets de mariées.*

279 *Landscape—St. Michel-sur-Orge.*

Raffaëlli (JEAN-FRANÇOIS), 202, Rue de Courcelles, Paris.

280 *The High Road* (the property of Mr. C. de B).

281 *Bouquet: blue, white, and red.*

282 *Dahlias.*

283 *Roses et Dahlias.*

Ravanne (GUSTAVE), 59, Rue Caulaincourt, Paris.

284 *Getting under Sail.* (Sketch of Painting. Salon of 1899).

285 *The embarkment* (Sketch of my Picture. Salon of 1902).

Ribot (THÉODULE).

286 *French Peasant's Head* (property of His Honour Judge William Evans, 7, Southwick Place, London).

Richard (MME. HORTENSE), 162, Boulevard de Montparnasse, Paris.

287 *Fisher repairing his nets.*

288 *Before the Ball.*

289 *Smiling Spring.*

Richemont (ALFRED-PAUL-MARIE DE), 75, Rue de Courcelles, Paris.

290 *Le Cierge.*

291 *Chapelle à Louennec* (Study).

292 *Bowling at Bruges* (Study).

Rigolot (ALBERT-GABRIEL), 16, Rue de la Grande-Chaumière, Paris.

- 293 *An Arab Fête* (South of Algeria).
 294 *Osier-bed in Franche-Comté*.
 295 *The Valley of Sallanche and Mont-Blanc*.
 296 *December Evening*. Biskra (Algeria).
 297 *The White River*. El Kantara (Algeria).
 298 *Washer-woman*. El Kantara (Algeria).

Robert-Fleury (TONY), 69, Rue de Douai, Paris.

- 299 *George Washington*. "After the peace was signed with England, and the independence of the United States recognised, George Washington resigned his post of Commander-in-Chief of the Confederate Armies, and resolved to retire to his estate. After taking leave of his officers he proceeded to White House, where a boat was in waiting to take him over to Pomber's Hook."
 300 *Carmen*.
 301 *Lucile*.
 302 *L'étude*.

Roche-grosse (GEORGES), 96, Avenue des Ternes, Paris.

- 303 *The Pursuit of Pleasure*.
 304 *Judith*.

Rosset-Granger (EDOUARD), 45, Avenue de Villiers, Paris.

- 305 *The Wreck*.
 306 *Study of a Head*.
 307 *Fantasy*.
 308 *Twilighi*.
 309 *Woman Bathing*.

Roybet (FERDINAND), 24, Rue du Mont.-Thabor, Paris.

- 310 *The Scholars*.

Royer (HENRI), 9, Rue Bochart de Saron, Paris.

- 311 *Sicilian Woman*.

Saintpierre (GASTON-CASIMIR), 35, Avenue de Wagram, Paris.

- 312 *A Tlemsen Woman* (Algeria).
 313 *The Bouquet of Roses*.
 314 *Soultana*.

Saubès (DANIEL-LÉON), 15, Rue Cauchois, Paris.

- 315 *Càlinerie Maternelle*.
 316 *La Pomme d'Api*.

Smith (ALFRED), 47, Rue Laugier, Paris.

- 317 *Rio del Albero. Venice.*
 318 *A Corner of Venice.*
 319 *Garden in Blossoms.*
 320 *Venice. A Canal.*
 321 *Marseilles.*

Tanzi (LÉON), Chez MM. Chainé et Simonson, 19, Rue Caumartin, Paris.

- 322 *La Voise (Chateau de Maintenon).*
 323 *La Voise (Bouray).*
 324 *Saint-Cloud (The Wood).*
 325 *A bite!*
 326 *La Vanne.*

Tapissier (EDMOND), 3, Rue Bard, Paris.

- 327 *The Temptation of Budha.*

Taylor (A-GRANCHY), 5, Rue Rouget de Lisle, Paris.

- 328 *A Bretonne Girl.*
 329 *Fisherman.*
 330 *Shrimp Baskets.*
 331 *Sailors in Oilskins.*

Thiéro^t (M.-J.-Henri), 18, Avenue de Breteuil, Paris.

- 332 *Autumn.*
 333 *Summer Evening.*

Thomas (PAUL), 5, Rue Bara, Paris.

- 334 *First Communion.*
 335 *The Butter Market, Tréport.*
 336 *Portrait.*
 337 *Interior.*
 338 *Interior.*

Tillier (PAUL), 64, Boulevard de Courcelles, Paris.

- 339 *Lady playing the Mandoline.*
 340 *Madame Arlequin.*
 341 *Vaporeuse.*

Toudouze (EDOUARD), 21, Boulevard de Batignolles, Paris.

- 342 *The Departure of the Virgin.*
 343 *October (Gathering the Apples).*
 344 *A Stroll in the Garden.*

TOUDOUZE (Edouard)—*continued.*

- 345 *The fall of the Leaves.*
 346 *Fishing.*
 347 *Winter.*
 348 *Music.*
 349 *Euterpe.*
 350 *Study of a Woman.*
 351 *Flemish Woman (16th Century).*

Triquet (JULES-OCTAVE), 6, Rue Aumont-Thiéville, Paris.

- 352 *Abandon.*
 353 *Bread.*

Truchet (ABEL), 4, Rue Caroline, Paris.

- 354 *La Place Clichy.*
 355 *Les Fauteuils d'Orchestre.*
 356 *The Apple Market.*
 357 *Ball at Montmartre.*
 358 *Au Moulin Rouge.*
 359 *Parisienne.*
 360 *Parisienne.*
 361 *Parisienne.*
 362 *Parisienne.*
 363 *Parisienne.*

Vallet-Bisson (MME. FRÉDÉRIQUE), 17, Avenue Gourgaud, Paris.

- 364 *Sunrays.*
 365 *Far-niente.*

Villain (GEORGES), 77, Rue d'Amsterdam, Paris.

- 366 *Blue Hydrangeas.*
 367 *Red Roses.*
 368 *White Roses.*
 369 *Wall Flowers.*
 370 *Landscape. Etrétat.*

Weerts (JEAN JOSEPH), 77, Rue d'Amsterdam, Paris.

- 371 *M. le Général Baron Fréederickz.*
 372 *M. Ravaisson de l'Institut.*
 373 *M. Robert Pilter.*
 374 *Mdlle. Jeanne W.*
 375 *Mdlle. Gabrielle W.*

Wencker (JOSEPH), 6, Rue Ballue, Paris.

376 *Summer Evening.*

377 *Nymphe Chasseresse.*

378 *Basilissa.*

Yvon (ADOLPHE).

379 *The Expeditionary Corps of Lord Chelmsford marching on the Kraal of Ulundi* (the property of Baron d'Orgeval).

Zuber (JEAN-HENRI), 59, Rue de Vaugirard, Paris.

380 *The Twisted Pine (Cape Antibes).*

381 *Calm (Cape Antibes).*

382 *Les Bosquets du Point du Jour (Parc de Versailles).*

383 *Stream in the Woods (Upper Alsace).*

Engravings, etc.

Barbotin (WILLIAM-JOSEPH), 191, Avenue du Maine, Paris.

384 *The Bugler, after Meissonier (Artist's Proof).*

385 *The Astronomer (after Roybet).* Names of the Artists who are represented in the picture :—

Juana Romani.

Jean-Paul Laurens.

Roybet.

Jules Lefebvre.

Waltner.

Bouchor.

Guillemet.

Docteur Lafont.

Cormon.

Louis Prétet.

Franc Lamy.

386 *Gathering Salt in Ré Island.*

387 *Peasant, Ré Island.*

388 *Peasant Woman, Ré Island.*

Boulard (AUGUSTE), 15, Place des Vosges, Paris.

389 *Vive l'Empereur ! (after F. Flameng).*

390 *Landscape (after K. Halswelle).*

391 *Landscape (after Turner).*

392 *Sunday at Poissy (after Meissonier).*

Brunet-Debaines (ALFRED), Villa Roquebelle, La Malgue, Toulon.

- 393 *The Old Tower at Rouen.*
 394 *Canterbury.*
 395 *The Oak Pond (after Jules Dupré).*

Burney (FRANÇOIS-EUGENE), 4, Rue d'Assas, Paris.

- 396 *The Chocolate Seller (after Liotard).*
 397 *The Virgin and the Child Jesus. Bas-relief. Louvre Museum.*
 398 *Portrait of Mlle. Brandès (after Chartran).*

Chauvel (THÉOPHILE), 55, Avenue de la Grande Armée, Paris.

- 399 *Lingering Autumn (after Sir J. E. Millais, Bart., P.R.A.).*
 400 *The Storm (after Narcisse Diaz).*
 401 *An Obscure Question (after W. Q. Orchardson, R.A.).*
 402 *Cambria's Coast (after B. W. Leader).*
 403 *A Wet Roadside (after B. W. Leader).*
 404 *The Enclosure (after Van Marcke).*
 405 *The Arab Camp (after Fromentin).*
 406 *The Bridge at Grez (after C. Corot).*

Coppier (ANDRÉ-CHARLES), 55, Rue des Abbesses, Paris.

- 407 *The Adoration of the Magi (after Durer).*

Désiré-Lucas (), 15, Rue Hegesippe-Moreau, Paris.

- 408 *Grace.*
 409 *Grandmother's Tale.*

Dezarrois (ANTOINE), 23, Rue de Sévres, Paris.

- 410 *Portrait called "l'Homme aux Gants" (after Titien).*
 411 *La Vierge delle Arpie (after Andréa del Sarto).*
 412 *Portrait of Innocent X., Vélasquez, Doria Gallery.*
 413 *Merry Entrance of King John the Good at Douai (after Gorgnet).*

The property of la Société Française des Amis des Arts.

Didier (ADRIEN), 128, Boulevard Montparnasse, Paris.

- 414 *Portrait of Thiers (after Bonnat).*
 415 *Portrait of Juana Romani (after Roybet).*
 416 *Warlike Music (after Baudry).*
 417 *Poetry (after Raphaël).*
 418 *The Virgin and Infant Jesus, with several Saints (after P. Veronese).*

Flaming (LÉOPOLD), 25, Boulevard Montparnasse, Paris.

- 419 *The Virgin* (after Van Dyck).
 420 *The Adoration* (after Vandergaes).
 421 *Portrait of Pasteur* (after Edelfelt).

Focillon (VICTOR-LOUIS), 7, Rue de l'Estrapade, Paris.

- 422 *The Guard Room* (after Flameng).
 423 *The Orderly* (after Meissonier).
 424 *La Toilette* (after Carot).

Fonce (CAMILLE), 49, Avenue de la Grande Armée, Paris.

- 425 *Evening* (after B. W. Leader, R.A.). The property of Mr. J. P. Mendoza.
 426 *Departing Day* (after Karl Heffner). The property of Messrs. Henry Graves & Co.
 427 *Canterbury Cathedral*. The property of Messrs. Henry Graves & Co.
 428 *In the Birch Wood of Arran* (after J. Mac Whirter, R.A.). The property of Messrs. Frost & Reed.
 429 *How Still is an Evening* (after B. W. Leader, R.A.). The property of Mr. J. P. Mendoza.

Jacquet (ACHILLE), 21, Avenue Carnot, Paris.

- 430 *Passion* (after Andréa Mantegna).
 431 *Portrait of the Founder of the Petites Sœurs des Pauvres* (after Cabanel).
 432 *Information* (after Meissonier).

Laguillermie (FREDERIC), 4, Rue Robert-Estienne, Paris.

- 433 *Hélène Fourment* (after Rubens).
 434 *Miss Hatchett* (after Gainsborough).
 435 *Massacre of Scio* (after Delacroix).
 436 *Napoléon III. and his Staff* (after Meissonier).
 437 *Duke of Bristol and Duke of Bedford* (after Van Dyck).

Le Couteux (LIONEL), 5, Place Pigalle, Paris.

- 438 *Returning from the Bear Hunt* (Stone Age) after Cormon.
 439 *St. George of Antwerp* (after Rubens).
 440 *Le Depart pour Cythère* (after Watteau).
 441 *End of Summer* (after R. Collin).
 442 *Heads of Dogs* (after Van Marcke).

Lefort (HENRI), 220, Boulevard Raspail, Paris.

- 443 *Le Miracle de St. Marc* (after Tintoretto, Venice).
 444 *Benjamin Franklin* (after Duplessis).
 445 *The Siesta* (after Gustave Courbet).
 446 *Official Portrait of M. Loubet, Président de la République Française.*
 447 *Portrait of Tolstoi.*

Mignon (ABEL), 166, Boulevard Montparnasse, Paris.

- 448 *1814 (Napoléon)*, (after Meissonier).
 449 *The Smith* (after Meissonier).
 450 *The Halt* (after Meissonier).
 451 *Spring* (after Burnes-Jones).
 452 *The Shelter* (original engraving).

Mongin (AUGUSTIN), 25, Avenue du Maine, Paris.

- 453 *A Christening* (after Dendy Sadler).
 454 *La Sarabande* (after Roybet).
 455 *A Song* (after Meissonier).
 456 *Le Schisme* (after Vibert).
 457 *The Painter at rest.*

Sirouy (ACHILLE), 1, Rue Bausset, Paris.

- 458 *The Two Foscari* (after Eugene Delacroix).
 459 *L'enlèvement de Psyche* (after Prud'hon).
 460 *Portrait of M. Vigneron* (after Roybet).
 461 *Fortune.*
 462 *Portrait of a Child.*

Sulpis (ÉMILE-JEAN), 93, Rue Denfert-Rochereau, Paris.

- 463 *The Coronation of Napoléon* (after David).
 464 *The Mill* (after Burne-Jones).
 465 *The Apparition* (after G. Moreau).
 466 *Hesiod and the Muse* (after G. Moreau).

Waltner (CHARLES), Chaville, Seine et Oise.

- 467 *Portrait of M. Louis Pretet, Commissioner de l'exposition de Londres, as a "Man-at-Arms," period Louis XIII.* (after Roybet).

Sculpture.

Allouard (HENRI ÉMILE), 28 bis, Rue Vavin, Paris

- 468 *Evening Prayer.*
- 469 *Children Playing.*
- 470 *The Interrupted Reading.*

Bartholdi (FRÉDÉRIC-AUGUSTE), 82, Rue d'Assas, Paris.

- 471 *Vase—The Vintage.*

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- 479 *Marguerite.*
- 480 *The new-born.*

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- 482 *Portrait of my Father.*
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 501 *La Main Chaude.*
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 504 *Idylle.*
 505 *Simone et Manon.*
 506 *Mireille.*

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 — *Dancing Girl.*
 — *Dancing Girl.*
 — *Dancing Girl.*

(Part of a set of fifteen figures for table decoration.)

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- 508 *Apotheosis of Joan of Arc.*
 509 *Fight between an Octopus and a Sea Lion.*
 510 *To-Night.*
 511 *The Shepherds' Star*

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 513 *The Story of the Gods.*

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523 *In the Fields.*

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Reviere (THEODORE), 14, Rue de la Source, Paris.

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- 539 *African Elephant.*
 540 *Phryné.*
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- 571 Paperweight, ormolu Cupid in a boat.
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- 573 A combined watch case with pearl back.
- 574 Jewel casket with pyramid top.
- 575 Jewel casket.
- 576 Casket containing musical box.
- 577 Combined ormolu candlestick and fan case.
- 578 Small inkstand, column with eagle on top.
- 579 Small column on granite base.
- 580 Figure of Cupid on pearl vase holding pincushion.
- 581 Fan stand.
- 582 Ormolu ornament, boy driving horse.
- 583 Inkstand, cut glass column.
- 584 Casket.
- 585 Casket.
- 586 Canoe shaped inkstand.
- 587 Ormolu Cupid on pearl box, holding pearl pin-tray.
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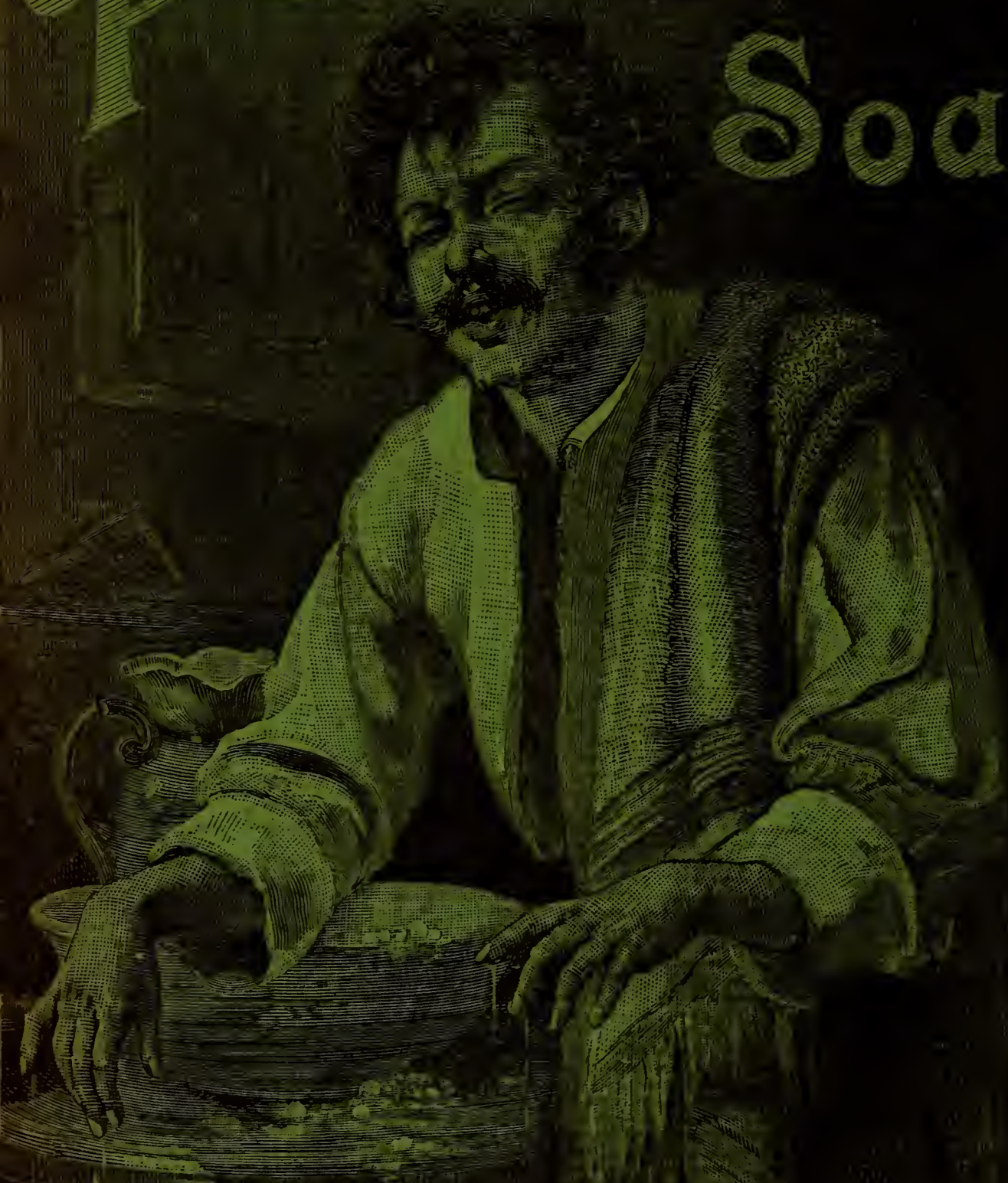
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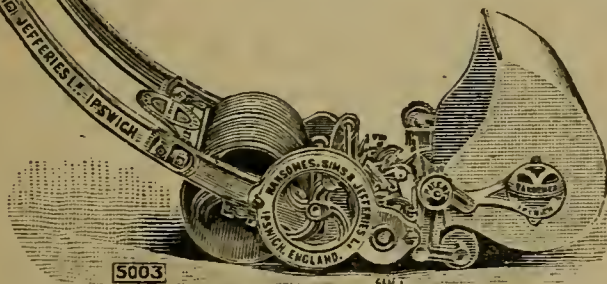
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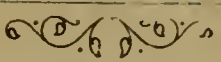
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- | | | | | | | | |
|--|-----|-----|-----|-----|-----|-----|------------|
| 1—Marche de la Reine de Saba | ... | ... | ... | ... | ... | ... | Gonnod |
| 2—La Belle Meuneire Polka | ... | ... | ... | ... | ... | ... | T. Pares |
| 3—Concordia Ouverture | ... | ... | ... | ... | ... | ... | Fontenelle |
| 4—Cornet Solo, Romance de Guillaume Tell | ... | ... | ... | ... | ... | ... | Rossini |
| (Soloist, M. LECHIEN, 1st Prix du Conservatoire) | | | | | | | |
| 5—Selection, Surles Huguenots | ... | ... | ... | ... | ... | ... | Meyerbeer |

BAND OF H.M. GRENADIER GUARDS

(By permission of Colonel H. RICARDO, C.V.O.)

CONDUCTOR—MR. A. WILLIAMS, MUS. BAC., OXON.

From 3 to 5.30.

- | | | | | | | |
|---|-----|-----|-----------------------|-----|-----|-------------|
| 1—MARCH | ... | ... | "Le Pere La Victoire" | ... | ... | Louis Ganne |
| 2—SELECTION from "Madame Favart" | ... | ... | ... | ... | ... | Offenbach |
| 3—THREE DANCES in the Music to "Nell Gwyn" | ... | ... | ... | ... | ... | Ed. German |
| I. "Country Dance." 2. "Pastoral Dance." 3. "Merrymakers' Dance." | | | | | | |
| 4—SELECTION from "Les Cloches de Corneville" | ... | ... | ... | ... | ... | Planquette |
| 5—ZWEITE UNGARISCHE RHAPSODIE | ... | ... | ... | ... | ... | Liszt |

Interval—10 Minutes.

- | | | | | | | |
|---|-----|-----|-----------------------|-----|-----|-------------|
| 6—OVERTURE | ... | ... | "Ring Blas" | ... | ... | Mendelssohn |
| 7—GLEE | ... | ... | "The Chough and Crow" | ... | ... | Bishop |
| 8—SELECTION from "The Messenger Boy" | ... | ... | ... | ... | ... | Caryll |
| Introducing—Let the Trumpets and the Drums—Maisie—Aspirations—Ask Papa—Oh, when the moon am rising—In the Wash—When the Boys come home again. | | | | | | |
| 9—VALSE | ... | ... | "Bien Aimes" | ... | ... | Waldtenfel |

From 9 to 11.

- | | | | | | |
|---|-----|-----|------------------------|-----|-----------------|
| 1—OUVERTURE SYMPHONIQUE "Maximilian Robespierre" | ... | ... | ... | ... | H. Litolff |
| (An Episode of the Reign of Terror). | | | | | |
| 2—CORNET SOLO... | ... | ... | "Standchen" (Serenade) | ... | Schubert |
| Soloist, R. GAY. | | | | | |
| 3—SELECTION | ... | ... | "I Pagliacci" | ... | Leoncavallo |
| Including:—Chorus, Quickly, Sweet Gossip—Such a Game—Serenata, O Columbine—I hoped in my passion | | | | | |
| 4—DESCRIPTIVE PIECE | ... | ... | "An Irish Patrol" | ... | Puerner |
| 5—SELECTION from "The Emerald Isle" | ... | ... | ... | ... | Sullivan—German |
| Introducing:—Entry of Soldiers—Of Viceroy's though we've had—I cannot play at Love (German)—Come away, sighs the Fairy Voice—Sing a Rhyme of Once upon a Time—When Alfred's Friends their King forsook (German)—Good-bye, my Native Town (German)—Bedad it's for him (German)—Jig (German). | | | | | |

Interval—15 Minutes.

ASK FOR

ALLSOPP'S LAGER.

- 6—SELECTION from "The Chinese Honeymoon" *Howard Talbot*
 Introducing:—You pat me—I want to be a Lady—Roses Red and White—The Twiddle Bits—
 Daisy with a Dimple on her Chin—The a'la Girl—Martha Spanks the Grand Pianner—
 Click, Click—and Finale of Act 1.
- 7 { *a* SONG... .. "The Honeysuckle and the Bee" *W. H. Penn*
 { *b* CHARACTERISTIC MARCH "Whistling Rufus" *Kerry Mills*
- 8—VALSE "Bleue" *Margis*
- 9—SELECTION "A Runaway Girl" *Ivan Caryll*
 Including:—Barcelona—Tol-de-rol-lay—Society—The Boy guessed right—Sea-girt land of my
 home—The Man from Cook's—Soldiers in the park.

WESTERN GARDENS.

FRENCH MILITARY BAND.

From 3 to 5.30.

- 1—Pax et Labor Ouverture *G. Paris*
 (*Bandmaster. GARDE REPUBLICAINE*)
- 2—Bonjour Suzon Gavotte *Mayeur*
- 3—Solo Euphonium, Le Chalet, Opera Comique... .. *Adam*
- Interval of 15 Minutes.**
- 4—Valse, Sympathie *Mezzacappo*
- 5—Selection, Lohengrin *R. Wagner*
 (Solos de Bugle et de Trombone par M. JULY. 1er Prix du Conservatoire,
 et M. Bezzi.)

From 7 to 9.

- 1—Marche des Fiancailles (de Lohengrin) *R. Wagner*
- 2—La Bohemienne Ouverture *Balfe*
- 3—Duo de Cornet et de Bugle
 (*Soloists, Messrs. LECHIEN et JOLY.*)
- 4—Selection. La Féria (Suite Espagnole) *Lacome*
 (No. 1, *Los Toros*; No. 2, *La Reza.*)

Interval of 10 Minutes.

- 5—Polka des Pachas *Allier*
- 6—Valse, Les Sirenes *Waldteufeld*
- 7—Chanson du Printemps *Mendelssohn*
- 8—Selection, Fille du Regiment *Donizetti*

From 9.30 to 11.

- 1—Marche de Printemps *Damaré*
- 2—Selection, La Mascotte *Audran*
- 3—Ouverture, Les Diamants de la Couronne *Auber*
- 4—Valse, Sourire d'Avril *Desprez*
- 5—Le Magyar Marche *Allier*

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 entrance).

CHILDREN NOT ADMITTED.

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(By permission of Colonel H. RICARDO, C.V.O.)

CONDUCTOR—MR. A. WILLIAMS, MUS. BAC, OXON.

Evening—From 7 to 8.30.

- | | | | | |
|--|----------|-----------------------------------|----------|---------------------|
| 1—GRAND MARCH | | "Imperial" | | Sullivan |
| 2—SELECTION from "The Toreador" | | | | Caryll and Monckton |
| 3— | | "Peer Gynt" Suite No. 2, Op. 55 | | Greig |
| 1. Ingrid's Lament—2. Arab Dance—3. Peer Gynt's Homecoming (Storm)—4. Solveig's Song—
5. Dance of Imps in the Halls of the Mountain King. | | | | |
| 4—PICCOLO SOLO | | "The Picaroon" | | T. Green |
| | | <i>Soloist</i> , CORPL. F. GIBBS. | | |
| 5—GRANDE FANTASIA AIRS | | "Lohengrin" | | Wagner |
-

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IN THE . . .

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THE DUKE OF CAMBRIDGE,*

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 Picturesque Carnivals, ^{AND}
 Illuminated Processions,

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THURSDAY, JUNE 12th.

- 4 p.m.—GRAND BATTLE OF FLOWERS, limited to 100 Carriages.
- 10.30 p.m.—LANTERN FÊTE AND ILLUMINATED PROCESSION, limited to 1,000 participants.
-

FRIDAY, JUNE 13th.

- 4 p.m.—GRAND AUTOMOBILE BATTLE OF FLOWERS, limited to 150 Automobiles.
- 10 p.m.—GRAND AQUATIC FLORAL FÊTE AND PAGEANT, limited to 50 craft.
- 10.30 p.m.—ILLUMINATED PROCESSION AND LANTERN FÊTE, limited to 1,500 participants.
-

SATURDAY, JUNE 14th.

- 4 p.m.—GRAND CYCLE BATTLE OF FLOWERS, limited to 500 Cycles.
- 10.30 p.m.—GRAND CARNIVAL FÊTE, limited to 2,000 participants.
-

Each of the events will be preceded by a processional display of Banners, led by the French Military Band.

Four Bands will perform at different parts of the Exhibition, and a chorus of 600 lady and gentlemen vocalists will render appropriate selections during the progress of the Battles of Flowers Processions.

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A Champagne Quart „	=	=	2½d.
A Syphon „	=	=	3d.

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TO WRITE THE NAME OF PEARS ON THE SKY.
WHY GO SO FAR FROM THE LAND OF YOUR BIRTH?
Because it is written all over the Earth.

PARIS IN LONDON - EARL'S COURT 1902

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AT ALL PERIODS

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THE "PALAIS DU COSTUME," illustrating in a series of striking tableaux the History of Dress throughout the ages, and exhibiting to the world the apotheosis of Woman, was one of the features of the Paris Universal Exhibition of 1900, and achieved a pronounced success. The building was not large enough to accommodate all its visitors, and its receipts were greater than those of any other attraction in the Exhibition.

M. Félix, the great Paris dressmaker, created and organised the remarkable display, assisted by leading artists of Paris, amongst others M. Thomas, designer to the principal sculptors.

The French Government conferred upon M. Félix a Grand Prize.

The Palais du Costume, after the closure of the Paris Exhibition, was acquired by Mons. A. Barda, of 54 Rue Blanche, Paris, who exploits it.

The first houses in Paris supplied the accessories.

La Maison Rémond et Cie furnished the silk for the dresses, which was manufactured at Lyons.

La Maison Dalsace embroidered the Court robes of the Empress Josephine.

The hats were made by La Maison Reboux.

The silk coverings for the furniture were supplied by MM. Cornille frères; the gold embroidery by MM. Vaugois & Binot, and the Nuns' embroidery by Noiroit-Biais.

The Furniture in various tableaux has been supplied by Messrs. Maple & Co., Limited, Tottenham Court Road.

FOR PLAN SHOWING THE POSITION OF THE VARIOUS TABLEAUX
SEE BACK COVER.

PARIS IN LONDON,

EARL'S COURT,
1902.

PALAIS DU COSTUME.

Arranged by
M. FÉLIX.

Proprietor:
M. A. BARDA.

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at all Periods.



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PRICE 6D.

NOTE. Before entering the Palais au Costume, see on the left, in the Gallery, tapestries, etc., dating from the 3rd to the 13th Century, and excavated by M. Albert Gayet in Egypt at Akhmim, Dronkah, Deir-el-Dyk, and the vicinity of Danielta.

1. At Antinoë (Egypt).

THE patrician ladies of the Roman Colony watching the performance of a snake-charmer. The costumes in which they are arrayed are copies of examples obtained by M. Albert Gayet in Egypt, in the recherches made in 1896 and 1897 specially for the Palais du Costume, and of which specimens are on view at the entrance. These examples belong at the present day to the Chamber of Commerce of Lyons, who have given them a place of honour in the Cloth Museum, and are in a sufficient state of preservation to allow a copy to be made, and by taking great pains they have been copied exactly. The utensils and furniture used in this picture, which date back from the oldest antiquity, are still usually employed in Egypt.

3. The Women of the Gauls.

AT THE EPOCH OF THE ROMAN INVASION, 1st Century.

THIS Tableau has been composed from information derived from the searches made in Gaulish tombs, and according to the statuettes and descriptions furnished in the extremely clever "Histoire des Gaulois," by M. Amédée Thierry.

The jewels and utensils are taken from examples furnished by the St. Germain Museum, which is so rich in documents covering the history of the earliest times of the country.



AT ANTINOË
(EGYPT).

No. 1.



THE WOMEN
OF THE GAULS.

No. 3.

THE EPOCH OF TRAJAN.

TO give an idea of the excessive luxury of the Roman patrician ladies, the refined care they gave to their beauty, and the truly surprising number of their clothes, we should have to quote fully the chapter entitled "The World of Women." We extract a few passages :—"Nearly all is deception or sophistication in the arrangement of a woman who wishes to look beautiful, and who feels she is not looking so young as she could wish. If she is short she becomes tall by the aid of her boots and shoes. If she has a badly formed figure she will arrange its appearance ; she makes her skin white if it is black, and gives to her hair any colour she pleases." Entering the room where the hair is arranged, the Author says, "I was dazzled on entering by an arrangement of polished silver and gold mirrors, some round, of small or medium proportions, and enriched by precious stones, others larger, in which you could see yourself from head to foot, and quite distinctly because they were very thick." The wigs were all prepared and placed upon the heads like hats. "Opening different boxes, Napé pulled out teeth, or rather complete sets of teeth of bone or ivory, which were adjusted in the mouth by attaching them to the other teeth by the means of gold wires, and could be put in and taken out with great ease. She showed me a quantity of small pots of alabaster or fine tin containing the fresh tints for her mistress's complexion, and all so-called medicines for colouring the skin. They were composed principally of 'Crocodilée' or liniment extracted from the excrement of crocodiles for whitening the skin, and of white lead, the residue of lead, prepared in paste which was brought from Rhodes. Coming now to their clothes, the Romans had an astonishing quantity, and I should be truly much embarrassed to name them all, because they passed out of fashion as summer leaves disappear, and every year they invented something new. All kinds of tissues, all shades of colours, and above all purple, were used in the making of their vestments." The Historian, or actor of stage performances, is giving a representation before some rich Romans. The mask with which he covers his face was invented as a great improvement in the art of the theatre, and the actor changed his mask in accordance with each scene. He was always accompanied by a flute player. The women sitting at the extremity of the chamber represent slaves.

From *Rome in the time of Augustus*, by Charles Dezobry, 4 vols. Published by Delgrave.



ROMAN INTERIOR.

4. **Byzantium.**

HOMAGE TO THE EMPRESS. 10th Century.

THE Byzantine Emperors, faithfully preserving the traditions of their predecessors of the Fourth Century, maintained a sumptuous Court. The Emperor as well as the Empress always appeared habited in magnificent costumes, just as they are represented in the Mosaics of Ravenna. Etiquette commanded functionaries—even the most highly placed—to prostrate themselves before their Sovereigns and not to rise until they had kissed each of the feet of their rulers.

See the *Album Historie*, by A. Parmentier; *Nicéphone Phocas*, by G. Schlumberger; *History and Philosophy of Styles*, by Henri Havard; *The Mosaics of Ravenna*, illustrated in colours, by Yperman; Racinet, *History of Costume*.

5. **The Thermal Baths of Julian.**

GALLO-ROMAN EPOCH. 4th Century.

THE Frigidarium, or hall of cold baths, in the time of the Emperor Julian, the ruins of which still exist on the Boulevard Saint Germain, at Paris, and the reconstruction of which the spectator has under his eyes, are known to visitors to the Museums of the Thermal Baths and of Cluny.



BYZANTIUM.
HOMAGE TO THE EMPRESS.

HERE is no authentic portrait of Sainte Clothilde in existence and it is without authority that the name of this princess has been given to various statues of Queens which were sculptured in the Middle Ages. Those which are to be seen in the catacombs of Saint Denis, as well as that in the portico of the Cathedral at Chartres, may be regarded as only representations of the costumes which were worn in the Twelfth Century by the Queens and Princesses of the Court of France.

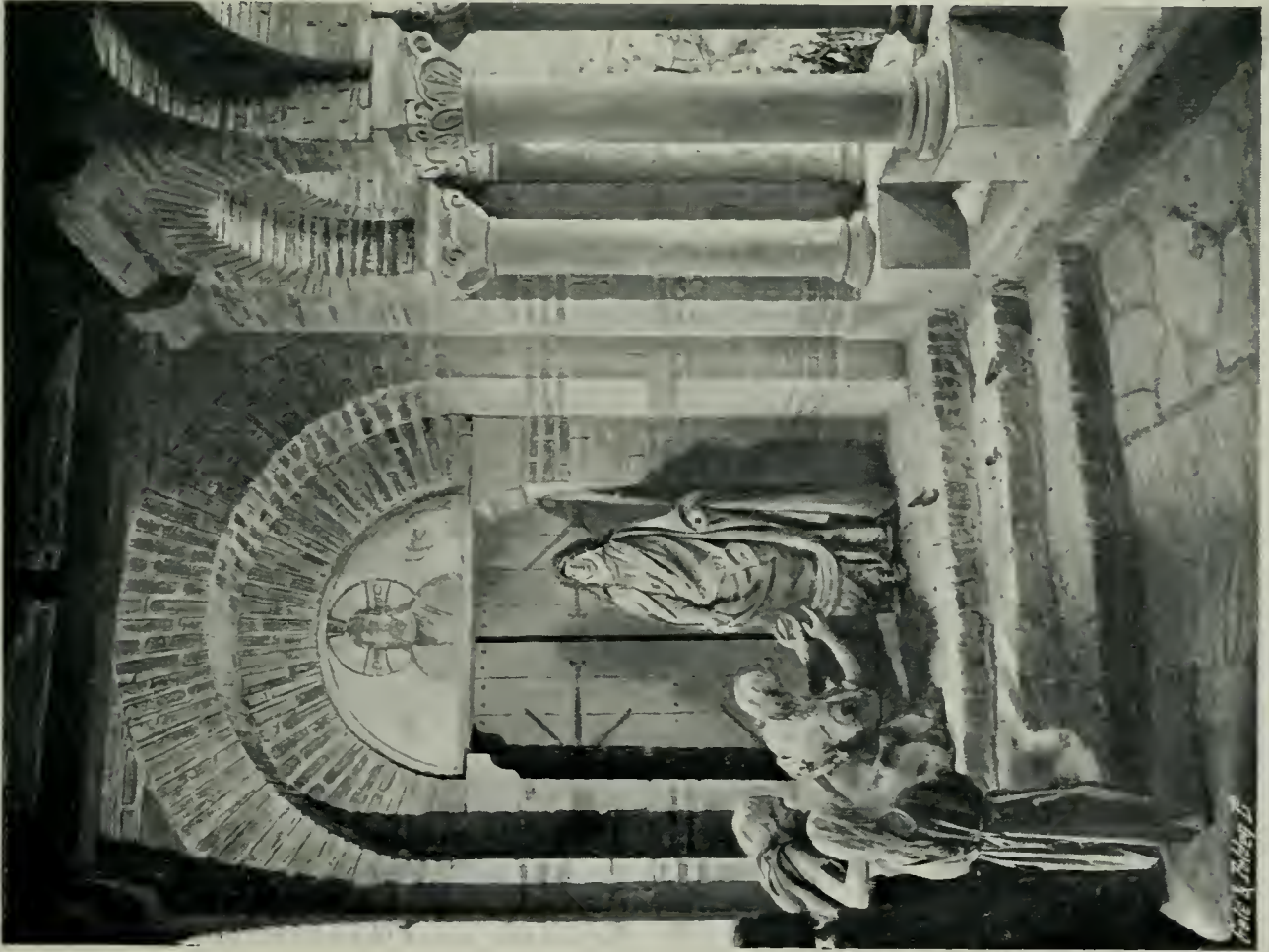
The researches which we have made about the rare monuments of this far-away epoch enable us to give a form and colour to the garments of Sainte Clothilde and the unfortunate who implores her good offices, and in vesting the wife of Clovis in the costume of a rich Gallo-Romaine, we believe that we have not strayed far from the actual truth.

10.

Before the Tournament.

End of 14th Century.

A FEW days beforehand were exhibited the armour and shields of those who intended to enter the lists. The Lords, their ladies and young ladies came to see the armour exhibited. A herald or Pursuivant of Arms informed the ladies to whom the armour belonged, and if among the intended combatants there should be one of whom a lady had occasion to complain, she touched his helmet or shield to give notice to the judges of the tournament to stop his participation therein, with a view to obtaining justice. If a lady touched a helmet, the cavalier to whom it belonged was "recommended," *i.e.*, he could be beaten with impunity the day after. "At the same time no one must be beaten at the Tournament unless by the advice and order of the judges, and the case thoroughly discussed and proved to be true, and he be found meriting punishment, and in that case he must be so well punished that his shoulders must feel it severely, and in such a manner that for the future he would not speak against, or maliciously slander ladies according to his former custom."



SAINTE
CLOTHILDE.

No. 6.



BEFORE THE
TOURNAMENT.

No. 10.

TOWARDS the close of the 12th Century, the Feudal nobility brought back from the East, stuffs, furniture, and objects of every description, which considerably altered the interior appearance of their castles and encouraged luxurious habits. The arrangement of their castles did not at all resemble that of our apartments. They frequently contained but one series of large rooms with certain small private chambers. In the large hall, which was the general meeting place, was the chief bedroom, taken off the area of the grand hall. The feudal system was singularly adapted to give to women a marked influence in daily life. No matter what the activity of the owner, he passed a great deal of time in private, whereas the Romans spent all their lives in public places. If the noble owner made some distant expedition he was obliged to confide in his absence his dearest interests to an authoritative representative, who would be considered as himself. This position could only be given to the wife, and it resulted therefrom that there was a close intimacy between husband and wife of which the Romans had no idea.

S.

Blanche de Castille.

LOUIS IX. AND MARGUERITE DE PROVENCE. 1st half of the 13th Century.

BLANCHE DE CASTILLE, Queen and Regent of France, daughter of Alphonso the IX., King of Castille, and of Eleanor, daughter of Henry I., King of England, was born in 1188, and died in 1252. Marguerite of Provence, Queen of France, daughter of Béranger, Count of Provence, born in 1219, died in 1295. She married St. Louis in 1234 and showed herself by her virtues and affections worthy to be his consort, and made herself tenderly loved by her husband, despite the constant efforts of Queen Blanche to separate the two, in the fear that Marguerite would work to her detriment by her ascendancy over the King. This princess had eleven children by her marriage with Louis IX. Louis IX. or St. Louis, King of France, was born at Poissy in 1215, and died before Tunis in 1270. Blanche of Castille uniting her son Louis IX. to Marguerite of Provence is the subject of this tableau. It was in 1234 that Blanche caused this marriage to take place.

THESE comely dames and damsels with their elbows on the balcony wear the head-dresses called "Hennins," from which fall veils circling their faces and their white shoulders in a snowy wave, which seems very strange to us to-day. "This singular head-dress assumed sometimes the form of a horn covered with cloth of gold, of velvet, of satin, or of pearls, and ornamented with jewels, and from which flowed a veil of light muslin, and sometimes the form of two horns similarly covered.

"Under these horns, or 'Hennins,' the hair was completely hidden, and stylish women had their hair either pulled out or cut close to the skin if it showed on the forehead or temples. It was necessary therefore that the forehead and the temples should not show wrinkles, and consequently ladies no longer in their first youth had to pull back the skin of the forehead underneath the horns with a view to hide their wrinkles. This was actual torture, but that is of no consequence when it is a question of following the fashion."

11. The Reward of the Tournament.

“**H**OW do the Lady, the Knight, or the Squire of Honour and the Judges give the prize?” Such is the actual title of the subject inspiring the manuscript written and illuminated in the 15th Century by the King René of Anjou.

“The Tournament Finished,” says the Curne of Sainte Palaye, “they occupied themselves with much care in distributing the rewards according to the many different kinds of force or skill which the combatants had exhibited. The Officers of Arms made their reports with as much fairness and impartiality as possible, then the old knights, princes and judges, expressly nominated before the Tournament, pronounced the name of the victor. Frequently we have seen the question was submitted to the ladies, and they have often adjudged the prize as sovereigns of the Tournament. Finally, when the prize was adjudged, the Officers of Arms went to choose from among the ladies who was to present the prize to the victor. The kiss, which he had the right to give her on receiving the reward of his glory, seemed to be the greatest honour of his triumph.”

(For No. 10, see Page 8.)

12. **Marie de Bourgoyne. Daughter of Charles the Bold.**

1437—1482.

BUGHTEK of Charles the Bold, and probably the richest heiress of her times, she was sought in marriage by numerous aspirants. By her union in marriage with Maximilian of Austria, she had three children, of whom one, born in 1478, was Philip the Handsome, father of Charles V.

This Princess was so excessively modest that when, during hunting, she was thrown from her horse, she would not show to the doctors the wound she had received in one of her thighs, and died after several weeks' illness in 1482.

She is here represented in magnificent costume, just as it is represented on her mausoleum at Bruges.

13. **Patricians of Venice.**

16th Century.

FASHION often changed in Venice, but the luxury was always the same. Brocades of fine gold, velvets, pearls, satins, ermines and sables, were worn ordinarily and customarily. These seemed the only things fit for a woman to wear, or with which to ornament herself. A Chronicle of Lio says that in 1433, more than 600 women in Venice went out clothed in silks, gold, silver, and jewels, which was really a very imposing spectacle. Towards the middle of the 16th Century, Henri Goltius engraved all the various forms of the brilliant Venetian Society, Marriages, triumphs of Nobles, and the gorgeous dresses of the Matrons. No Nation in modern times equalled Venice in its rapid transformation and the richness of its fashions."

(*Private Life in Venice* by P. Melmoniti.)



PATRICIANS OF VENICE.

HENRY VIII., King of England, said, "who I defend is Master," and it was highly important from the point of view of self-interest to be on good terms with him. Francis I. thought it would be sufficient to see Henry to assure his friendship. The interview took place at Andres and at Guisnes. This was the Field of the Cloth of Gold—a splendid comedy which cost immense sums of money and which resulted in nothing. They spared nothing on both sides to surpass one another in elegance and magnificence, the tents and pavilions were covered with cloth of gold, and the suites of the two Kings showed all the pomp of that Century. It was carried to such a pitch that the name of the interview has been retained as the Field of the Cloth of Gold. Hall, in his Chronicles, tells of the richness of the clothes of the Court, of the precious stones, and the prodigality of gold in their clothes. The English ladies were dressed according to French custom, and Palidor Virgil said that "that which they lost in modesty they regained in grace," and he avows that the French ladies astonished him by their taste and magnificence.

15.

Catherine de Medicis.

About 1560, Queen of France; born in Florence, 1519; died in 1589; Wife of Henry II.

WHIT of Catherine de Medicis to her renowned Astrologer, Ruggieri, from whom she is demanding forecasts for the future. She is accompanied by her daughter-in-law, Marie Stuart. A Court follower keeps watch on the staircase in case anyone should arrive.

16.

Street in Paris under Henry III.

Appearance of a crossway on a day when a procession of the League took place.

(For No. 17, see Page 32.)



THE FIELD OF THE
CLOTH OF GOLD.

18.

Marie de Medicis.

2nd WIFE OF HENRY IV., 1612.

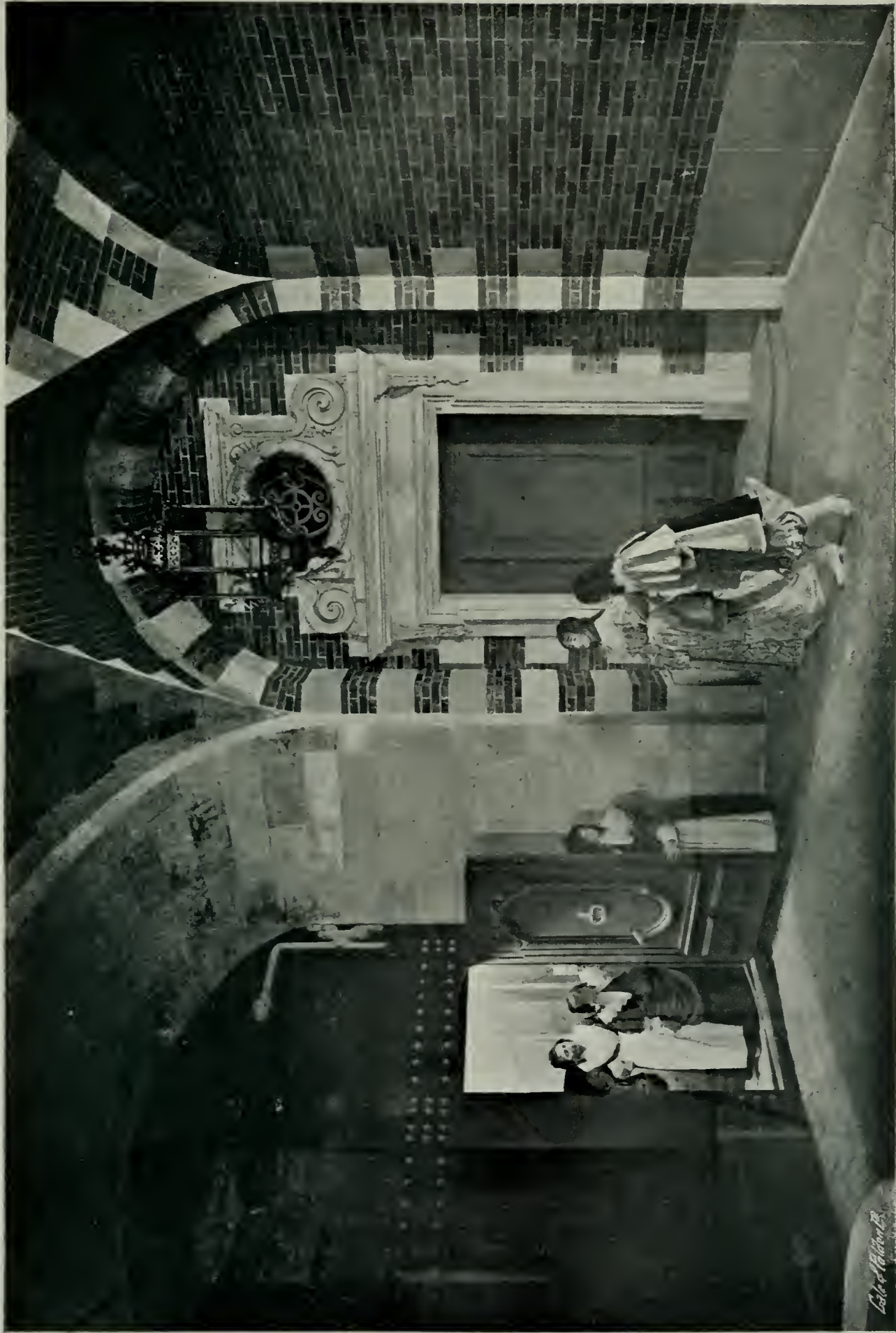
QUEN OF FRANCE, born in Florence in 1573, died at Cologne in 1642, daughter of the Grand Duke of Tuscany, Francis I. She married Henry IV., who was of the age of 47 years, in 1600. According to Sismondi, Marie was tall and stout with round fixed eyes; she was not caressing or lovable in her manners, and had no spirit of gaiety. She had no taste for the King, nor troubled to amuse or please him. Her temper was shrewish and obstinate. All her education was Spanish, and she always suspected another heretical relapse in her husband, whom she thought old and disagreeable. She is here represented according to the portrait painted by Porbus in 1612. During the minority of her son, Louis VIII., she was Regent of the Kingdom. (Furniture by Maple & Co., Ltd.)

19.

Marion de l'Orme.

In 1640.

THE most charming woman in France. "Though she had the spirit of an angel, she was as capricious as the devil," said the Chevalier de Grammont in his memoirs. Amongst those who had the happiness to be her lovers must be counted:—Desbarreaux and Cinq-Mars, Saint Evremont, Buckingham, De Grammont, the Great Condé, Cardinal de Richelieu, Superintendent Emery, and Louis XIII. himself. There may still be seen in Paris, in the Marais, vestibules similar to that here represented in old houses of the fifteenth century, and also in the extremity of the Palais Royal. We see some of the public watching the exit of Marion de l'Orme, accompanied by St. Marc, as the maid opens the door. Born in 1612, Marion de l'Orme did not die till 1749, at the age of 137 years. There is an example to follow!



MARION DE L'ORME.

20. The Daughters of Louis XIV. surprised by the Grand Dauphin Smoking Pipes.

1695.

At the end of this year (1695) was stormy at Marly. Madame la Duchesse de Chartres (1) and Madame la Duchesse (2), more united by their aversion to Madame la Princesse de Conti, went after an interrupted meal to the room of Madame de Chartres (the King having retired) and Monseigneur (3) was playing late in the drawing room. In retiring to his room he went up to see the Princesses, and found them smoking pipes which they had sent for from the Swiss Guard. Monseigneur, who saw what would happen if the odour of the tobacco was observed, made them stop their amusement, but the smoke had betrayed them. The King next day gave them a harsh rebuke, which was a triumph for Madame la Princesse de Conti."

Memoirs of the Duc de Saint Simon.

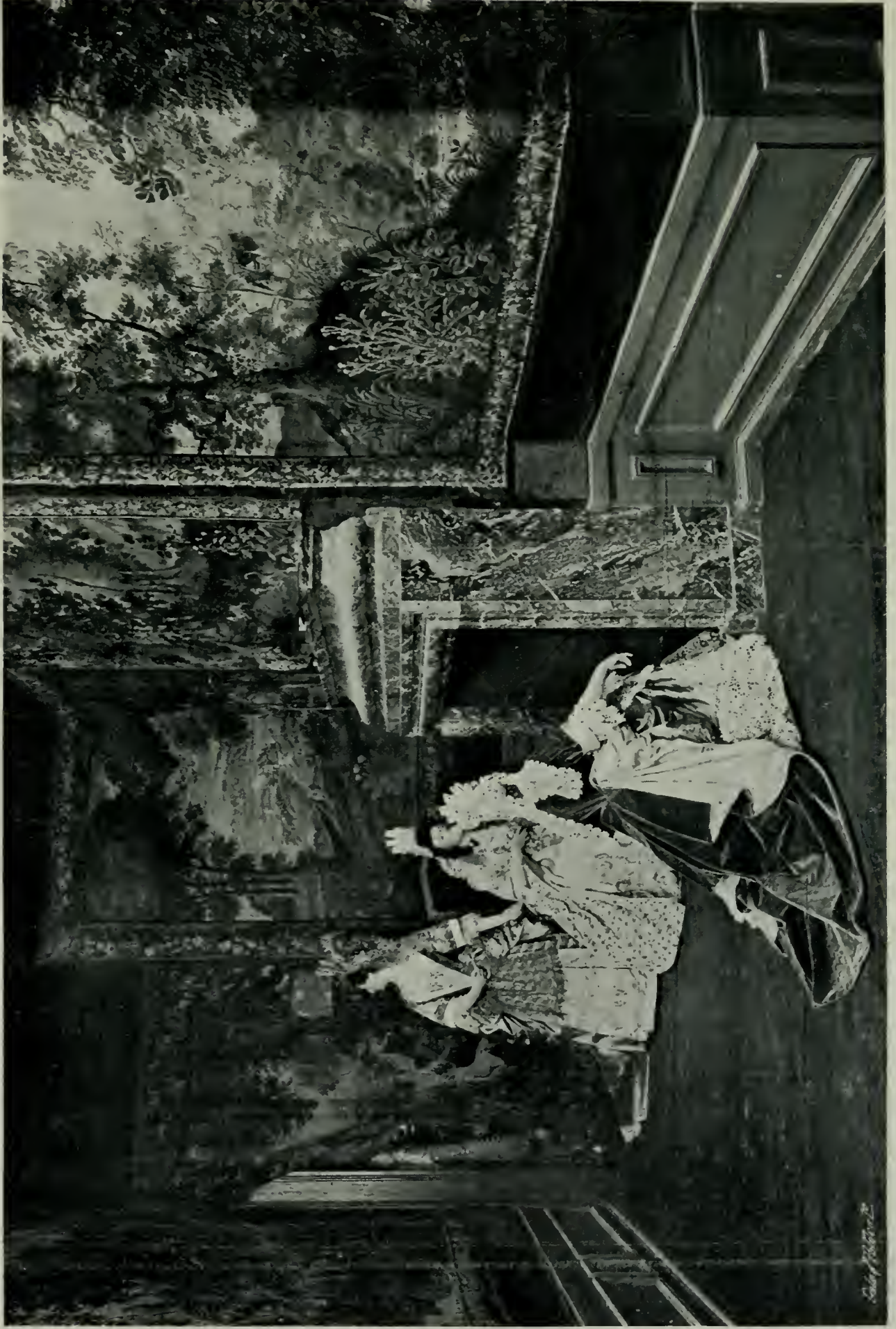
1. Madame la Duchesse de Chartres was second daughter of the King and Madame de Montespan.
2. Madame la Duchesse. This was Madame de Nantes, first daughter of Louis XIV. by Madame de Montespan.
3. Monseigneur. This was the Grand Dauphin, Louis of France.

(Furniture by Maple & Co., Ltd.)

21. The Fashion of the Hoop-Petticoat.

About 1730.

The hoop-petticoat dates from the commencement of the reign of Louis XV., and is no other than the ancestress of the crinoline.



THE DAUGHTERS OF LOUIS XIV.
SURPRISED BY THE
GRAND DAUPHIN SMOKING PIPES.

22.

Marie Leszczinska.

QUEEN OF FRANCE, WIFE OF LOUIS XV.

1703 1768.

CHIS is according to the portrait of Van Loo in the Louvre Museum. This portrait was painted in 1747, and was exhibited at the Salon in that year. It formed part of the collection of Louis XV.

Marie Leszczinska was not handsome; she was dark and small, but in addition to the desire to please, and a very agreeable manner, she was very sweet and kind, and had a certain grace not without its charm. She was married to Louis XV., who was only fifteen years old, in 1725, when she was twenty-two years of age. (Furniture by Maple & Co., Ltd.)

23.

Visiting.

EPOCH OF LOUIS XV.

THE knowledge of how to live has its laws which, like all other laws, none but senseless people would disregard. Although they are not written in a code, and they have not been officially promulgated, usage has established and etiquette has sanctioned them, and people run the risk in transgressing them of being considered as impolite or badly educated. The simplest thing is to conform to them, annoying and useless as are the burdens which they impose.

In the first rank of these burdens we place visits of Ceremony. Saint Simon, in his *Memoirs*, tells us that on the day after the marriage of the Duke du Maine the bride on her bed received all the Court, the Princesses d'Harcourt doing the honours, having been chosen for that purpose by the King. People received, therefore, visits when in bed. This really was a question of foresight. It avoided a lady so receiving going before visitors of a rank not equal to her own. All these matters were of great importance and regulated by the ceremonies under the ancient monarchy. (Furniture by Maple & Co., Ltd.)



VISITING.

MANY of the contemporaries of Queen Marie Antoinette have described her person for us. The Comte de Reiset, who has published the Journal of Madame Éloffe, Dressmaker and Linen Draper in Ordinary to the Queen and the Ladies of her Court, thus portrays her:—

“The Queen was not tall, but she was very well made, her arms, hands, and feet being plump and well turned, with advancing age her chest became larger; her colour was dazzling, she had blue eyes which were charming and full of expression, and her forehead was high and recalled that of her father.”

The work of M. de Reiset, so interesting from the details which he gives us, and penetrating in a way into the private life of the Queen and the Ladies of her Court, has the appreciable merit of letting us know the kinds and names of the stuffs then used in walking dresses, and the historical notes on the most remarkable events which passed in France, with which he has increased the interest of his book, give details of the days of happiness and sorrow of the Queen. Marie Antoinette is represented here boating in the delicious park called Trianon. Before her is the Princesse de Lamballe, and the Comte de Provence has the oars.

25.

A Small Box at the Opera.

1776.

THIS Scene, borrowed from the “Monument du Costume,” a series of twenty-six plates designed and engraved by Moreau le Jeune in 1776, is one of the most charming of that interesting collection, in which are grouped with exquisite art, in pictures beyond criticism, scenes in life at the commencement of the reign of Louis XVI.

Nothing is more graceful than the dancer, nothing more elegant than the man, who, with a wagging gesture, caresses her chin. The colours have been taken from the pictures of the period, and those of the costume of the ballet girl in particular from a picture in the dining room of the Petit Trianon, representing a ballet scene. (Furniture by Maple & Co., Ltd.)



AT TRIANON.

The Two Kisses.

REVOLUTIONARY PERIOD.

THIS Scene, which was the inspiration of Debucourt, a painter and engraver celebrated at the end of the 18th Century, passes in the studio of a portrait painter, and certainly an adept in gallantry.

In the style of the Furniture, of the Ornaments decorating the Apartment, of the Mongolfière Lamp, of the Costume of the Old Man, almost identical with that which Robespierre wore at the Festival of the Supreme Being, we perceive that we are approaching the Revolutionary Epoch.

In duping the old imbecile, who is ravished to see himself represented touching with his lips her pretty face, rosy and fresh, does not the innocent Zulmé obey an inevitable and sovereign law? (Furniture by Maple & Co., Ltd.)

The Milliner.

THE DIRECTORY, 1795-1799.

“**W**HEN GETTING in an Office, you see them through the windows following one another. They arrange those ornaments, gewgaws and trifles, to which fashion gives birth and variety. You look at them freely and they regard you equally.”

Fairies in the service of beauty; which we called *Precieuse* in the time of Louis XIV; *Merveilleuse* under the Directory, *Lionne* at the romantic period, and *Élégante* in these days; all these have always submitted to the power of the art of the Dressmaker as frivolous as it is charming and delicate. (Furniture by Maple & Co., Ltd.)



THE TWO KISSES.


No. 26.



THE MILLINER.

No. 27.

1804.

 N the Eve of the Coronation M. Imbert de Saint Amand tells us Napoleon had tried on before him the sumptuous robes which had been made for Josephine. We know of nothing better than to quote the passage which the celebrated author devoted to this episode.*

“All Paris was excited by the approach of the great event. The Hotels were choked with people. The tradespeople worked night and day in order that the costumes and uniforms might be ready. In every workshop there was an activity without parallel. Leroy, who, until then, had been only a seller of dresses, decided to make them as well, and took as his associate Madame Raimbault, the celebrated Dressmaker of the period. From their shops came the magnificent vestments which the Empress was to wear on the Coronation Day. As to her Ornaments, they consisted of a Crown, a Diadem, and a Waistbelt, and were the work of the Jeweller, Marguerite.

“The preparations for the Coronation were completed, and the ceremony was evidently going to be magnificent. Madame Junot, the future Duchess d'Abrantès, breakfasted at the Tuileries with the Empress on 1st December, 1804, the day before the Coronation. Josephine was much affected, but happiness was in her looks. She described during breakfast all the loving terms the Emperor had used to her that morning, and how he had tried on her head the Crown she was to wear next day at Notre Dame. In telling this she wept tears of gratitude.” On the night in the doorway are Madame Raimbault and Leroy anxiously observing if the Emperor is satisfied.

* *Imbert de Saint Amand—l'Impératrice Josephine*, Dentu, Editeur.

(Furniture by Maple & Co., Ltd.)



THE EVE OF THE
CORONATION.

1820.

MARRIAGE was made a serious business at the Restoration. It was given a social position of the first order. It served for the re-establishment of the aristocracy. It was treated with the religious solemnity which the emigrant nobles knew how to use in traditional ceremonies. It arranged that essential interests were safeguarded. It is expedient not to eternalise courtship, and the Contracts being arranged, in less than a month the banns are published, the presents bought, and the marriage accomplished.

In the Faubourg St. Germain the matter is simplicity itself. The classes have a considerable reserve of both sexes. The young lady must have the good taste not to show exultation or too lively joy. She receives, without excitement, the arched bouquets which the groom of her future husband leaves every morning at her residence. In this the fashion has changed since the days of the Empire. These flowers are now inartistic formalities, and have retained nothing of the old and artistic coquetteries formerly employed by Madame Prevost. Then the betrothed order their portraits in miniature in a formal pose, a smile on their lips, their eyes fixed on vacancy, and each one with an emblem of some kind in hand. On the day fixed by their parents, they make their first presents to one another in exchanging rings. When all the contracts have been signed with a flourish, a week or two before the marriage the "Sultan" is offered with great pomp to the young lady. This was for a long time a card-board box, in the form of a vase, covered with silk, trimmed with white satin, and there were laid therein, in a heap, the jewels, laces, fans, etc. Afterwards this became a very ordinary box, very convenient, in which it was not necessary to put anything more. The wedding presents are the true festival of feminine specialities, like what we call varnishing before the great day. In every corner of the drawing rooms their splendours are displayed on small tables; the marvels of the "Sultan" and the charming little frivolities of the trousseau. On the sofa is the fiancée with her friends. The father and mother are playing cards. The furniture is of the period of 1820.

La Restauration, by Henri Bouchot, 1 Volume at the Librairie Illustrée.

(Furniture by Maple & Co., Ltd.)



THE BETROTHED.

30.

A Christening.

1830.

FN advance go the Godfather and Godmother, proud of their importance, because they are conscious of the responsibility which they are about to undertake ; that is, to act if need be as father and mother to the infant which they hold at the baptismal font. On the steps of the Church, the nurse, a good and well-developed Bressane, carries the child, who almost disappears under silk and lace, and the parents and friends follow in procession.

“ In every proper family

They should first have a boy,

And here it is ! I'm happily

Godmother : wish me joy.

The witnesses I'm pleased to tell

Are here, thank God, so all is well ! ”

SCRIBE.

31.

Marie Amelie.

1833.

QUEEN OF THE FRENCH.

MARIE AMELIE, born at Caserta in 1782, died at Claremont in 1866. She was the daughter of Ferdinand IV., King of the two Sicilies and of Marie Caroline. She was a good and pious princess, and endowed with all the domestic virtues. The Duke of Orleans, when in banishment from France, saw her, loved her, and being loved in return, married her at Palermo on the 25th November, 1809.



A CHRISTENING.

Gale & Patten

GABRIELLE D'ESTRÉE.

FN 1591 the King of Navarre was fighting bravely in the neighbourhood of Rouen. Bellegarde, his first Esquire, a young and brilliant gentleman, proposed one day between two battles to take him to see his mistress, who was then living at the Castle of Cœuvres. Together the King and the favourite went to see the beautiful Gabrielle, with whom the gallant young King immediately fell in love. (Furniture by Maple & Co., Ltd.)

32.

Dress at the Universal Exhibitions

Of 1855, 1867, 1878 and 1889.



ADAME SARAH BERNHARDT in the costume made by Félix for "The Lady of the Camellias."



ADAME RÉJANE in the *deshabille* created by Félix for "La Glu," a piece by M. Jean Richepin.

33.

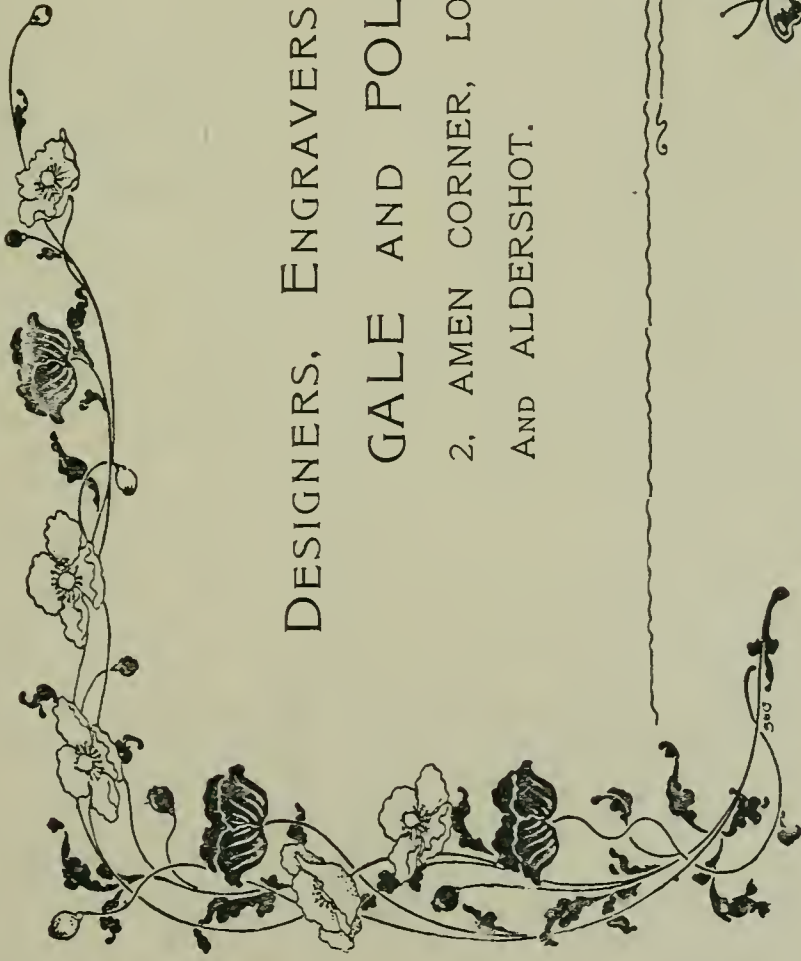
Ball Dresses in 1867.

REPRODUCED.

34.

Ball Dresses in 1902.

CREATIONS OF THE FIRST DRESSMAKERS IN PARIS.



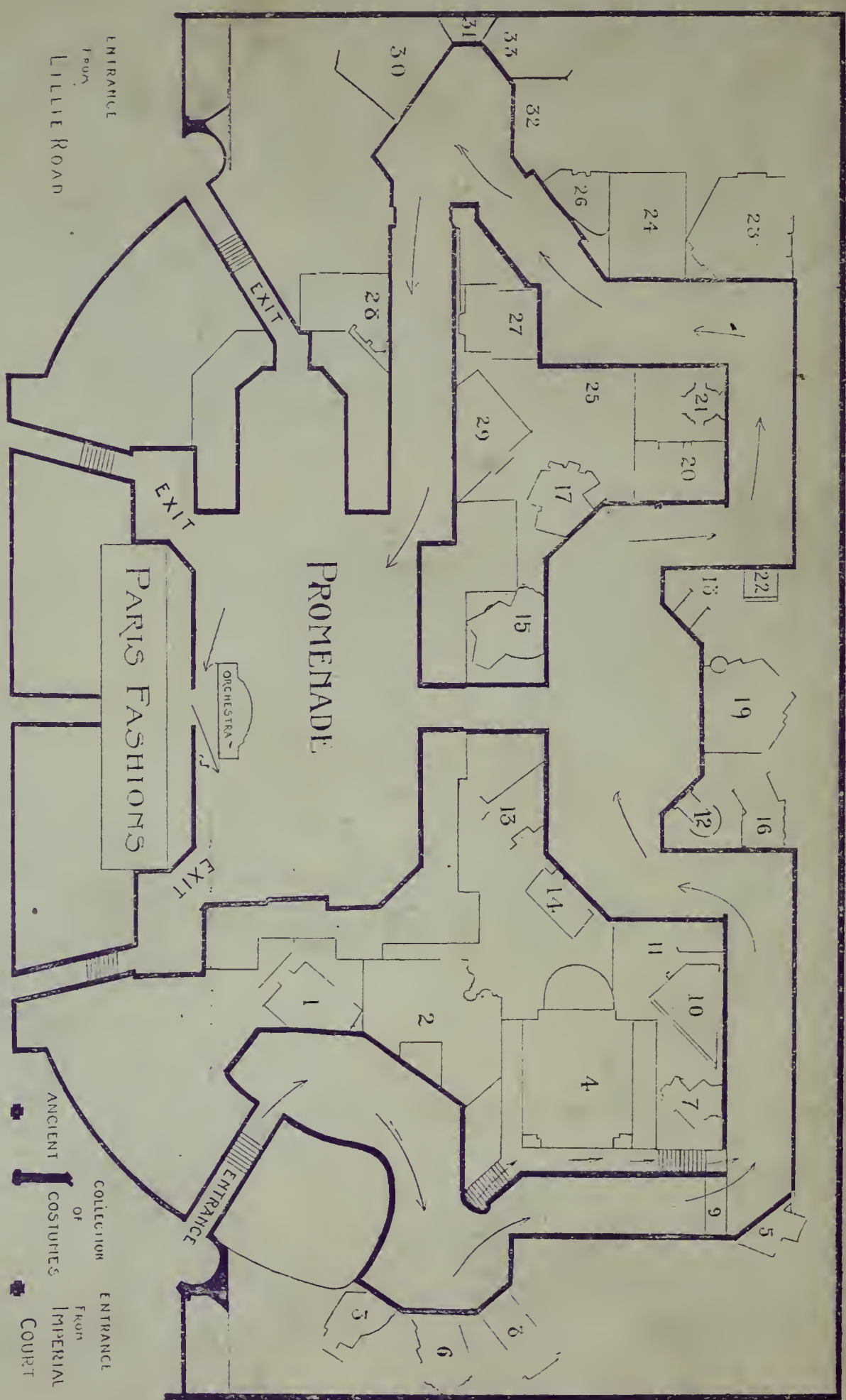
DESIGNERS, ENGRAVERS AND PUBLISHERS

GALE AND POLDEN, LTD.,

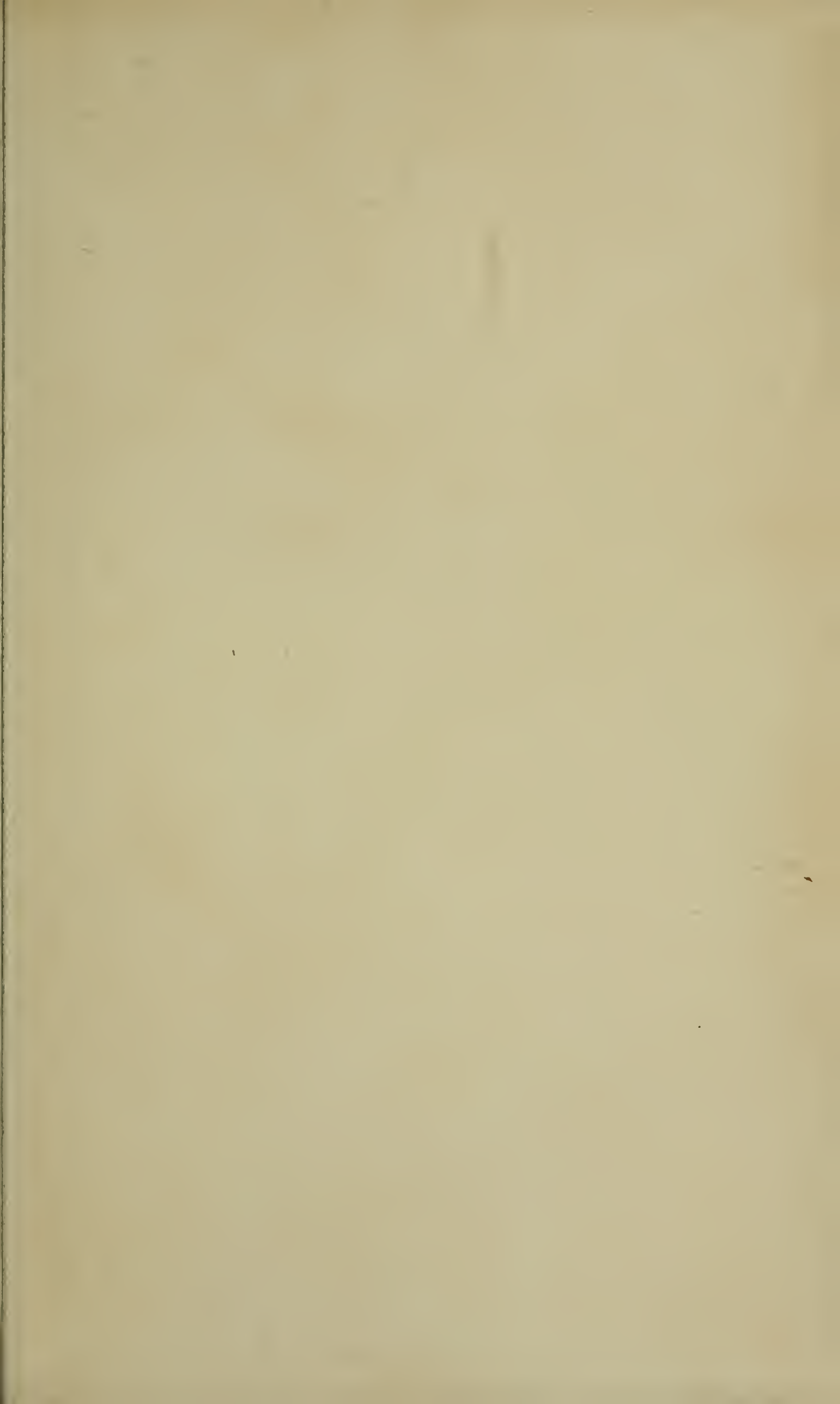
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