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Tour of Europe

Every visitor to Paris is interested in the Bourse de Commerce, or old Corn Exchange, and the fluted Doric column relic of Marie de Medici's palace. From here it is a step to the Bank of France, with precious cellars stocked with diamonds and bullion carefully guarded. Then comes the garden of the Palais Royal. Where is the splendor always associated with this romantic name? Here is revealed a tragedy of departed glory. There is a promenade beneath small shade trees; there is a basin of water, which does service as a fountain; there are one or two flower beds. There are sculptures, too, and in the afternoon, when the band is playing, the court takes on somewhat of a festive air. But by morning light, when nearly deserted, it is dreary enough. The trinket shops around its borders show cheap and tawdry wares. The cafes which occupy the second floor are good for their inexpensive kind. Here is the entrance to the old vaudeville theater of the Palais Royal. In the garden are occasional benches. It would be interesting to stay until noon when the little cannon placed behind the statue of Eurydice is fired automatically by means of a burning glass.

An essential element in the charm of Paris is the abundance of flowers. The larger flower markets, at the Madeleine, in the Place de la Republique and on the Quai aux Fleurs, are supplemented by the flower kiosks scattered at intervals along the boulevards, by the big baskets of blossoms which one sees carried on the backs of men and women porters, by the bouquets of flower girls, and the gorgeous window boxes which light up by day the Avenue de l'Opera, the Rue Royale, and the Rue de la Paix. Paquin's windows fairly flame with living color. The maples in the gardens of the city have "put their coats on." The lilacs wave their purple plumes. The acacias are all out in bloom, and the chestnut trees along the Avenue des Champs Elysees have lit their "mimic chandeliers." Flowers are so cheap that anybody can afford to buy them, and almost everybody does.

Many countries have contributed to the splendor of that palatial edifice of art and pleasure, the Opera House. Marbles from Italy, from Spain, from Scotland and from Sweden embellish it, from Finland even, and from far Algeria. In front of it great bronze candelabra stand. The facade is beautiful, and there are interior glories of red and gold, of mirrors, starry ceilings, sparkling with rows of lights that look like strings of jewels.

Many tourists lunch at the restaurant of the Eiffel Tower. The view is fine and the ascent easy. The visitor can walk up the 729 steps to the second landing, but it costs as much as it does

to take the elevator, which is of American make. The upper half of the way has elevators of a French company. It is the highest monument in the world, nearly twice as high as the Washington column at our own capital, but little is said about the magnificent reaches of its base. Underneath it is a good sized park, with fine trees in it and a lake.

Versailles seems stupid after Paris. Dull houses in a deadly town, a heavy palace, and a garden most solemn through the evidences of its frivolity. The show places of Versailles oppress by their artificiality. Horrible to find geography, geometry, astronomy worked out laboriously in hedges, to see trees distorted out of all their beauty in a degenerate effort at a new effect of opulent magnificence, and all of it gazing in the noonday sun. This is the impression which Versailles makes, until the tourist has visited the palace and is lost in imaging mentally all the splendor of its long ago, the formal ceremony of the reigns of Louis XIV. and XV., the courts of Maintenon and Dubarry, of Marie Antoinette and her frivolous ladies, who knew no better than to dance and sing and play at living while the people starved. Then the curiously elaborate surroundings seem more reasonable, more in keeping. And when the visitor enters into the deep recesses of the wood and hears the nightingale singing—the nightingale which they say sings not of sadness but of joy in a newborn consciousness of love—where is found a statue hidden in a dell, or a silent fountain which, could it speak, could tell such interesting stories of the past, then it is realized that old Versailles is quaint and lovable.

Leaving Paris for Rouen, a tunnel is traversed, cut right through the old fortifications of Paris. Clichy is passed, and Colombes, the Maisons Laffite, where many of the wealthy financiers of Paris live. Next comes Paisy, the birthplace of St. Louis. The train dashes through many little towns along the Seine, with alluring vistas through the foliage. At Vernon is seen the ruined castle which Philip Augustus built. Finally, near Rouen, on a hill rising from the Seine, is the pilgrimage church of Bon-Secours, where stands the well-known statue of Jeanne d'Arc, which depicts her in armor, with hands folded, posed beneath the vaults of a pavilion.

There is little of interest between Rouen and Dieppe. The road traverses a cheerful and pretty district, where factories are scattered over the nearer view. In the journey the river Seine is crossed twenty-two times by actual count. There follows the night voyage on the channel, and next morning the tourist reaches the hospitable shores of "Merry England."

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CURIOUS MACHINE INVENTED BY A FRENCHMAN IN 1770.

The first automobile offers a wonderful contrast to those in use to-day. This first motor was the invention of a Frenchman, N. J. Cugnot, in 1770, and were it not for the French Revolution, which turned men's minds away from this form of mechanics, Cugnot might have anticipated George Stephenson, the father of the steam locomotive.

Cugnot's machine consisted of a wooden chassis, with three wheels. The boiler, a kettlelike contrivance, was in front, and the single forward wheel was driven by two cylinders. The steering arrangement was not unlike that of the present day. This curious machine still exists and is now in one of the museums of Paris.

MODERN VENUS OF MILO.

Lady Beatrice Pole-Carew, England's Most Beautiful Woman.

Ever since its discovery on the Grecian Island of Melos, in 1820, the statue of the Venus of Milo has stood for the embodiment of womanly grace and beauty. The face is intellectual, the brow serene, the figure perfect. It is the "perfect woman, nobly planned." It typifies not only youth and beauty, but womanliness, strength and repose.

Naturally, any woman would like to have the grace, dignity and beauty typified in this statue and no higher compliment can be paid to a woman than to say she resembles the Venus of Milo. And this is the compliment paid to Lady Beatrice Pole-Carew, the most beautiful woman in England. Lady Pole-Carew is called "the modern Venus of Milo." Her beauty is world-famous. Her features are almost classically perfect and her likeness to the Grecian

statue, now in the Louvre, Paris, is apparent when the two faces are compared.

Oh, Vanity of Vanities!

"We carry lots of women clear to the top floor or at least several floors up and then they take the next elevator down without going three steps away from the elevator," declared the operator of one of the "lifts" in a big office building yesterday.

"No, it isn't because they like to ride in the elevators particularly. Why do they do it? To get the use of the mirrors, of course. See those mirrors on either side of the elevator? That's what attracts them. A bit of wind will strike them as they turn the corner by the big building and then they imagine that their hair is badly disarranged and make for the nearest mirror, which is in the elevator."—Cleveland Plain Dealer.

Foolish Question.

"Tom said he'd kiss me or die."
"Did he kiss you?"
"Say, you haven't read any accounts of his death, have you?"—Cleveland Leader.

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