

The Innocents Abroad, Part 2 of 6

Mark Twain (Samuel Clemens)

The Project Gutenberg EBook of The Innocents Abroad, Part 2 of 6
by Mark Twain (Samuel Clemens)

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

Title: The Innocents Abroad, Part 2 of 6

Author: Mark Twain (Samuel Clemens)

Release Date: June 15, 2004 [EBook #5689]

Language: English

Character set encoding: ASCII

*** START OF THIS PROJECT GUTENBERG EBOOK THE INNOCENTS ABROAD, PART 2 OF 6

Produced by David Widger

INNOCENTS ABROAD

by Mark Twain

[From an 1869--1st Edition]

Part 2.

CHAPTER XI.

We are getting foreignized rapidly and with facility. We are getting reconciled to halls and bedchambers with unhomelike stone floors and no carpets--floors that ring to the tread of one's heels with a sharpness that is death to sentimental musing. We are getting used to tidy, noiseless waiters, who glide hither and thither, and hover about your back and your elbows like butterflies, quick to comprehend orders, quick

Livros Grátis

<http://www.livrosgratis.com.br>

Milhares de livros grátis para download.

to fill them; thankful for a gratuity without regard to the amount; and always polite--never otherwise than polite. That is the strangest curiosity yet--a really polite hotel waiter who isn't an idiot. We are getting used to driving right into the central court of the hotel, in the midst of a fragrant circle of vines and flowers, and in the midst also of parties of gentlemen sitting quietly reading the paper and smoking. We are getting used to ice frozen by artificial process in ordinary bottles --the only kind of ice they have here. We are getting used to all these things, but we are not getting used to carrying our own soap. We are sufficiently civilized to carry our own combs and toothbrushes, but this thing of having to ring for soap every time we wash is new to us and not pleasant at all. We think of it just after we get our heads and faces thoroughly wet or just when we think we have been in the bathtub long enough, and then, of course, an annoying delay follows. These Marseillaises make Marseillaise hymns and Marseilles vests and Marseilles soap for all the world, but they never sing their hymns or wear their vests or wash with their soap themselves.

We have learned to go through the lingering routine of the table d'hote with patience, with serenity, with satisfaction. We take soup, then wait a few minutes for the fish; a few minutes more and the plates are changed, and the roast beef comes; another change and we take peas; change again and take lentils; change and take snail patties (I prefer grasshoppers); change and take roast chicken and salad; then strawberry pie and ice cream; then green figs, pears, oranges, green almonds, etc.; finally coffee. Wine with every course, of course, being in France. With such a cargo on board, digestion is a slow process, and we must sit long in the cool chambers and smoke--and read French newspapers, which have a strange fashion of telling a perfectly straight story till you get to the "nub" of it, and then a word drops in that no man can translate, and that story is ruined. An embankment fell on some Frenchmen yesterday, and the papers are full of it today--but whether those sufferers were killed, or crippled, or bruised, or only scared is more than I can possibly make out, and yet I would just give anything to know.

We were troubled a little at dinner today by the conduct of an American, who talked very loudly and coarsely and laughed boisterously where all others were so quiet and well behaved. He ordered wine with a royal flourish and said:

"I never dine without wine, sir" (which was a pitiful falsehood), and looked around upon the company to bask in the admiration he expected to find in their faces. All these airs in a land where they would as soon expect to leave the soup out of the bill of fare as the wine!--in a land where wine is nearly as common among all ranks as water! This fellow said: "I am a free-born sovereign, sir, an American, sir, and I want everybody to know it!" He did not mention that he was a lineal descendant of Balaam's ass, but everybody knew that without his telling it.

We have driven in the Prado--that superb avenue bordered with patrician mansions and noble shade trees--and have visited the chateau Boarely and its curious museum. They showed us a miniature cemetery there--a copy of the first graveyard that was ever in Marseilles, no doubt. The delicate little skeletons were lying in broken vaults and had their household gods and kitchen utensils with them. The original of this cemetery was dug up in the principal street of the city a few years ago. It had remained there, only twelve feet underground, for a matter of twenty-five hundred years or thereabouts. Romulus was here before he built Rome, and thought

something of founding a city on this spot, but gave up the idea. He may have been personally acquainted with some of these Phoenicians whose skeletons we have been examining.

In the great Zoological Gardens we found specimens of all the animals the world produces, I think, including a dromedary, a monkey ornamented with tufts of brilliant blue and carmine hair--a very gorgeous monkey he was --a hippopotamus from the Nile, and a sort of tall, long-legged bird with a beak like a powder horn and close-fitting wings like the tails of a dress coat. This fellow stood up with his eyes shut and his shoulders stooped forward a little, and looked as if he had his hands under his coat tails. Such tranquil stupidity, such supernatural gravity, such self-righteousness, and such ineffable self-complacency as were in the countenance and attitude of that gray-bodied, dark-winged, bald-headed, and preposterously uncomely bird! He was so ungainly, so pimply about the head, so scaly about the legs, yet so serene, so unspeakably satisfied! He was the most comical-looking creature that can be imagined. It was good to hear Dan and the doctor laugh--such natural and such enjoyable laughter had not been heard among our excursionists since our ship sailed away from America. This bird was a godsend to us, and I should be an ingrate if I forgot to make honorable mention of him in these pages. Ours was a pleasure excursion; therefore we stayed with that bird an hour and made the most of him. We stirred him up occasionally, but he only unclosed an eye and slowly closed it again, abating no jot of his stately piety of demeanor or his tremendous seriousness. He only seemed to say, "Defile not Heaven's anointed with unsanctified hands." We did not know his name, and so we called him "The Pilgrim." Dan said:

"All he wants now is a Plymouth Collection."

The boon companion of the colossal elephant was a common cat! This cat had a fashion of climbing up the elephant's hind legs and roosting on his back. She would sit up there, with her paws curved under her breast, and sleep in the sun half the afternoon. It used to annoy the elephant at first, and he would reach up and take her down, but she would go aft and climb up again. She persisted until she finally conquered the elephant's prejudices, and now they are inseparable friends. The cat plays about her comrade's forefeet or his trunk often, until dogs approach, and then she goes aloft out of danger. The elephant has annihilated several dogs lately that pressed his companion too closely.

We hired a sailboat and a guide and made an excursion to one of the small islands in the harbor to visit the Castle d'If. This ancient fortress has a melancholy history. It has been used as a prison for political offenders for two or three hundred years, and its dungeon walls are scarred with the rudely carved names of many and many a captive who fretted his life away here and left no record of himself but these sad epitaphs wrought with his own hands. How thick the names were! And their long-departed owners seemed to throng the gloomy cells and corridors with their phantom shapes. We loitered through dungeon after dungeon, away down into the living rock below the level of the sea, it seemed. Names everywhere!--some plebeian, some noble, some even princely. Plebeian, prince, and noble had one solicitude in common--they would not be forgotten! They could suffer solitude, inactivity, and the horrors of a silence that no sound ever disturbed, but they could not bear the thought of being utterly forgotten by the world. Hence the carved names. In one cell, where a little light penetrated, a man had lived twenty-seven years without seeing the face of a human being--lived

in filth and wretchedness, with no companionship but his own thoughts, and they were sorrowful enough and hopeless enough, no doubt. Whatever his jailers considered that he needed was conveyed to his cell by night through a wicket.

This man carved the walls of his prison house from floor to roof with all manner of figures of men and animals grouped in intricate designs. He had toiled there year after year, at his self-appointed task, while infants grew to boyhood--to vigorous youth--idled through school and college--acquired a profession--claimed man's mature estate--married and looked back to infancy as to a thing of some vague, ancient time, almost. But who shall tell how many ages it seemed to this prisoner? With the one, time flew sometimes; with the other, never--it crawled always. To the one, nights spent in dancing had seemed made of minutes instead of hours; to the other, those selfsame nights had been like all other nights of dungeon life and seemed made of slow, dragging weeks instead of hours and minutes.

One prisoner of fifteen years had scratched verses upon his walls, and brief prose sentences--brief, but full of pathos. These spoke not of himself and his hard estate, but only of the shrine where his spirit fled the prison to worship--of home and the idols that were templed there. He never lived to see them.

The walls of these dungeons are as thick as some bed-chambers at home are wide--fifteen feet. We saw the damp, dismal cells in which two of Dumas' heroes passed their confinement--heroes of "Monte Cristo." It was here that the brave Abbe wrote a book with his own blood, with a pen made of a piece of iron hoop, and by the light of a lamp made out of shreds of cloth soaked in grease obtained from his food; and then dug through the thick wall with some trifling instrument which he wrought himself out of a stray piece of iron or table cutlery and freed Dantes from his chains. It was a pity that so many weeks of dreary labor should have come to naught at last.

They showed us the noisome cell where the celebrated "Iron Mask"--that ill-starred brother of a hardhearted king of France--was confined for a season before he was sent to hide the strange mystery of his life from the curious in the dungeons of Ste. Marguerite. The place had a far greater interest for us than it could have had if we had known beyond all question who the Iron Mask was, and what his history had been, and why this most unusual punishment had been meted out to him. Mystery! That was the charm. That speechless tongue, those prisoned features, that heart so freighted with unspoken troubles, and that breast so oppressed with its piteous secret had been here. These dank walls had known the man whose dolorous story is a sealed book forever! There was fascination in the spot.

CHAPTER XII.

We have come five hundred miles by rail through the heart of France. What a bewitching land it is! What a garden! Surely the leagues of bright green lawns are swept and brushed and watered every day and their grasses trimmed by the barber. Surely the hedges are shaped and measured and their symmetry preserved by the most architectural of gardeners. Surely the long straight rows of stately poplars that divide the

beautiful landscape like the squares of a checker-board are set with line and plummet, and their uniform height determined with a spirit level. Surely the straight, smooth, pure white turnpikes are jack-planed and sandpapered every day. How else are these marvels of symmetry, cleanliness, and order attained? It is wonderful. There are no unsightly stone walls and never a fence of any kind. There is no dirt, no decay, no rubbish anywhere--nothing that even hints at untidiness--nothing that ever suggests neglect. All is orderly and beautiful--every thing is charming to the eye.

We had such glimpses of the Rhone gliding along between its grassy banks; of cosy cottages buried in flowers and shrubbery; of quaint old red-tiled villages with mossy medieval cathedrals looming out of their midst; of wooded hills with ivy-grown towers and turrets of feudal castles projecting above the foliage; such glimpses of Paradise, it seemed to us, such visions of fabled fairyland!

We knew then what the poet meant when he sang of: "--thy cornfields green, and sunny vines, O pleasant land of France!"

And it is a pleasant land. No word describes it so felicitously as that one. They say there is no word for "home" in the French language. Well, considering that they have the article itself in such an attractive aspect, they ought to manage to get along without the word. Let us not waste too much pity on "homeless" France. I have observed that Frenchmen abroad seldom wholly give up the idea of going back to France some time or other. I am not surprised at it now.

We are not infatuated with these French railway cars, though. We took first-class passage, not because we wished to attract attention by doing a thing which is uncommon in Europe but because we could make our journey quicker by so doing. It is hard to make railroading pleasant in any country. It is too tedious. Stagecoaching is infinitely more delightful. Once I crossed the plains and deserts and mountains of the West in a stagecoach, from the Missouri line to California, and since then all my pleasure trips must be measured to that rare holiday frolic. Two thousand miles of ceaseless rush and rattle and clatter, by night and by day, and never a weary moment, never a lapse of interest! The first seven hundred miles a level continent, its grassy carpet greener and softer and smoother than any sea and figured with designs fitted to its magnitude--the shadows of the clouds. Here were no scenes but summer scenes, and no disposition inspired by them but to lie at full length on the mail sacks in the grateful breeze and dreamily smoke the pipe of peace--what other, where all was repose and contentment? In cool mornings, before the sun was fairly up, it was worth a lifetime of city toiling and moiling to perch in the foretop with the driver and see the six mustangs scamper under the sharp snapping of the whip that never touched them; to scan the blue distances of a world that knew no lords but us; to cleave the wind with uncovered head and feel the sluggish pulses rousing to the spirit of a speed that pretended to the resistless rush of a typhoon! Then thirteen hundred miles of desert solitudes; of limitless panoramas of bewildering perspective; of mimic cities, of pinnacled cathedrals, of massive fortresses, counterfeited in the eternal rocks and splendid with the crimson and gold of the setting sun; of dizzy altitudes among fog-wreathed peaks and never-melting snows, where thunders and lightnings and tempests warred magnificently at our feet and the storm clouds above swung their shredded banners in our very faces! But I forgot. I am in elegant France now, and not scurrying through the great South Pass and the Wind River Mountains, among antelopes and

buffaloes and painted Indians on the warpath. It is not meet that I should make too disparaging comparisons between humdrum travel on a railway and that royal summer flight across a continent in a stagecoach. I meant in the beginning to say that railway journeying is tedious and tiresome, and so it is--though at the time I was thinking particularly of a dismal fifty-hour pilgrimage between New York and St. Louis. Of course our trip through France was not really tedious because all its scenes and experiences were new and strange; but as Dan says, it had its "discrepancies."

The cars are built in compartments that hold eight persons each. Each compartment is partially subdivided, and so there are two tolerably distinct parties of four in it. Four face the other four. The seats and backs are thickly padded and cushioned and are very comfortable; you can smoke if you wish; there are no bothersome peddlers; you are saved the infliction of a multitude of disagreeable fellow passengers. So far, so well. But then the conductor locks you in when the train starts; there is no water to drink in the car; there is no heating apparatus for night travel; if a drunken rowdy should get in, you could not remove a matter of twenty seats from him or enter another car; but above all, if you are worn out and must sleep, you must sit up and do it in naps, with cramped legs and in a torturing misery that leaves you withered and lifeless the next day--for behold they have not that culmination of all charity and human kindness, a sleeping car, in all France. I prefer the American system. It has not so many grievous "discrepancies."

In France, all is clockwork, all is order. They make no mistakes. Every third man wears a uniform, and whether he be a marshal of the empire or a brakeman, he is ready and perfectly willing to answer all your questions with tireless politeness, ready to tell you which car to take, yea, and ready to go and put you into it to make sure that you shall not go astray. You cannot pass into the waiting room of the depot till you have secured your ticket, and you cannot pass from its only exit till the train is at its threshold to receive you. Once on board, the train will not start till your ticket has been examined--till every passenger's ticket has been inspected. This is chiefly for your own good. If by any possibility you have managed to take the wrong train, you will be handed over to a polite official who will take you whither you belong and bestow you with many an affable bow. Your ticket will be inspected every now and then along the route, and when it is time to change cars you will know it. You are in the hands of officials who zealously study your welfare and your interest, instead of turning their talents to the invention of new methods of discommoding and snubbing you, as is very often the main employment of that exceedingly self-satisfied monarch, the railroad conductor of America.

But the happiest regulation in French railway government is--thirty minutes to dinner! No five-minute boltings of flabby rolls, muddy coffee, questionable eggs, gutta-percha beef, and pies whose conception and execution are a dark and bloody mystery to all save the cook that created them! No, we sat calmly down--it was in old Dijon, which is so easy to spell and so impossible to pronounce except when you civilize it and call it Demijohn--and poured out rich Burgundian wines and munched calmly through a long table d'hote bill of fare, snail patties, delicious fruits and all, then paid the trifle it cost and stepped happily aboard the train again, without once cursing the railroad company. A rare experience and one to be treasured forever.

They say they do not have accidents on these French roads, and I think it

must be true. If I remember rightly, we passed high above wagon roads or through tunnels under them, but never crossed them on their own level. About every quarter of a mile, it seemed to me, a man came out and held up a club till the train went by, to signify that everything was safe ahead. Switches were changed a mile in advance by pulling a wire rope that passed along the ground by the rail, from station to station. Signals for the day and signals for the night gave constant and timely notice of the position of switches.

No, they have no railroad accidents to speak of in France. But why? Because when one occurs, somebody has to hang for it! Not hang, maybe, but be punished at least with such vigor of emphasis as to make negligence a thing to be shuddered at by railroad officials for many a day thereafter. "No blame attached to the officers"--that lying and disaster-breeding verdict so common to our softhearted juries is seldom rendered in France. If the trouble occurred in the conductor's department, that officer must suffer if his subordinate cannot be proven guilty; if in the engineer's department and the case be similar, the engineer must answer.

The Old Travelers--those delightful parrots who have "been here before" and know more about the country than Louis Napoleon knows now or ever will know--tell us these things, and we believe them because they are pleasant things to believe and because they are plausible and savor of the rigid subjection to law and order which we behold about us everywhere.

But we love the Old Travelers. We love to hear them prate and drivel and lie. We can tell them the moment we see them. They always throw out a few feelers; they never cast themselves adrift till they have sounded every individual and know that he has not traveled. Then they open their throttle valves, and how they do brag, and sneer, and swell, and soar, and blaspheme the sacred name of Truth! Their central idea, their grand aim, is to subjugate you, keep you down, make you feel insignificant and humble in the blaze of their cosmopolitan glory! They will not let you know anything. They sneer at your most inoffensive suggestions; they laugh unfeelingly at your treasured dreams of foreign lands; they brand the statements of your traveled aunts and uncles as the stupidest absurdities; they deride your most trusted authors and demolish the fair images they have set up for your willing worship with the pitiless ferocity of the fanatic iconoclast! But still I love the Old Travelers. I love them for their witless platitudes, for their supernatural ability to bore, for their delightful asinine vanity, for their luxuriant fertility of imagination, for their startling, their brilliant, their overwhelming mendacity!

By Lyons and the Saone (where we saw the lady of Lyons and thought little of her comeliness), by Villa Franca, Tonnere, venerable Sens, Melun, Fontainebleau, and scores of other beautiful cities, we swept, always noting the absence of hog-wallows, broken fences, cow lots, unpainted houses, and mud, and always noting, as well, the presence of cleanliness, grace, taste in adorning and beautifying, even to the disposition of a tree or the turning of a hedge, the marvel of roads in perfect repair, void of ruts and guiltless of even an inequality of surface--we bowled along, hour after hour, that brilliant summer day, and as nightfall approached we entered a wilderness of odorous flowers and shrubbery, sped through it, and then, excited, delighted, and half persuaded that we were only the sport of a beautiful dream, lo, we stood in magnificent Paris!

What excellent order they kept about that vast depot! There was no frantic crowding and jostling, no shouting and swearing, and no swaggering intrusion of services by rowdy hackmen. These latter gentry stood outside--stood quietly by their long line of vehicles and said never a word. A kind of hackman general seemed to have the whole matter of transportation in his hands. He politely received the passengers and ushered them to the kind of conveyance they wanted, and told the driver where to deliver them. There was no "talking back," no dissatisfaction about overcharging, no grumbling about anything. In a little while we were speeding through the streets of Paris and delightfully recognizing certain names and places with which books had long ago made us familiar. It was like meeting an old friend when we read Rue de Rivoli on the street corner; we knew the genuine vast palace of the Louvre as well as we knew its picture; when we passed by the Column of July we needed no one to tell us what it was or to remind us that on its site once stood the grim Bastille, that grave of human hopes and happiness, that dismal prison house within whose dungeons so many young faces put on the wrinkles of age, so many proud spirits grew humble, so many brave hearts broke.

We secured rooms at the hotel, or rather, we had three beds put into one room, so that we might be together, and then we went out to a restaurant, just after lamplighting, and ate a comfortable, satisfactory, lingering dinner. It was a pleasure to eat where everything was so tidy, the food so well cooked, the waiters so polite, and the coming and departing company so moustached, so frisky, so affable, so fearfully and wonderfully Frenchy! All the surroundings were gay and enlivening. Two hundred people sat at little tables on the sidewalk, sipping wine and coffee; the streets were thronged with light vehicles and with joyous pleasure-seekers; there was music in the air, life and action all about us, and a conflagration of gaslight everywhere!

After dinner we felt like seeing such Parisian specialties as we might see without distressing exertion, and so we sauntered through the brilliant streets and looked at the dainty trifles in variety stores and jewelry shops. Occasionally, merely for the pleasure of being cruel, we put unoffending Frenchmen on the rack with questions framed in the incomprehensible jargon of their native language, and while they writhed we impaled them, we peppered them, we scarified them, with their own vile verbs and participles.

We noticed that in the jewelry stores they had some of the articles marked "gold" and some labeled "imitation." We wondered at this extravagance of honesty and inquired into the matter. We were informed that inasmuch as most people are not able to tell false gold from the genuine article, the government compels jewelers to have their gold work assayed and stamped officially according to its fineness and their imitation work duly labeled with the sign of its falsity. They told us the jewelers would not dare to violate this law, and that whatever a stranger bought in one of their stores might be depended upon as being strictly what it was represented to be. Verily, a wonderful land is France!

Then we hunted for a barber-shop. From earliest infancy it had been a cherished ambition of mine to be shaved some day in a palatial barber-shop in Paris. I wished to recline at full length in a cushioned invalid chair, with pictures about me and sumptuous furniture; with frescoed walls and gilded arches above me and vistas of Corinthian columns stretching far before me; with perfumes of Araby to intoxicate

my senses and the slumbrous drone of distant noises to soothe me to sleep. At the end of an hour I would wake up regretfully and find my face as smooth and as soft as an infant's. Departing, I would lift my hands above that barber's head and say, "Heaven bless you, my son!"

So we searched high and low, for a matter of two hours, but never a barber-shop could we see. We saw only wig-making establishments, with shocks of dead and repulsive hair bound upon the heads of painted waxen brigands who stared out from glass boxes upon the passer-by with their stony eyes and scared him with the ghostly white of their countenances. We shunned these signs for a time, but finally we concluded that the wig-makers must of necessity be the barbers as well, since we could find no single legitimate representative of the fraternity. We entered and asked, and found that it was even so.

I said I wanted to be shaved. The barber inquired where my room was. I said never mind where my room was, I wanted to be shaved--there, on the spot. The doctor said he would be shaved also. Then there was an excitement among those two barbers! There was a wild consultation, and afterwards a hurrying to and fro and a feverish gathering up of razors from obscure places and a ransacking for soap. Next they took us into a little mean, shabby back room; they got two ordinary sitting-room chairs and placed us in them with our coats on. My old, old dream of bliss vanished into thin air!

I sat bolt upright, silent, sad, and solemn. One of the wig-making villains lathered my face for ten terrible minutes and finished by plastering a mass of suds into my mouth. I expelled the nasty stuff with a strong English expletive and said, "Foreigner, beware!" Then this outlaw strapped his razor on his boot, hovered over me ominously for six fearful seconds, and then swooped down upon me like the genius of destruction. The first rake of his razor loosened the very hide from my face and lifted me out of the chair. I stormed and raved, and the other boys enjoyed it. Their beards are not strong and thick. Let us draw the curtain over this harrowing scene.

Suffice it that I submitted and went through with the cruel infliction of a shave by a French barber; tears of exquisite agony coursed down my cheeks now and then, but I survived. Then the incipient assassin held a basin of water under my chin and slopped its contents over my face, and into my bosom, and down the back of my neck, with a mean pretense of washing away the soap and blood. He dried my features with a towel and was going to comb my hair, but I asked to be excused. I said, with withering irony, that it was sufficient to be skinned--I declined to be scalped.

I went away from there with my handkerchief about my face, and never, never, never desired to dream of palatial Parisian barber-shops anymore. The truth is, as I believe I have since found out, that they have no barber shops worthy of the name in Paris--and no barbers, either, for that matter. The impostor who does duty as a barber brings his pans and napkins and implements of torture to your residence and deliberately skins you in your private apartments. Ah, I have suffered, suffered, suffered, here in Paris, but never mind--the time is coming when I shall have a dark and bloody revenge. Someday a Parisian barber will come to my room to skin me, and from that day forth that barber will never be heard of more.

At eleven o'clock we alighted upon a sign which manifestly referred to

billiards. Joy! We had played billiards in the Azores with balls that were not round and on an ancient table that was very little smoother than a brick pavement--one of those wretched old things with dead cushions, and with patches in the faded cloth and invisible obstructions that made the balls describe the most astonishing and unsuspected angles and perform feats in the way of unlooked-for and almost impossible "scratches" that were perfectly bewildering. We had played at Gibraltar with balls the size of a walnut, on a table like a public square--and in both instances we achieved far more aggravation than amusement. We expected to fare better here, but we were mistaken. The cushions were a good deal higher than the balls, and as the balls had a fashion of always stopping under the cushions, we accomplished very little in the way of caroms. The cushions were hard and unelastic, and the cues were so crooked that in making a shot you had to allow for the curve or you would infallibly put the "English" on the wrong side of the hall. Dan was to mark while the doctor and I played. At the end of an hour neither of us had made a count, and so Dan was tired of keeping tally with nothing to tally, and we were heated and angry and disgusted. We paid the heavy bill--about six cents--and said we would call around sometime when we had a week to spend, and finish the game.

We adjourned to one of those pretty cafes and took supper and tested the wines of the country, as we had been instructed to do, and found them harmless and unexciting. They might have been exciting, however, if we had chosen to drink a sufficiency of them.

To close our first day in Paris cheerfully and pleasantly, we now sought our grand room in the Grand Hotel du Louvre and climbed into our sumptuous bed to read and smoke--but alas!

It was pitiful,
In a whole city-full,
Gas we had none.

No gas to read by--nothing but dismal candles. It was a shame. We tried to map out excursions for the morrow; we puzzled over French "guides to Paris"; we talked disjointedly in a vain endeavor to make head or tail of the wild chaos of the day's sights and experiences; we subsided to indolent smoking; we gaped and yawned and stretched--then feebly wondered if we were really and truly in renowned Paris, and drifted drowsily away into that vast mysterious void which men call sleep.

CHAPTER XIII.

The next morning we were up and dressed at ten o'clock. We went to the 'commissionaire' of the hotel--I don't know what a 'commissionaire' is, but that is the man we went to--and told him we wanted a guide. He said the national Exposition had drawn such multitudes of Englishmen and Americans to Paris that it would be next to impossible to find a good guide unemployed. He said he usually kept a dozen or two on hand, but he only had three now. He called them. One looked so like a very pirate that we let him go at once. The next one spoke with a simpering precision of pronunciation that was irritating and said:

"If ze zhentlemans will to me make ze grande honneur to me rattain in hees serveece, I shall show to him every sing zat is magnifique to look

upon in ze beautiful Parree. I speaky ze Angleesh pairfaitemaw."

He would have done well to have stopped there, because he had that much by heart and said it right off without making a mistake. But his self-complacency seduced him into attempting a flight into regions of unexplored English, and the reckless experiment was his ruin. Within ten seconds he was so tangled up in a maze of mutilated verbs and torn and bleeding forms of speech that no human ingenuity could ever have gotten him out of it with credit. It was plain enough that he could not "speaky" the English quite as "pairfaitemaw" as he had pretended he could.

The third man captured us. He was plainly dressed, but he had a noticeable air of neatness about him. He wore a high silk hat which was a little old, but had been carefully brushed. He wore second-hand kid gloves, in good repair, and carried a small rattan cane with a curved handle--a female leg--of ivory. He stepped as gently and as daintily as a cat crossing a muddy street; and oh, he was urbanity; he was quiet, unobtrusive self-possession; he was deference itself! He spoke softly and guardedly; and when he was about to make a statement on his sole responsibility or offer a suggestion, he weighed it by drachms and scruples first, with the crook of his little stick placed meditatively to his teeth. His opening speech was perfect. It was perfect in construction, in phraseology, in grammar, in emphasis, in pronunciation --everything. He spoke little and guardedly after that. We were charmed. We were more than charmed--we were overjoyed. We hired him at once. We never even asked him his price. This man--our lackey, our servant, our unquestioning slave though he was--was still a gentleman--we could see that--while of the other two one was coarse and awkward and the other was a born pirate. We asked our man Friday's name. He drew from his pocketbook a snowy little card and passed it to us with a profound bow:

A. BILLFINGER,
Guide to Paris, France, Germany,
Spain, &c., &c.
Grande Hotel du Louvre.

"Billfinger! Oh, carry me home to die!"

That was an "aside" from Dan. The atrocious name grated harshly on my ear, too. The most of us can learn to forgive, and even to like, a countenance that strikes us unpleasantly at first, but few of us, I fancy, become reconciled to a jarring name so easily. I was almost sorry we had hired this man, his name was so unbearable. However, no matter. We were impatient to start. Billfinger stepped to the door to call a carriage, and then the doctor said:

"Well, the guide goes with the barbershop, with the billiard-table, with the gasless room, and may be with many another pretty romance of Paris. I expected to have a guide named Henri de Montmorency, or Armand de la Chartreuse, or something that would sound grand in letters to the villagers at home, but to think of a Frenchman by the name of Billfinger! Oh! This is absurd, you know. This will never do. We can't say Billfinger; it is nauseating. Name him over again; what had we better call him? Alexis du Caulaincourt?"

"Alphonse Henri Gustave de Hauteville," I suggested.

"Call him Ferguson," said Dan.

That was practical, unromantic good sense. Without debate, we expunged Billfinger as Billfinger, and called him Ferguson.

The carriage--an open barouche--was ready. Ferguson mounted beside the driver, and we whirled away to breakfast. As was proper, Mr. Ferguson stood by to transmit our orders and answer questions. By and by, he mentioned casually--the artful adventurer--that he would go and get his breakfast as soon as we had finished ours. He knew we could not get along without him and that we would not want to loiter about and wait for him. We asked him to sit down and eat with us. He begged, with many a bow, to be excused. It was not proper, he said; he would sit at another table. We ordered him peremptorily to sit down with us.

Here endeth the first lesson. It was a mistake.

As long as we had that fellow after that, he was always hungry; he was always thirsty. He came early; he stayed late; he could not pass a restaurant; he looked with a lecherous eye upon every wine shop. Suggestions to stop, excuses to eat and to drink, were forever on his lips. We tried all we could to fill him so full that he would have no room to spare for a fortnight, but it was a failure. He did not hold enough to smother the cravings of his superhuman appetite.

He had another "discrepancy" about him. He was always wanting us to buy things. On the shallowest pretenses he would inveigle us into shirt stores, boot stores, tailor shops, glove shops--anywhere under the broad sweep of the heavens that there seemed a chance of our buying anything. Anyone could have guessed that the shopkeepers paid him a percentage on the sales, but in our blessed innocence we didn't until this feature of his conduct grew unbearably prominent. One day Dan happened to mention that he thought of buying three or four silk dress patterns for presents. Ferguson's hungry eye was upon him in an instant. In the course of twenty minutes the carriage stopped.

"What's this?"

"Zis is ze finest silk magazin in Paris--ze most celebrate."

"What did you come here for? We told you to take us to the palace of the Louvre."

"I suppose ze gentleman say he wish to buy some silk."

"You are not required to 'suppose' things for the party, Ferguson. We do not wish to tax your energies too much. We will bear some of the burden and heat of the day ourselves. We will endeavor to do such 'supposing' as is really necessary to be done. Drive on." So spake the doctor.

Within fifteen minutes the carriage halted again, and before another silk store. The doctor said:

"Ah, the palace of the Louvre--beautiful, beautiful edifice! Does the Emperor Napoleon live here now, Ferguson?"

"Ah, Doctor! You do jest; zis is not ze palace; we come there directly. But since we pass right by zis store, where is such beautiful silk--"

"Ah! I see, I see. I meant to have told you that we did not wish to

purchase any silks to-day, but in my absent-mindedness I forgot it. I also meant to tell you we wished to go directly to the Louvre, but I forgot that also. However, we will go there now. Pardon my seeming carelessness, Ferguson. Drive on."

Within the half hour we stopped again--in front of another silk store. We were angry; but the doctor was always serene, always smooth-voiced. He said:

"At last! How imposing the Louvre is, and yet how small! How exquisitely fashioned! How charmingly situated!--Venerable, venerable pile--"

"Pairdon, Doctor, zis is not ze Louvre--it is--"

"What is it?"

"I have ze idea--it come to me in a moment--zat ze silk in zis magazin--"

"Ferguson, how heedless I am. I fully intended to tell you that we did not wish to buy any silks to-day, and I also intended to tell you that we yearned to go immediately to the palace of the Louvre, but enjoying the happiness of seeing you devour four breakfasts this morning has so filled me with pleasurable emotions that I neglect the commonest interests of the time. However, we will proceed now to the Louvre, Ferguson."

"But, doctor," (excitedly,) "it will take not a minute--not but one small minute! Ze gentleman need not to buy if he not wish to--but only look at ze silk--look at ze beautiful fabric. [Then pleadingly.] Sair--just only one leetle moment!"

Dan said, "Confound the idiot! I don't want to see any silks today, and I won't look at them. Drive on."

And the doctor: "We need no silks now, Ferguson. Our hearts yearn for the Louvre. Let us journey on--let us journey on."

"But doctor! It is only one moment--one leetle moment. And ze time will be save--entirely save! Because zere is nothing to see now--it is too late. It want ten minute to four and ze Louvre close at four--only one leetle moment, Doctor!"

The treacherous miscreant! After four breakfasts and a gallon of champagne, to serve us such a scurvy trick. We got no sight of the countless treasures of art in the Louvre galleries that day, and our only poor little satisfaction was in the reflection that Ferguson sold not a solitary silk dress pattern.

I am writing this chapter partly for the satisfaction of abusing that accomplished knave Billfinger, and partly to show whosoever shall read this how Americans fare at the hands of the Paris guides and what sort of people Paris guides are. It need not be supposed that we were a stupider or an easier prey than our countrymen generally are, for we were not. The guides deceive and defraud every American who goes to Paris for the first time and sees its sights alone or in company with others as little experienced as himself. I shall visit Paris again someday, and then let the guides beware! I shall go in my war paint--I shall carry my tomahawk along.

I think we have lost but little time in Paris. We have gone to bed every night tired out. Of course we visited the renowned International Exposition. All the world did that. We went there on our third day in Paris--and we stayed there nearly two hours. That was our first and last visit. To tell the truth, we saw at a glance that one would have to spend weeks--yea, even months--in that monstrous establishment to get an intelligible idea of it. It was a wonderful show, but the moving masses of people of all nations we saw there were a still more wonderful show. I discovered that if I were to stay there a month, I should still find myself looking at the people instead of the inanimate objects on exhibition. I got a little interested in some curious old tapestries of the thirteenth century, but a party of Arabs came by, and their dusky faces and quaint costumes called my attention away at once. I watched a silver swan, which had a living grace about his movements and a living intelligence in his eyes--watched him swimming about as comfortably and as unconcernedly as if he had been born in a morass instead of a jeweler's shop--watched him seize a silver fish from under the water and hold up his head and go through all the customary and elaborate motions of swallowing it--but the moment it disappeared down his throat some tattooed South Sea Islanders approached and I yielded to their attractions.

Presently I found a revolving pistol several hundred years old which looked strangely like a modern Colt, but just then I heard that the Empress of the French was in another part of the building, and hastened away to see what she might look like. We heard martial music--we saw an unusual number of soldiers walking hurriedly about--there was a general movement among the people. We inquired what it was all about and learned that the Emperor of the French and the Sultan of Turkey were about to review twenty-five thousand troops at the Arc de l'Etoile. We immediately departed. I had a greater anxiety to see these men than I could have had to see twenty expositions.

We drove away and took up a position in an open space opposite the American minister's house. A speculator bridged a couple of barrels with a board and we hired standing places on it. Presently there was a sound of distant music; in another minute a pillar of dust came moving slowly toward us; a moment more and then, with colors flying and a grand crash of military music, a gallant array of cavalymen emerged from the dust and came down the street on a gentle trot. After them came a long line of artillery; then more cavalry, in splendid uniforms; and then their imperial majesties Napoleon III and Abdul Aziz. The vast concourse of people swung their hats and shouted--the windows and housetops in the wide vicinity burst into a snowstorm of waving handkerchiefs, and the wavers of the same mingled their cheers with those of the masses below. It was a stirring spectacle.

But the two central figures claimed all my attention. Was ever such a contrast set up before a multitude till then? Napoleon in military uniform--a long-bodied, short-legged man, fiercely moustached, old, wrinkled, with eyes half closed, and such a deep, crafty, scheming expression about them!--Napoleon, bowing ever so gently to the loud plaudits, and watching everything and everybody with his cat eyes from under his depressed hat brim, as if to discover any sign that those cheers were not heartfelt and cordial.

Abdul Aziz, absolute lord of the Ottoman empire--clad in dark green European clothes, almost without ornament or insignia of rank; a red Turkish fez on his head; a short, stout, dark man, black-bearded,

black-eyed, stupid, unprepossessing--a man whose whole appearance somehow suggested that if he only had a cleaver in his hand and a white apron on, one would not be at all surprised to hear him say: "A mutton roast today, or will you have a nice porterhouse steak?"

Napoleon III, the representative of the highest modern civilization, progress, and refinement; Abdul-Aziz, the representative of a people by nature and training filthy, brutish, ignorant, unprogressive, superstitious--and a government whose Three Graces are Tyranny, Rapacity, Blood. Here in brilliant Paris, under this majestic Arch of Triumph, the First Century greets the Nineteenth!

NAPOLEON III., Emperor of France! Surrounded by shouting thousands, by military pomp, by the splendors of his capital city, and companioned by kings and princes--this is the man who was sneered at and reviled and called Bastard--yet who was dreaming of a crown and an empire all the while; who was driven into exile--but carried his dreams with him; who associated with the common herd in America and ran foot races for a wager--but still sat upon a throne in fancy; who braved every danger to go to his dying mother--and grieved that she could not be spared to see him cast aside his plebeian vestments for the purple of royalty; who kept his faithful watch and walked his weary beat a common policeman of London--but dreamed the while of a coming night when he should tread the long-drawn corridors of the Tuileries; who made the miserable fiasco of Strasbourg; saw his poor, shabby eagle, forgetful of its lesson, refuse to perch upon his shoulder; delivered his carefully prepared, sententious burst of eloquence upon unsympathetic ears; found himself a prisoner, the butt of small wits, a mark for the pitiless ridicule of all the world --yet went on dreaming of coronations and splendid pageants as before; who lay a forgotten captive in the dungeons of Ham--and still schemed and planned and pondered over future glory and future power; President of France at last! a coup d'etat, and surrounded by applauding armies, welcomed by the thunders of cannon, he mounts a throne and waves before an astounded world the sceptre of a mighty empire! Who talks of the marvels of fiction? Who speaks of the wonders of romance? Who prates of the tame achievements of Aladdin and the Magii of Arabia?

ABDUL-AZIZ, Sultan of Turkey, Lord of the Ottoman Empire! Born to a throne; weak, stupid, ignorant, almost, as his meanest slave; chief of a vast royalty, yet the puppet of his Premier and the obedient child of a tyrannical mother; a man who sits upon a throne--the beck of whose finger moves navies and armies--who holds in his hands the power of life and death over millions--yet who sleeps, sleeps, eats, eats, idles with his eight hundred concubines, and when he is surfeited with eating and sleeping and idling, and would rouse up and take the reins of government and threaten to be a sultan, is charmed from his purpose by wary Fuad Pacha with a pretty plan for a new palace or a new ship--charmed away with a new toy, like any other restless child; a man who sees his people robbed and oppressed by soulless tax-gatherers, but speaks no word to save them; who believes in gnomes and genii and the wild fables of The Arabian Nights, but has small regard for the mighty magicians of to-day, and is nervous in the presence of their mysterious railroads and steamboats and telegraphs; who would see undone in Egypt all that great Mehemet Ali achieved, and would prefer rather to forget than emulate him; a man who found his great empire a blot upon the earth--a degraded, poverty-stricken, miserable, infamous agglomeration of ignorance, crime, and brutality--and will idle away the allotted days of his trivial life and then pass to the dust and the worms and leave it so!

Napoleon has augmented the commercial prosperity of France in ten years to such a degree that figures can hardly compute it. He has rebuilt Paris and has partly rebuilt every city in the state. He condemns a whole street at a time, assesses the damages, pays them, and rebuilds superbly. Then speculators buy up the ground and sell, but the original owner is given the first choice by the government at a stated price before the speculator is permitted to purchase. But above all things, he has taken the sole control of the empire of France into his hands and made it a tolerably free land--for people who will not attempt to go too far in meddling with government affairs. No country offers greater security to life and property than France, and one has all the freedom he wants, but no license--no license to interfere with anybody or make anyone uncomfortable.

As for the Sultan, one could set a trap any where and catch a dozen abler men in a night.

The bands struck up, and the brilliant adventurer, Napoleon III., the genius of Energy, Persistence, Enterprise; and the feeble Abdul-Aziz, the genius of Ignorance, Bigotry, and Indolence, prepared for the Forward --March!

We saw the splendid review, we saw the white-moustached old Crimean soldier, Canrobert, Marshal of France, we saw--well, we saw every thing, and then we went home satisfied.

CHAPTER XIV.

We went to see the Cathedral of Notre Dame. We had heard of it before. It surprises me sometimes to think how much we do know and how intelligent we are. We recognized the brown old Gothic pile in a moment; it was like the pictures. We stood at a little distance and changed from one point of observation to another and gazed long at its lofty square towers and its rich front, clustered thick with stony, mutilated saints who had been looking calmly down from their perches for ages. The Patriarch of Jerusalem stood under them in the old days of chivalry and romance, and preached the third Crusade, more than six hundred years ago; and since that day they have stood there and looked quietly down upon the most thrilling scenes, the grandest pageants, the most extraordinary spectacles that have grieved or delighted Paris. These battered and broken-nosed old fellows saw many and many a cavalcade of mail-clad knights come marching home from Holy Land; they heard the bells above them toll the signal for the St. Bartholomew's Massacre, and they saw the slaughter that followed; later they saw the Reign of Terror, the carnage of the Revolution, the overthrow of a king, the coronation of two Napoleons, the christening of the young prince that lords it over a regiment of servants in the Tuileries to-day--and they may possibly continue to stand there until they see the Napoleon dynasty swept away and the banners of a great republic floating above its ruins. I wish these old parties could speak. They could tell a tale worth the listening to.

They say that a pagan temple stood where Notre Dame now stands, in the old Roman days, eighteen or twenty centuries ago--remains of it are still preserved in Paris; and that a Christian church took its place about A.D. 300; another took the place of that in A.D. 500; and that the foundations

of the present cathedral were laid about A.D. 1100. The ground ought to be measurably sacred by this time, one would think. One portion of this noble old edifice is suggestive of the quaint fashions of ancient times. It was built by Jean Sans-Peur, Duke of Burgundy, to set his conscience at rest--he had assassinated the Duke of Orleans. Alas! Those good old times are gone when a murderer could wipe the stain from his name and soothe his troubles to sleep simply by getting out his bricks and mortar and building an addition to a church.

The portals of the great western front are bisected by square pillars. They took the central one away in 1852, on the occasion of thanksgivings for the reinstatement of the presidential power--but precious soon they had occasion to reconsider that motion and put it back again! And they did.

We loitered through the grand aisles for an hour or two, staring up at the rich stained-glass windows embellished with blue and yellow and crimson saints and martyrs, and trying to admire the numberless great pictures in the chapels, and then we were admitted to the sacristy and shown the magnificent robes which the Pope wore when he crowned Napoleon I; a wagon-load of solid gold and silver utensils used in the great public processions and ceremonies of the church; some nails of the true cross, a fragment of the cross itself, a part of the crown of thorns. We had already seen a large piece of the true cross in a church in the Azores, but no nails. They showed us likewise the bloody robe which that archbishop of Paris wore who exposed his sacred person and braved the wrath of the insurgents of 1848, to mount the barricades and hold aloft the olive branch of peace in the hope of stopping the slaughter. His noble effort cost him his life. He was shot dead. They showed us a cast of his face taken after death, the bullet that killed him, and the two vertebrae in which it lodged. These people have a somewhat singular taste in the matter of relics. Ferguson told us that the silver cross which the good archbishop wore at his girdle was seized and thrown into the Seine, where it lay embedded in the mud for fifteen years, and then an angel appeared to a priest and told him where to dive for it; he did dive for it and got it, and now it is there on exhibition at Notre Dame, to be inspected by anybody who feels an interest in inanimate objects of miraculous intervention.

Next we went to visit the Morgue, that horrible receptacle for the dead who die mysteriously and leave the manner of their taking off a dismal secret. We stood before a grating and looked through into a room which was hung all about with the clothing of dead men; coarse blouses, water-soaked; the delicate garments of women and children; patrician vestments, hacked and stabbed and stained with red; a hat that was crushed and bloody. On a slanting stone lay a drowned man, naked, swollen, purple; clasping the fragment of a broken bush with a grip which death had so petrified that human strength could not unloose it--mute witness of the last despairing effort to save the life that was doomed beyond all help. A stream of water trickled ceaselessly over the hideous face. We knew that the body and the clothing were there for identification by friends, but still we wondered if anybody could love that repulsive object or grieve for its loss. We grew meditative and wondered if, some forty years ago, when the mother of that ghastly thing was dandling it upon her knee, and kissing it and petting it and displaying it with satisfied pride to the passers-by, a prophetic vision of this dread ending ever flitted through her brain. I half feared that the mother, or the wife or a brother of the dead man might come while we stood there, but nothing of the kind occurred. Men and women came, and

some looked eagerly in and pressed their faces against the bars; others glanced carelessly at the body and turned away with a disappointed look --people, I thought, who live upon strong excitements and who attend the exhibitions of the Morgue regularly, just as other people go to see theatrical spectacles every night. When one of these looked in and passed on, I could not help thinking--

"Now this don't afford you any satisfaction--a party with his head shot off is what you need."

One night we went to the celebrated Jardin Mabille, but only staid a little while. We wanted to see some of this kind of Paris life, however, and therefore the next night we went to a similar place of entertainment in a great garden in the suburb of Asnieres. We went to the railroad depot, toward evening, and Ferguson got tickets for a second-class carriage. Such a perfect jam of people I have not often seen--but there was no noise, no disorder, no rowdyism. Some of the women and young girls that entered the train we knew to be of the demi-monde, but others we were not at all sure about.

The girls and women in our carriage behaved themselves modestly and becomingly all the way out, except that they smoked. When we arrived at the garden in Asnieres, we paid a franc or two admission and entered a place which had flower beds in it, and grass plots, and long, curving rows of ornamental shrubbery, with here and there a secluded bower convenient for eating ice cream in. We moved along the sinuous gravel walks, with the great concourse of girls and young men, and suddenly a domed and filigreed white temple, starred over and over and over again with brilliant gas jets, burst upon us like a fallen sun. Nearby was a large, handsome house with its ample front illuminated in the same way, and above its roof floated the Star-Spangled Banner of America.

"Well!" I said. "How is this?" It nearly took my breath away.

Ferguson said an American--a New Yorker--kept the place, and was carrying on quite a stirring opposition to the Jardin Mabille.

Crowds composed of both sexes and nearly all ages were frisking about the garden or sitting in the open air in front of the flagstaff and the temple, drinking wine and coffee or smoking. The dancing had not begun yet. Ferguson said there was to be an exhibition. The famous Blondin was going to perform on a tightrope in another part of the garden. We went thither. Here the light was dim, and the masses of people were pretty closely packed together. And now I made a mistake which any donkey might make, but a sensible man never. I committed an error which I find myself repeating every day of my life. Standing right before a young lady, I said:

"Dan, just look at this girl, how beautiful she is!"

"I thank you more for the evident sincerity of the compliment, sir, than for the extraordinary publicity you have given to it!" This in good, pure English.

We took a walk, but my spirits were very, very sadly dampened. I did not feel right comfortable for some time afterward. Why will people be so stupid as to suppose themselves the only foreigners among a crowd of ten thousand persons?

But Blondin came out shortly. He appeared on a stretched cable, far away above the sea of tossing hats and handkerchiefs, and in the glare of the hundreds of rockets that whizzed heavenward by him he looked like a wee insect. He balanced his pole and walked the length of his rope--two or three hundred feet; he came back and got a man and carried him across; he returned to the center and danced a jig; next he performed some gymnastic and balancing feats too perilous to afford a pleasant spectacle; and he finished by fastening to his person a thousand Roman candles, Catherine wheels, serpents and rockets of all manner of brilliant colors, setting them on fire all at once and walking and waltzing across his rope again in a blinding blaze of glory that lit up the garden and the people's faces like a great conflagration at midnight.

The dance had begun, and we adjourned to the temple. Within it was a drinking saloon, and all around it was a broad circular platform for the dancers. I backed up against the wall of the temple, and waited. Twenty sets formed, the music struck up, and then--I placed my hands before my face for very shame. But I looked through my fingers. They were dancing the renowned "Can-can." A handsome girl in the set before me tripped forward lightly to meet the opposite gentleman, tripped back again, grasped her dresses vigorously on both sides with her hands, raised them pretty high, danced an extraordinary jig that had more activity and exposure about it than any jig I ever saw before, and then, drawing her clothes still higher, she advanced gaily to the center and launched a vicious kick full at her vis-a-vis that must infallibly have removed his nose if he had been seven feet high. It was a mercy he was only six.

That is the can-can. The idea of it is to dance as wildly, as noisily, as furiously as you can; expose yourself as much as possible if you are a woman; and kick as high as you can, no matter which sex you belong to. There is no word of exaggeration in this. Any of the staid, respectable, aged people who were there that night can testify to the truth of that statement. There were a good many such people present. I suppose French morality is not of that straight-laced description which is shocked at trifles.

I moved aside and took a general view of the can-can. Shouts, laughter, furious music, a bewildering chaos of darting and intermingling forms, stormy jerking and snatching of gay dresses, bobbing beads, flying arms, lightning flashes of white-stockinged calves and dainty slippers in the air, and then a grand final rush, riot, a terrific hubbub, and a wild stampede! Heavens! Nothing like it has been seen on earth since trembling Tam O'Shanter saw the devil and the witches at their orgies that stormy night in "Alloway's auld haunted kirk."

We visited the Louvre, at a time when we had no silk purchases in view, and looked at its miles of paintings by the old masters. Some of them were beautiful, but at the same time they carried such evidences about them of the cringing spirit of those great men that we found small pleasure in examining them. Their nauseous adulation of princely patrons was more prominent to me and chained my attention more surely than the charms of color and expression which are claimed to be in the pictures. Gratitude for kindnesses is well, but it seems to me that some of those artists carried it so far that it ceased to be gratitude and became worship. If there is a plausible excuse for the worship of men, then by all means let us forgive Rubens and his brethren.

But I will drop the subject, lest I say something about the old masters that might as well be left unsaid.

Of course we drove in the Bois de Boulogne, that limitless park, with its forests, its lakes, its cascades, and its broad avenues. There were thousands upon thousands of vehicles abroad, and the scene was full of life and gaiety. There were very common hacks, with father and mother and all the children in them; conspicuous little open carriages with celebrated ladies of questionable reputation in them; there were Dukes and Duchesses abroad, with gorgeous footmen perched behind, and equally gorgeous outriders perched on each of the six horses; there were blue and silver, and green and gold, and pink and black, and all sorts and descriptions of stunning and startling liveries out, and I almost yearned to be a flunkey myself, for the sake of the fine clothes.

But presently the Emperor came along and he outshone them all. He was preceded by a bodyguard of gentlemen on horseback in showy uniforms, his carriage-horses (there appeared to be somewhere in the remote neighborhood of a thousand of them,) were bestridden by gallant-looking fellows, also in stylish uniforms, and after the carriage followed another detachment of bodyguards. Everybody got out of the way; everybody bowed to the Emperor and his friend the Sultan; and they went by on a swinging trot and disappeared.

I will not describe the Bois de Boulogne. I can not do it. It is simply a beautiful, cultivated, endless, wonderful wilderness. It is an enchanting place. It is in Paris now, one may say, but a crumbling old cross in one portion of it reminds one that it was not always so. The cross marks the spot where a celebrated troubadour was waylaid and murdered in the fourteenth century. It was in this park that that fellow with an unpronounceable name made the attempt upon the Russian Czar's life last spring with a pistol. The bullet struck a tree. Ferguson showed us the place. Now in America that interesting tree would be chopped down or forgotten within the next five years, but it will be treasured here. The guides will point it out to visitors for the next eight hundred years, and when it decays and falls down they will put up another there and go on with the same old story just the same.

CHAPTER XV.

One of our pleasantest visits was to Pere la Chaise, the national burying-ground of France, the honored resting-place of some of her greatest and best children, the last home of scores of illustrious men and women who were born to no titles, but achieved fame by their own energy and their own genius. It is a solemn city of winding streets and of miniature marble temples and mansions of the dead gleaming white from out a wilderness of foliage and fresh flowers. Not every city is so well peopled as this, or has so ample an area within its walls. Few palaces exist in any city that are so exquisite in design, so rich in art, so costly in material, so graceful, so beautiful.

We had stood in the ancient church of St. Denis, where the marble effigies of thirty generations of kings and queens lay stretched at length upon the tombs, and the sensations invoked were startling and novel; the curious armor, the obsolete costumes, the placid faces, the hands placed palm to palm in eloquent supplication--it was a vision of gray antiquity. It seemed curious enough to be standing face to face, as it were, with old Dagobert I., and Clovis and Charlemagne, those vague,

colossal heroes, those shadows, those myths of a thousand years ago! I touched their dust-covered faces with my finger, but Dagobert was deader than the sixteen centuries that have passed over him, Clovis slept well after his labor for Christ, and old Charlemagne went on dreaming of his paladins, of bloody Roncesvalles, and gave no heed to me.

The great names of Pere la Chaise impress one, too, but differently. There the suggestion brought constantly to his mind is, that this place is sacred to a nobler royalty--the royalty of heart and brain. Every faculty of mind, every noble trait of human nature, every high occupation which men engage in, seems represented by a famous name. The effect is a curious medley. Davoust and Massena, who wrought in many a battle tragedy, are here, and so also is Rachel, of equal renown in mimic tragedy on the stage. The Abbe Sicard sleeps here--the first great teacher of the deaf and dumb--a man whose heart went out to every unfortunate, and whose life was given to kindly offices in their service; and not far off, in repose and peace at last, lies Marshal Ney, whose stormy spirit knew no music like the bugle call to arms. The man who originated public gas-lighting, and that other benefactor who introduced the cultivation of the potato and thus blessed millions of his starving countrymen, lie with the Prince of Masserano, and with exiled queens and princes of Further India. Gay-Lussac the chemist, Laplace the astronomer, Larrey the surgeon, de Suze the advocate, are here, and with them are Talma, Bellini, Rubini; de Balzac, Beaumarchais, Beranger; Moliere and Lafontaine, and scores of other men whose names and whose worthy labors are as familiar in the remote by-places of civilization as are the historic deeds of the kings and princes that sleep in the marble vaults of St. Denis.

But among the thousands and thousands of tombs in Pere la Chaise, there is one that no man, no woman, no youth of either sex, ever passes by without stopping to examine. Every visitor has a sort of indistinct idea of the history of its dead and comprehends that homage is due there, but not one in twenty thousand clearly remembers the story of that tomb and its romantic occupants. This is the grave of Abelard and Heloise--a grave which has been more revered, more widely known, more written and sung about and wept over, for seven hundred years, than any other in Christendom save only that of the Saviour. All visitors linger pensively about it; all young people capture and carry away keepsakes and mementoes of it; all Parisian youths and maidens who are disappointed in love come there to bail out when they are full of tears; yea, many stricken lovers make pilgrimages to this shrine from distant provinces to weep and wail and "grit" their teeth over their heavy sorrows, and to purchase the sympathies of the chastened spirits of that tomb with offerings of immortelles and budding flowers.

Go when you will, you find somebody snuffing over that tomb. Go when you will, you find it furnished with those bouquets and immortelles. Go when you will, you find a gravel-train from Marseilles arriving to supply the deficiencies caused by memento-cabbaging vandals whose affections have miscarried.

Yet who really knows the story of Abelard and Heloise? Precious few people. The names are perfectly familiar to every body, and that is about all. With infinite pains I have acquired a knowledge of that history, and I propose to narrate it here, partly for the honest information of the public and partly to show that public that they have been wasting a good deal of marketable sentiment very unnecessarily.

STORY OF ABELARD AND HELOISE

Heloise was born seven hundred and sixty-six years ago. She may have had parents. There is no telling. She lived with her uncle Fulbert, a canon of the cathedral of Paris. I do not know what a canon of a cathedral is, but that is what he was. He was nothing more than a sort of a mountain howitzer, likely, because they had no heavy artillery in those days. Suffice it, then, that Heloise lived with her uncle the howitzer and was happy. She spent the most of her childhood in the convent of Argenteuil --never heard of Argenteuil before, but suppose there was really such a place. She then returned to her uncle, the old gun, or son of a gun, as the case may be, and he taught her to write and speak Latin, which was the language of literature and polite society at that period.

Just at this time, Pierre Abelard, who had already made himself widely famous as a rhetorician, came to found a school of rhetoric in Paris. The originality of his principles, his eloquence, and his great physical strength and beauty created a profound sensation. He saw Heloise, and was captivated by her blooming youth, her beauty, and her charming disposition. He wrote to her; she answered. He wrote again; she answered again. He was now in love. He longed to know her--to speak to her face to face.

His school was near Fulbert's house. He asked Fulbert to allow him to call. The good old swivel saw here a rare opportunity: his niece, whom he so much loved, would absorb knowledge from this man, and it would not cost him a cent. Such was Fulbert--penurious.

Fulbert's first name is not mentioned by any author, which is unfortunate. However, George W. Fulbert will answer for him as well as any other. We will let him go at that. He asked Abelard to teach her.

Abelard was glad enough of the opportunity. He came often and staid long. A letter of his shows in its very first sentence that he came under that friendly roof like a cold-hearted villain as he was, with the deliberate intention of debauching a confiding, innocent girl. This is the letter:

"I cannot cease to be astonished at the simplicity of Fulbert; I was as much surprised as if he had placed a lamb in the power of a hungry wolf. Heloise and I, under pretext of study, gave ourselves up wholly to love, and the solitude that love seeks our studies procured for us. Books were open before us, but we spoke oftener of love than philosophy, and kisses came more readily from our lips than words."

And so, exulting over an honorable confidence which to his degraded instinct was a ludicrous "simplicity," this unmanly Abelard seduced the niece of the man whose guest he was. Paris found it out. Fulbert was told of it--told often--but refused to believe it. He could not comprehend how a man could be so depraved as to use the sacred protection and security of hospitality as a means for the commission of such a crime as that. But when he heard the rowdies in the streets singing the love-songs of Abelard to Heloise, the case was too plain--love-songs come not properly within the teachings of rhetoric and philosophy.

He drove Abelard from his house. Abelard returned secretly and carried Heloise away to Palais, in Brittany, his native country. Here, shortly

afterward, she bore a son, who, from his rare beauty, was surnamed Astrolabe--William G. The girl's flight enraged Fulbert, and he longed for vengeance, but feared to strike lest retaliation visit Heloise--for he still loved her tenderly. At length Abelard offered to marry Heloise --but on a shameful condition: that the marriage should be kept secret from the world, to the end that (while her good name remained a wreck, as before,) his priestly reputation might be kept untarnished. It was like that miscreant. Fulbert saw his opportunity and consented. He would see the parties married, and then violate the confidence of the man who had taught him that trick; he would divulge the secret and so remove somewhat of the obloquy that attached to his niece's fame. But the niece suspected his scheme. She refused the marriage at first; she said Fulbert would betray the secret to save her, and besides, she did not wish to drag down a lover who was so gifted, so honored by the world, and who had such a splendid career before him. It was noble, self-sacrificing love, and characteristic of the pure-souled Heloise, but it was not good sense.

But she was overruled, and the private marriage took place. Now for Fulbert! The heart so wounded should be healed at last; the proud spirit so tortured should find rest again; the humbled head should be lifted up once more. He proclaimed the marriage in the high places of the city and rejoiced that dishonor had departed from his house. But lo! Abelard denied the marriage! Heloise denied it! The people, knowing the former circumstances, might have believed Fulbert had only Abelard denied it, but when the person chiefly interested--the girl herself--denied it, they laughed, despairing Fulbert to scorn.

The poor canon of the cathedral of Paris was spiked again. The last hope of repairing the wrong that had been done his house was gone. What next? Human nature suggested revenge. He compassed it. The historian says:

"Ruffians, hired by Fulbert, fell upon Abelard by night, and inflicted upon him a terrible and nameless mutilation."

I am seeking the last resting place of those "ruffians." When I find it I shall shed some tears on it, and stack up some bouquets and immortelles, and cart away from it some gravel whereby to remember that howsoever blotted by crime their lives may have been, these ruffians did one just deed, at any rate, albeit it was not warranted by the strict letter of the law.

Heloise entered a convent and gave good-bye to the world and its pleasures for all time. For twelve years she never heard of Abelard --never even heard his name mentioned. She had become prioress of Argenteuil and led a life of complete seclusion. She happened one day to see a letter written by him, in which he narrated his own history. She cried over it and wrote him. He answered, addressing her as his "sister in Christ." They continued to correspond, she in the unweighed language of unwavering affection, he in the chilly phraseology of the polished rhetorician. She poured out her heart in passionate, disjointed sentences; he replied with finished essays, divided deliberately into heads and sub-heads, premises and argument. She showered upon him the tenderest epithets that love could devise, he addressed her from the North Pole of his frozen heart as the "Spouse of Christ!" The abandoned villain!

On account of her too easy government of her nuns, some disreputable irregularities were discovered among them, and the Abbot of St. Denis

broke up her establishment. Abelard was the official head of the monastery of St. Gildas de Ruys, at that time, and when he heard of her homeless condition a sentiment of pity was aroused in his breast (it is a wonder the unfamiliar emotion did not blow his head off,) and he placed her and her troop in the little oratory of the Paraclete, a religious establishment which he had founded. She had many privations and sufferings to undergo at first, but her worth and her gentle disposition won influential friends for her, and she built up a wealthy and flourishing nunnery. She became a great favorite with the heads of the church, and also the people, though she seldom appeared in public. She rapidly advanced in esteem, in good report, and in usefulness, and Abelard as rapidly lost ground. The Pope so honored her that he made her the head of her order. Abelard, a man of splendid talents, and ranking as the first debater of his time, became timid, irresolute, and distrustful of his powers. He only needed a great misfortune to topple him from the high position he held in the world of intellectual excellence, and it came. Urged by kings and princes to meet the subtle St. Bernard in debate and crush him, he stood up in the presence of a royal and illustrious assemblage, and when his antagonist had finished he looked about him and stammered a commencement; but his courage failed him, the cunning of his tongue was gone: with his speech unspoken, he trembled and sat down, a disgraced and vanquished champion.

He died a nobody, and was buried at Cluny, A.D., 1144. They removed his body to the Paraclete afterward, and when Heloise died, twenty years later, they buried her with him, in accordance with her last wish. He died at the ripe age of 64, and she at 63. After the bodies had remained entombed three hundred years, they were removed once more. They were removed again in 1800, and finally, seventeen years afterward, they were taken up and transferred to Pere la Chaise, where they will remain in peace and quiet until it comes time for them to get up and move again.

History is silent concerning the last acts of the mountain howitzer. Let the world say what it will about him, I, at least, shall always respect the memory and sorrow for the abused trust and the broken heart and the troubled spirit of the old smooth-bore. Rest and repose be his!

Such is the story of Abelard and Heloise. Such is the history that Lamartine has shed such cataracts of tears over. But that man never could come within the influence of a subject in the least pathetic without overflowing his banks. He ought to be dammed--or leveed, I should more properly say. Such is the history--not as it is usually told, but as it is when stripped of the nauseous sentimentality that would enshrine for our loving worship a dastardly seducer like Pierre Abelard. I have not a word to say against the misused, faithful girl, and would not withhold from her grave a single one of those simple tributes which blighted youths and maidens offer to her memory, but I am sorry enough that I have not time and opportunity to write four or five volumes of my opinion of her friend the founder of the Parachute, or the Paraclete, or whatever it was.

The tons of sentiment I have wasted on that unprincipled humbug in my ignorance! I shall throttle down my emotions hereafter, about this sort of people, until I have read them up and know whether they are entitled to any tearful attentions or not. I wish I had my immortelles back, now, and that bunch of radishes.

In Paris we often saw in shop windows the sign "English Spoken Here," just as one sees in the windows at home the sign "Ici on parle

francaise." We always invaded these places at once--and invariably received the information, framed in faultless French, that the clerk who did the English for the establishment had just gone to dinner and would be back in an hour--would Monsieur buy something? We wondered why those parties happened to take their dinners at such erratic and extraordinary hours, for we never called at a time when an exemplary Christian would be in the least likely to be abroad on such an errand. The truth was, it was a base fraud--a snare to trap the unwary--chaff to catch fledglings with. They had no English-murdering clerk. They trusted to the sign to inveigle foreigners into their lairs, and trusted to their own blandishments to keep them there till they bought something.

We ferreted out another French imposition--a frequent sign to this effect: "ALL MANNER OF AMERICAN DRINKS ARTISTICALLY PREPARED HERE." We procured the services of a gentleman experienced in the nomenclature of the American bar, and moved upon the works of one of these impostors. A bowing, aproned Frenchman skipped forward and said:

"Que voulez les messieurs?" I do not know what "Que voulez les messieurs?" means, but such was his remark.

Our general said, "We will take a whiskey straight."

[A stare from the Frenchman.]

"Well, if you don't know what that is, give us a champagne cock-tail."

[A stare and a shrug.]

"Well, then, give us a sherry cobbler."

The Frenchman was checkmated. This was all Greek to him.

"Give us a brandy smash!"

The Frenchman began to back away, suspicious of the ominous vigor of the last order--began to back away, shrugging his shoulders and spreading his hands apologetically.

The General followed him up and gained a complete victory. The uneducated foreigner could not even furnish a Santa Cruz Punch, an Eye-Opener, a Stone-Fence, or an Earthquake. It was plain that he was a wicked impostor.

An acquaintance of mine said the other day that he was doubtless the only American visitor to the Exposition who had had the high honor of being escorted by the Emperor's bodyguard. I said with unobtrusive frankness that I was astonished that such a long-legged, lantern-jawed, unprepossessing-looking specter as he should be singled out for a distinction like that, and asked how it came about. He said he had attended a great military review in the Champ de Mars some time ago, and while the multitude about him was growing thicker and thicker every moment he observed an open space inside the railing. He left his carriage and went into it. He was the only person there, and so he had plenty of room, and the situation being central, he could see all the preparations going on about the field. By and by there was a sound of music, and soon the Emperor of the French and the Emperor of Austria, escorted by the famous Cent Gardes, entered the enclosure. They seemed not to observe him, but directly, in response to a sign from the

commander of the guard, a young lieutenant came toward him with a file of his men following, halted, raised his hand, and gave the military salute, and then said in a low voice that he was sorry to have to disturb a stranger and a gentleman, but the place was sacred to royalty. Then this New Jersey phantom rose up and bowed and begged pardon, then with the officer beside him, the file of men marching behind him, and with every mark of respect, he was escorted to his carriage by the imperial Cent Gardes! The officer saluted again and fell back, the New Jersey sprite bowed in return and had presence of mind enough to pretend that he had simply called on a matter of private business with those emperors, and so waved them an adieu and drove from the field!

Imagine a poor Frenchman ignorantly intruding upon a public rostrum sacred to some six-penny dignitary in America. The police would scare him to death first with a storm of their elegant blasphemy, and then pull him to pieces getting him away from there. We are measurably superior to the French in some things, but they are immeasurably our betters in others.

Enough of Paris for the present. We have done our whole duty by it. We have seen the Tuileries, the Napoleon Column, the Madeleine, that wonder of wonders the tomb of Napoleon, all the great churches and museums, libraries, imperial palaces, and sculpture and picture galleries, the Pantheon, Jardin des Plantes, the opera, the circus, the legislative body, the billiard rooms, the barbers, the grisettes--

Ah, the grisettes! I had almost forgotten. They are another romantic fraud. They were (if you let the books of travel tell it) always so beautiful--so neat and trim, so graceful--so naive and trusting--so gentle, so winning--so faithful to their shop duties, so irresistible to buyers in their prattling importunity--so devoted to their poverty-stricken students of the Latin Quarter--so lighthearted and happy on their Sunday picnics in the suburbs--and oh, so charmingly, so delightfully immoral!

Stuff! For three or four days I was constantly saying:

"Quick, Ferguson! Is that a grisette?"

And he always said, "No."

He comprehended at last that I wanted to see a grisette. Then he showed me dozens of them. They were like nearly all the Frenchwomen I ever saw--homely. They had large hands, large feet, large mouths; they had pug noses as a general thing, and moustaches that not even good breeding could overlook; they combed their hair straight back without parting; they were ill-shaped, they were not winning, they were not graceful; I knew by their looks that they ate garlic and onions; and lastly and finally, to my thinking it would be base flattery to call them immoral.

Aroint thee, wench! I sorrow for the vagabond student of the Latin Quarter now, even more than formerly I envied him. Thus topples to earth another idol of my infancy.

We have seen every thing, and tomorrow we go to Versailles. We shall see Paris only for a little while as we come back to take up our line of march for the ship, and so I may as well bid the beautiful city a regretful farewell. We shall travel many thousands of miles after we leave here and visit many great cities, but we shall find none so

enchanting as this.

Some of our party have gone to England, intending to take a roundabout course and rejoin the vessel at Leghorn or Naples several weeks hence. We came near going to Geneva, but have concluded to return to Marseilles and go up through Italy from Genoa.

I will conclude this chapter with a remark that I am sincerely proud to be able to make--and glad, as well, that my comrades cordially endorse it, to wit: by far the handsomest women we have seen in France were born and reared in America.

I feel now like a man who has redeemed a failing reputation and shed luster upon a dimmed escutcheon, by a single just deed done at the eleventh hour.

Let the curtain fall, to slow music.

CHAPTER XVI.

VERSAILLES! It is wonderfully beautiful! You gaze and stare and try to understand that it is real, that it is on the earth, that it is not the Garden of Eden--but your brain grows giddy, stupefied by the world of beauty around you, and you half believe you are the dupe of an exquisite dream. The scene thrills one like military music! A noble palace, stretching its ornamented front, block upon block away, till it seemed that it would never end; a grand promenade before it, whereon the armies of an empire might parade; all about it rainbows of flowers, and colossal statues that were almost numberless and yet seemed only scattered over the ample space; broad flights of stone steps leading down from the promenade to lower grounds of the park--stairways that whole regiments might stand to arms upon and have room to spare; vast fountains whose great bronze effigies discharged rivers of sparkling water into the air and mingled a hundred curving jets together in forms of matchless beauty; wide grass-carpeted avenues that branched hither and thither in every direction and wandered to seemingly interminable distances, walled all the way on either side with compact ranks of leafy trees whose branches met above and formed arches as faultless and as symmetrical as ever were carved in stone; and here and there were glimpses of sylvan lakes with miniature ships glassed in their surfaces. And every where--on the palace steps, and the great promenade, around the fountains, among the trees, and far under the arches of the endless avenues--hundreds and hundreds of people in gay costumes walked or ran or danced, and gave to the fairy picture the life and animation which was all of perfection it could have lacked.

It was worth a pilgrimage to see. Everything is on so gigantic a scale. Nothing is small--nothing is cheap. The statues are all large; the palace is grand; the park covers a fair-sized county; the avenues are interminable. All the distances and all the dimensions about Versailles are vast. I used to think the pictures exaggerated these distances and these dimensions beyond all reason, and that they made Versailles more beautiful than it was possible for any place in the world to be. I know now that the pictures never came up to the subject in any respect, and that no painter could represent Versailles on canvas as beautiful as it is in reality. I used to abuse Louis XIV for spending two hundred

millions of dollars in creating this marvelous park, when bread was so scarce with some of his subjects; but I have forgiven him now. He took a tract of land sixty miles in circumference and set to work to make this park and build this palace and a road to it from Paris. He kept 36,000 men employed daily on it, and the labor was so unhealthy that they used to die and be hauled off by cartloads every night. The wife of a nobleman of the time speaks of this as an "inconvenience," but naively remarks that "it does not seem worthy of attention in the happy state of tranquillity we now enjoy."

I always thought ill of people at home who trimmed their shrubbery into pyramids and squares and spires and all manner of unnatural shapes, and when I saw the same thing being practiced in this great park I began to feel dissatisfied. But I soon saw the idea of the thing and the wisdom of it. They seek the general effect. We distort a dozen sickly trees into unaccustomed shapes in a little yard no bigger than a dining room, and then surely they look absurd enough. But here they take two hundred thousand tall forest trees and set them in a double row; allow no sign of leaf or branch to grow on the trunk lower down than six feet above the ground; from that point the boughs begin to project, and very gradually they extend outward further and further till they meet overhead, and a faultless tunnel of foliage is formed. The arch is mathematically precise. The effect is then very fine. They make trees take fifty different shapes, and so these quaint effects are infinitely varied and picturesque. The trees in no two avenues are shaped alike, and consequently the eye is not fatigued with anything in the nature of monotonous uniformity. I will drop this subject now, leaving it to others to determine how these people manage to make endless ranks of lofty forest trees grow to just a certain thickness of trunk (say a foot and two-thirds); how they make them spring to precisely the same height for miles; how they make them grow so close together; how they compel one huge limb to spring from the same identical spot on each tree and form the main sweep of the arch; and how all these things are kept exactly in the same condition and in the same exquisite shapeliness and symmetry month after month and year after year--for I have tried to reason out the problem and have failed.

We walked through the great hall of sculpture and the one hundred and fifty galleries of paintings in the palace of Versailles, and felt that to be in such a place was useless unless one had a whole year at his disposal. These pictures are all battle scenes, and only one solitary little canvas among them all treats of anything but great French victories. We wandered, also, through the Grand Trianon and the Petit Trianon, those monuments of royal prodigality, and with histories so mournful--filled, as it is, with souvenirs of Napoleon the First, and three dead kings and as many queens. In one sumptuous bed they had all slept in succession, but no one occupies it now. In a large dining room stood the table at which Louis XIV and his mistress Madame Maintenon, and after them Louis XV, and Pompadour, had sat at their meals naked and unattended--for the table stood upon a trapdoor, which descended with it to regions below when it was necessary to replenish its dishes. In a room of the Petit Trianon stood the furniture, just as poor Marie Antoinette left it when the mob came and dragged her and the King to Paris, never to return. Near at hand, in the stables, were prodigious carriages that showed no color but gold--carriages used by former kings of France on state occasions, and never used now save when a kingly head is to be crowned or an imperial infant christened. And with them were some curious sleighs, whose bodies were shaped like lions, swans, tigers, etc.--vehicles that had once been handsome with pictured designs and

fine workmanship, but were dusty and decaying now. They had their history. When Louis XIV had finished the Grand Trianon, he told Maintenon he had created a Paradise for her, and asked if she could think of anything now to wish for. He said he wished the Trianon to be perfection--nothing less. She said she could think of but one thing--it was summer, and it was balmy France--yet she would like well to sleigh ride in the leafy avenues of Versailles! The next morning found miles and miles of grassy avenues spread thick with snowy salt and sugar, and a procession of those quaint sleighs waiting to receive the chief concubine of the gaiest and most unprincipled court that France has ever seen!

From sumptuous Versailles, with its palaces, its statues, its gardens, and its fountains, we journeyed back to Paris and sought its antipodes --the Faubourg St. Antoine. Little, narrow streets; dirty children blockading them; greasy, slovenly women capturing and spanking them; filthy dens on first floors, with rag stores in them (the heaviest business in the Faubourg is the chiffonier's); other filthy dens where whole suits of second and third-hand clothing are sold at prices that would ruin any proprietor who did not steal his stock; still other filthy dens where they sold groceries--sold them by the half-pennyworth--five dollars would buy the man out, goodwill and all. Up these little crooked streets they will murder a man for seven dollars and dump the body in the Seine. And up some other of these streets--most of them, I should say --live lorettes.

All through this Faubourg St. Antoine, misery, poverty, vice, and crime go hand in hand, and the evidences of it stare one in the face from every side. Here the people live who begin the revolutions. Whenever there is anything of that kind to be done, they are always ready. They take as much genuine pleasure in building a barricade as they do in cutting a throat or shoving a friend into the Seine. It is these savage-looking ruffians who storm the splendid halls of the Tuileries occasionally, and swarm into Versailles when a king is to be called to account.

But they will build no more barricades, they will break no more soldiers' heads with paving-stones. Louis Napoleon has taken care of all that. He is annihilating the crooked streets and building in their stead noble boulevards as straight as an arrow--avenues which a cannon ball could traverse from end to end without meeting an obstruction more irresistible than the flesh and bones of men--boulevards whose stately edifices will never afford refuges and plotting places for starving, discontented revolution breeders. Five of these great thoroughfares radiate from one ample centre--a centre which is exceedingly well adapted to the accommodation of heavy artillery. The mobs used to riot there, but they must seek another rallying-place in future. And this ingenious Napoleon paves the streets of his great cities with a smooth, compact composition of asphaltum and sand. No more barricades of flagstones--no more assaulting his Majesty's troops with cobbles. I cannot feel friendly toward my quondam fellow-American, Napoleon III., especially at this time,--[July, 1867.]--when in fancy I see his credulous victim, Maximilian, lying stark and stiff in Mexico, and his maniac widow watching eagerly from her French asylum for the form that will never come--but I do admire his nerve, his calm self-reliance, his shrewd good sense.

We had a pleasant journey of it seaward again. We found that for the three past nights our ship had been in a state of war. The first night the sailors of a British ship, being happy with grog, came down on the pier and challenged our sailors to a free fight. They accepted with alacrity, repaired to the pier, and gained--their share of a drawn battle. Several bruised and bloody members of both parties were carried off by the police and imprisoned until the following morning. The next night the British boys came again to renew the fight, but our men had had strict orders to remain on board and out of sight. They did so, and the besieging party grew noisy and more and more abusive as the fact became apparent (to them) that our men were afraid to come out. They went away finally with a closing burst of ridicule and offensive epithets. The third night they came again and were more obstreperous than ever. They swaggered up and down the almost deserted pier, and hurled curses, obscenity, and stinging sarcasms at our crew. It was more than human nature could bear. The executive officer ordered our men ashore--with instructions not to fight. They charged the British and gained a brilliant victory. I probably would not have mentioned this war had it ended differently. But I travel to learn, and I still remember that they picture no French defeats in the battle-galleries of Versailles.

It was like home to us to step on board the comfortable ship again and smoke and lounge about her breezy decks. And yet it was not altogether like home, either, because so many members of the family were away. We missed some pleasant faces which we would rather have found at dinner, and at night there were gaps in the euchre-parties which could not be satisfactorily filled. "Moult" was in England, Jack in Switzerland, Charley in Spain. Blucher was gone, none could tell where. But we were at sea again, and we had the stars and the ocean to look at, and plenty of room to meditate in.

In due time the shores of Italy were sighted, and as we stood gazing from the decks, early in the bright summer morning, the stately city of Genoa rose up out of the sea and flung back the sunlight from her hundred palaces.

Here we rest for the present--or rather, here we have been trying to rest, for some little time, but we run about too much to accomplish a great deal in that line.

I would like to remain here. I had rather not go any further. There may be prettier women in Europe, but I doubt it. The population of Genoa is 120,000; two-thirds of these are women, I think, and at least two-thirds of the women are beautiful. They are as dressy and as tasteful and as graceful as they could possibly be without being angels. However, angels are not very dressy, I believe. At least the angels in pictures are not--they wear nothing but wings. But these Genoese women do look so charming. Most of the young demoiselles are robed in a cloud of white from head to foot, though many trick themselves out more elaborately. Nine-tenths of them wear nothing on their heads but a filmy sort of veil, which falls down their backs like a white mist. They are very fair, and many of them have blue eyes, but black and dreamy dark brown ones are met with oftenest.

The ladies and gentlemen of Genoa have a pleasant fashion of promenading in a large park on the top of a hill in the center of the city, from six till nine in the evening, and then eating ices in a neighboring garden an hour or two longer. We went to the park on Sunday evening. Two thousand

persons were present, chiefly young ladies and gentlemen. The gentlemen were dressed in the very latest Paris fashions, and the robes of the ladies glinted among the trees like so many snowflakes. The multitude moved round and round the park in a great procession. The bands played, and so did the fountains; the moon and the gas lamps lit up the scene, and altogether it was a brilliant and an animated picture. I scanned every female face that passed, and it seemed to me that all were handsome. I never saw such a freshet of loveliness before. I did not see how a man of only ordinary decision of character could marry here, because before he could get his mind made up he would fall in love with somebody else.

Never smoke any Italian tobacco. Never do it on any account. It makes me shudder to think what it must be made of. You cannot throw an old cigar "stub" down anywhere, but some vagabond will pounce upon it on the instant. I like to smoke a good deal, but it wounds my sensibilities to see one of these stub-hunters watching me out of the corners of his hungry eyes and calculating how long my cigar will be likely to last. It reminded me too painfully of that San Francisco undertaker who used to go to sick-beds with his watch in his hand and time the corpse. One of these stub-hunters followed us all over the park last night, and we never had a smoke that was worth anything. We were always moved to appease him with the stub before the cigar was half gone, because he looked so viciously anxious. He regarded us as his own legitimate prey, by right of discovery, I think, because he drove off several other professionals who wanted to take stock in us.

Now, they surely must chew up those old stubs, and dry and sell them for smoking-tobacco. Therefore, give your custom to other than Italian brands of the article.

"The Superb" and the "City of Palaces" are names which Genoa has held for centuries. She is full of palaces, certainly, and the palaces are sumptuous inside, but they are very rusty without and make no pretensions to architectural magnificence. "Genoa the Superb" would be a felicitous title if it referred to the women.

We have visited several of the palaces--immense thick-walled piles, with great stone staircases, tessellated marble pavements on the floors, (sometimes they make a mosaic work, of intricate designs, wrought in pebbles or little fragments of marble laid in cement,) and grand salons hung with pictures by Rubens, Guido, Titian, Paul Veronese, and so on, and portraits of heads of the family, in plumed helmets and gallant coats of mail, and patrician ladies in stunning costumes of centuries ago. But, of course, the folks were all out in the country for the summer, and might not have known enough to ask us to dinner if they had been at home, and so all the grand empty salons, with their resounding pavements, their grim pictures of dead ancestors, and tattered banners with the dust of bygone centuries upon them, seemed to brood solemnly of death and the grave, and our spirits ebbed away, and our cheerfulness passed from us. We never went up to the eleventh story. We always began to suspect ghosts. There was always an undertaker-looking servant along, too, who handed us a program, pointed to the picture that began the list of the salon he was in, and then stood stiff and stark and unsmiling in his petrified livery till we were ready to move on to the next chamber, whereupon he marched sadly ahead and took up another malignantly respectful position as before. I wasted so much time praying that the roof would fall in on these dispiriting flunkies that I had but little left to bestow upon palace and pictures.

And besides, as in Paris, we had a guide. Perdition catch all the guides. This one said he was the most gifted linguist in Genoa, as far as English was concerned, and that only two persons in the city beside himself could talk the language at all. He showed us the birthplace of Christopher Columbus, and after we had reflected in silent awe before it for fifteen minutes, he said it was not the birthplace of Columbus, but of Columbus' grandmother! When we demanded an explanation of his conduct he only shrugged his shoulders and answered in barbarous Italian. I shall speak further of this guide in a future chapter. All the information we got out of him we shall be able to carry along with us, I think.

I have not been to church so often in a long time as I have in the last few weeks. The people in these old lands seem to make churches their specialty. Especially does this seem to be the case with the citizens of Genoa. I think there is a church every three or four hundred yards all over town. The streets are sprinkled from end to end with shovel-hatted, long-robed, well-fed priests, and the church bells by dozens are pealing all the day long, nearly. Every now and then one comes across a friar of orders gray, with shaven head, long, coarse robe, rope girdle and beads, and with feet cased in sandals or entirely bare. These worthies suffer in the flesh and do penance all their lives, I suppose, but they look like consummate famine-breeders. They are all fat and serene.

The old Cathedral of San Lorenzo is about as notable a building as we have found in Genoa. It is vast, and has colonnades of noble pillars, and a great organ, and the customary pomp of gilded moldings, pictures, frescoed ceilings, and so forth. I cannot describe it, of course--it would require a good many pages to do that. But it is a curious place. They said that half of it--from the front door halfway down to the altar--was a Jewish synagogue before the Saviour was born, and that no alteration had been made in it since that time. We doubted the statement, but did it reluctantly. We would much rather have believed it. The place looked in too perfect repair to be so ancient.

The main point of interest about the cathedral is the little Chapel of St. John the Baptist. They only allow women to enter it on one day in the year, on account of the animosity they still cherish against the sex because of the murder of the Saint to gratify a caprice of Herodias. In this Chapel is a marble chest, in which, they told us, were the ashes of St. John; and around it was wound a chain, which, they said, had confined him when he was in prison. We did not desire to disbelieve these statements, and yet we could not feel certain that they were correct--partly because we could have broken that chain, and so could St. John, and partly because we had seen St. John's ashes before, in another church. We could not bring ourselves to think St. John had two sets of ashes.

They also showed us a portrait of the Madonna which was painted by St. Luke, and it did not look half as old and smoky as some of the pictures by Rubens. We could not help admiring the Apostle's modesty in never once mentioning in his writings that he could paint.

But isn't this relic matter a little overdone? We find a piece of the true cross in every old church we go into, and some of the nails that held it together. I would not like to be positive, but I think we have seen as much as a keg of these nails. Then there is the crown of thorns; they have part of one in Sainte Chapelle, in Paris, and part of one also

in Notre Dame. And as for bones of St. Denis, I feel certain we have seen enough of them to duplicate him if necessary.

I only meant to write about the churches, but I keep wandering from the subject. I could say that the Church of the Annunciation is a wilderness of beautiful columns, of statues, gilded moldings, and pictures almost countless, but that would give no one an entirely perfect idea of the thing, and so where is the use? One family built the whole edifice, and have got money left. There is where the mystery lies. We had an idea at first that only a mint could have survived the expense.

These people here live in the heaviest, highest, broadest, darkest, solidest houses one can imagine. Each one might "laugh a siege to scorn." A hundred feet front and a hundred high is about the style, and you go up three flights of stairs before you begin to come upon signs of occupancy. Everything is stone, and stone of the heaviest--floors, stairways, mantels, benches--everything. The walls are four to five feet thick. The streets generally are four or five to eight feet wide and as crooked as a corkscrew. You go along one of these gloomy cracks, and look up and behold the sky like a mere ribbon of light, far above your head, where the tops of the tall houses on either side of the street bend almost together. You feel as if you were at the bottom of some tremendous abyss, with all the world far above you. You wind in and out and here and there, in the most mysterious way, and have no more idea of the points of the compass than if you were a blind man. You can never persuade yourself that these are actually streets, and the frowning, dingy, monstrous houses dwellings, till you see one of these beautiful, prettily dressed women emerge from them--see her emerge from a dark, dreary-looking den that looks dungeon all over, from the ground away halfway up to heaven. And then you wonder that such a charming moth could come from such a forbidding shell as that. The streets are wisely made narrow and the houses heavy and thick and stony, in order that the people may be cool in this roasting climate. And they are cool, and stay so. And while I think of it--the men wear hats and have very dark complexions, but the women wear no headgear but a flimsy veil like a gossamer's web, and yet are exceedingly fair as a general thing. Singular, isn't it?

The huge palaces of Genoa are each supposed to be occupied by one family, but they could accommodate a hundred, I should think. They are relics of the grandeur of Genoa's palmy days--the days when she was a great commercial and maritime power several centuries ago. These houses, solid marble palaces though they be, are in many cases of a dull pinkish color, outside, and from pavement to eaves are pictured with Genoese battle scenes, with monstrous Jupiters and Cupids, and with familiar illustrations from Grecian mythology. Where the paint has yielded to age and exposure and is peeling off in flakes and patches, the effect is not happy. A noseless Cupid or a Jupiter with an eye out or a Venus with a fly-blister on her breast, are not attractive features in a picture. Some of these painted walls reminded me somewhat of the tall van, plastered with fanciful bills and posters, that follows the bandwagon of a circus about a country village. I have not read or heard that the outsides of the houses of any other European city are frescoed in this way.

I can not conceive of such a thing as Genoa in ruins. Such massive arches, such ponderous substructions as support these towering broad-winged edifices, we have seldom seen before; and surely the great blocks of stone of which these edifices are built can never decay; walls

that are as thick as an ordinary American doorway is high cannot crumble.

The republics of Genoa and Pisa were very powerful in the Middle Ages. Their ships filled the Mediterranean, and they carried on an extensive commerce with Constantinople and Syria. Their warehouses were the great distributing depots from whence the costly merchandise of the East was sent abroad over Europe. They were warlike little nations and defied, in those days, governments that overshadow them now as mountains overshadow molehills. The Saracens captured and pillaged Genoa nine hundred years ago, but during the following century Genoa and Pisa entered into an offensive and defensive alliance and besieged the Saracen colonies in Sardinia and the Balearic Isles with an obstinacy that maintained its pristine vigor and held to its purpose for forty long years. They were victorious at last and divided their conquests equably among their great patrician families. Descendants of some of those proud families still inhabit the palaces of Genoa, and trace in their own features a resemblance to the grim knights whose portraits hang in their stately halls, and to pictured beauties with pouting lips and merry eyes whose originals have been dust and ashes for many a dead and forgotten century.

The hotel we live in belonged to one of those great orders of knights of the Cross in the times of the Crusades, and its mailed sentinels once kept watch and ward in its massive turrets and woke the echoes of these halls and corridors with their iron heels.

But Genoa's greatness has degenerated into an unostentatious commerce in velvets and silver filagree-work. They say that each European town has its specialty. These filagree things are Genoa's specialty. Her smiths take silver ingots and work them up into all manner of graceful and beautiful forms. They make bunches of flowers, from flakes and wires of silver, that counterfeit the delicate creations the frost weaves upon a windowpane; and we were shown a miniature silver temple whose fluted columns, whose Corinthian capitals and rich entablatures, whose spire, statues, bells, and ornate lavishness of sculpture were wrought in polished silver, and with such matchless art that every detail was a fascinating study and the finished edifice a wonder of beauty.

We are ready to move again, though we are not really tired yet of the narrow passages of this old marble cave. Cave is a good word--when speaking of Genoa under the stars. When we have been prowling at midnight through the gloomy crevices they call streets, where no footfalls but ours were echoing, where only ourselves were abroad, and lights appeared only at long intervals and at a distance, and mysteriously disappeared again, and the houses at our elbows seemed to stretch upward farther than ever toward the heavens, the memory of a cave I used to know at home was always in my mind, with its lofty passages, its silence and solitude, its shrouding gloom, its sepulchral echoes, its flitting lights, and more than all, its sudden revelations of branching crevices and corridors where we least expected them.

We are not tired of the endless processions of cheerful, chattering gossipers that throng these courts and streets all day long, either; nor of the coarse-robed monks; nor of the "Asti" wines, which that old doctor (whom we call the Oracle,) with customary felicity in the matter of getting everything wrong, misterms "nasty." But we must go, nevertheless.

Our last sight was the cemetery (a burial place intended to accommodate

60,000 bodies,) and we shall continue to remember it after we shall have forgotten the palaces. It is a vast marble colonnaded corridor extending around a great unoccupied square of ground; its broad floor is marble, and on every slab is an inscription--for every slab covers a corpse. On either side, as one walks down the middle of the passage, are monuments, tombs, and sculptured figures that are exquisitely wrought and are full of grace and beauty. They are new and snowy; every outline is perfect, every feature guiltless of mutilation, flaw, or blemish; and therefore, to us these far-reaching ranks of bewitching forms are a hundred fold more lovely than the damaged and dingy statuary they have saved from the wreck of ancient art and set up in the galleries of Paris for the worship of the world.

Well provided with cigars and other necessaries of life, we are now ready to take the cars for Milan.

CHAPTER XVIII.

All day long we sped through a mountainous country whose peaks were bright with sunshine, whose hillsides were dotted with pretty villas sitting in the midst of gardens and shrubbery, and whose deep ravines were cool and shady and looked ever so inviting from where we and the birds were winging our flight through the sultry upper air.

We had plenty of chilly tunnels wherein to check our perspiration, though. We timed one of them. We were twenty minutes passing through it, going at the rate of thirty to thirty-five miles an hour.

Beyond Alessandria we passed the battle-field of Marengo.

Toward dusk we drew near Milan and caught glimpses of the city and the blue mountain peaks beyond. But we were not caring for these things--they did not interest us in the least. We were in a fever of impatience; we were dying to see the renowned cathedral! We watched--in this direction and that--all around--everywhere. We needed no one to point it out--we did not wish any one to point it out--we would recognize it even in the desert of the great Sahara.

At last, a forest of graceful needles, shimmering in the amber sunlight, rose slowly above the pygmy housetops, as one sometimes sees, in the far horizon, a gilded and pinnacled mass of cloud lift itself above the waste of waves, at sea,--the Cathedral! We knew it in a moment.

Half of that night, and all of the next day, this architectural autocrat was our sole object of interest.

What a wonder it is! So grand, so solemn, so vast! And yet so delicate, so airy, so graceful! A very world of solid weight, and yet it seems in the soft moonlight only a fairy delusion of frost-work that might vanish with a breath! How sharply its pinnacled angles and its wilderness of spires were cut against the sky, and how richly their shadows fell upon its snowy roof! It was a vision!--a miracle!--an anthem sung in stone, a poem wrought in marble!

Howsoever you look at the great cathedral, it is noble, it is beautiful! Wherever you stand in Milan or within seven miles of Milan, it is visible

and when it is visible, no other object can chain your whole attention. Leave your eyes unfettered by your will but a single instant and they will surely turn to seek it. It is the first thing you look for when you rise in the morning, and the last your lingering gaze rests upon at night. Surely it must be the princeliest creation that ever brain of man conceived.

At nine o'clock in the morning we went and stood before this marble colossus. The central one of its five great doors is bordered with a bas-relief of birds and fruits and beasts and insects, which have been so ingeniously carved out of the marble that they seem like living creatures--and the figures are so numerous and the design so complex that one might study it a week without exhausting its interest. On the great steeple--surmounting the myriad of spires--inside of the spires--over the doors, the windows--in nooks and corners--every where that a niche or a perch can be found about the enormous building, from summit to base, there is a marble statue, and every statue is a study in itself! Raphael, Angelo, Canova--giants like these gave birth to the designs, and their own pupils carved them. Every face is eloquent with expression, and every attitude is full of grace. Away above, on the lofty roof, rank on rank of carved and fretted spires spring high in the air, and through their rich tracery one sees the sky beyond. In their midst the central steeple towers proudly up like the mainmast of some great Indiaman among a fleet of coasters.

We wished to go aloft. The sacristan showed us a marble stairway (of course it was marble, and of the purest and whitest--there is no other stone, no brick, no wood, among its building materials) and told us to go up one hundred and eighty-two steps and stop till he came. It was not necessary to say stop--we should have done that any how. We were tired by the time we got there. This was the roof. Here, springing from its broad marble flagstones, were the long files of spires, looking very tall close at hand, but diminishing in the distance like the pipes of an organ. We could see now that the statue on the top of each was the size of a large man, though they all looked like dolls from the street. We could see, also, that from the inside of each and every one of these hollow spires, from sixteen to thirty-one beautiful marble statues looked out upon the world below.

From the eaves to the comb of the roof stretched in endless succession great curved marble beams, like the fore-and-aft braces of a steamboat, and along each beam from end to end stood up a row of richly carved flowers and fruits--each separate and distinct in kind, and over 15,000 species represented. At a little distance these rows seem to close together like the ties of a railroad track, and then the mingling together of the buds and blossoms of this marble garden forms a picture that is very charming to the eye.

We descended and entered. Within the church, long rows of fluted columns, like huge monuments, divided the building into broad aisles, and on the figured pavement fell many a soft blush from the painted windows above. I knew the church was very large, but I could not fully appreciate its great size until I noticed that the men standing far down by the altar looked like boys, and seemed to glide, rather than walk. We loitered about gazing aloft at the monster windows all aglow with brilliantly colored scenes in the lives of the Saviour and his followers. Some of these pictures are mosaics, and so artistically are their thousand particles of tinted glass or stone put together that the work has all the smoothness and finish of a painting. We counted sixty panes

of glass in one window, and each pane was adorned with one of these master achievements of genius and patience.

The guide showed us a coffee-colored piece of sculpture which he said was considered to have come from the hand of Phidias, since it was not possible that any other artist, of any epoch, could have copied nature with such faultless accuracy. The figure was that of a man without a skin; with every vein, artery, muscle, every fiber and tendon and tissue of the human frame represented in minute detail. It looked natural, because somehow it looked as if it were in pain. A skinned man would be likely to look that way unless his attention were occupied with some other matter. It was a hideous thing, and yet there was a fascination about it some where. I am very sorry I saw it, because I shall always see it now. I shall dream of it sometimes. I shall dream that it is resting its corded arms on the bed's head and looking down on me with its dead eyes; I shall dream that it is stretched between the sheets with me and touching me with its exposed muscles and its stringy cold legs.

It is hard to forget repulsive things. I remember yet how I ran off from school once, when I was a boy, and then, pretty late at night, concluded to climb into the window of my father's office and sleep on a lounge, because I had a delicacy about going home and getting thrashed. As I lay on the lounge and my eyes grew accustomed to the darkness, I fancied I could see a long, dusky, shapeless thing stretched upon the floor. A cold shiver went through me. I turned my face to the wall. That did not answer. I was afraid that that thing would creep over and seize me in the dark. I turned back and stared at it for minutes and minutes--they seemed hours. It appeared to me that the lagging moonlight never, never would get to it. I turned to the wall and counted twenty, to pass the feverish time away. I looked--the pale square was nearer. I turned again and counted fifty--it was almost touching it. With desperate will I turned again and counted one hundred, and faced about, all in a tremble. A white human hand lay in the moonlight! Such an awful sinking at the heart--such a sudden gasp for breath! I felt--I cannot tell what I felt. When I recovered strength enough, I faced the wall again. But no boy could have remained so with that mysterious hand behind him. I counted again and looked--the most of a naked arm was exposed. I put my hands over my eyes and counted till I could stand it no longer, and then --the pallid face of a man was there, with the corners of the mouth drawn down, and the eyes fixed and glassy in death! I raised to a sitting posture and glowered on that corpse till the light crept down the bare breastline by line--inch by inch--past the nipple--and then it disclosed a ghastly stab!

I went away from there. I do not say that I went away in any sort of a hurry, but I simply went--that is sufficient. I went out at the window, and I carried the sash along with me. I did not need the sash, but it was handier to take it than it was to leave it, and so I took it.--I was not scared, but I was considerably agitated.

When I reached home, they whipped me, but I enjoyed it. It seemed perfectly delightful. That man had been stabbed near the office that afternoon, and they carried him in there to doctor him, but he only lived an hour. I have slept in the same room with him often since then--in my dreams.

Now we will descend into the crypt, under the grand altar of Milan Cathedral, and receive an impressive sermon from lips that have been silent and hands that have been gestureless for three hundred years.

The priest stopped in a small dungeon and held up his candle. This was the last resting-place of a good man, a warm-hearted, unselfish man; a man whose whole life was given to succoring the poor, encouraging the faint-hearted, visiting the sick; in relieving distress, whenever and wherever he found it. His heart, his hand, and his purse were always open. With his story in one's mind he can almost see his benignant countenance moving calmly among the haggard faces of Milan in the days when the plague swept the city, brave where all others were cowards, full of compassion where pity had been crushed out of all other breasts by the instinct of self-preservation gone mad with terror, cheering all, praying with all, helping all, with hand and brain and purse, at a time when parents forsook their children, the friend deserted the friend, and the brother turned away from the sister while her pleadings were still wailing in his ears.

This was good St. Charles Borromeo, Bishop of Milan. The people idolized him; princes lavished uncounted treasures upon him. We stood in his tomb. Near by was the sarcophagus, lighted by the dripping candles. The walls were faced with bas-reliefs representing scenes in his life done in massive silver. The priest put on a short white lace garment over his black robe, crossed himself, bowed reverently, and began to turn a windlass slowly. The sarcophagus separated in two parts, lengthwise, and the lower part sank down and disclosed a coffin of rock crystal as clear as the atmosphere. Within lay the body, robed in costly habiliments covered with gold embroidery and starred with scintillating gems. The decaying head was black with age, the dry skin was drawn tight to the bones, the eyes were gone, there was a hole in the temple and another in the cheek, and the skinny lips were parted as in a ghastly smile! Over this dreadful face, its dust and decay and its mocking grin, hung a crown sown thick with flashing brilliants; and upon the breast lay crosses and croziers of solid gold that were splendid with emeralds and diamonds.

How poor, and cheap, and trivial these gew-gaws seemed in presence of the solemnity, the grandeur, the awful majesty of Death! Think of Milton, Shakespeare, Washington, standing before a reverent world tricked out in the glass beads, the brass ear-rings and tin trumpery of the savages of the plains!

Dead Bartolomeo preached his pregnant sermon, and its burden was: You that worship the vanities of earth--you that long for worldly honor, worldly wealth, worldly fame--behold their worth!

To us it seemed that so good a man, so kind a heart, so simple a nature, deserved rest and peace in a grave sacred from the intrusion of prying eyes, and believed that he himself would have preferred to have it so, but peradventure our wisdom was at fault in this regard.

As we came out upon the floor of the church again, another priest volunteered to show us the treasures of the church.

What, more? The furniture of the narrow chamber of death we had just visited weighed six millions of francs in ounces and carats alone, without a penny thrown into the account for the costly workmanship bestowed upon them! But we followed into a large room filled with tall wooden presses like wardrobes. He threw them open, and behold, the cargoes of "crude bullion" of the assay offices of Nevada faded out of my memory. There were Virgins and bishops there, above their natural size, made of solid silver, each worth, by weight, from eight hundred thousand

to two millions of francs, and bearing gemmed books in their hands worth eighty thousand; there were bas-reliefs that weighed six hundred pounds, carved in solid silver; croziers and crosses, and candlesticks six and eight feet high, all of virgin gold, and brilliant with precious stones; and beside these were all manner of cups and vases, and such things, rich in proportion. It was an Aladdin's palace. The treasures here, by simple weight, without counting workmanship, were valued at fifty millions of francs! If I could get the custody of them for a while, I fear me the market price of silver bishops would advance shortly, on account of their exceeding scarcity in the Cathedral of Milan.

The priests showed us two of St. Paul's fingers, and one of St. Peter's; a bone of Judas Iscariot, (it was black,) and also bones of all the other disciples; a handkerchief in which the Saviour had left the impression of his face. Among the most precious of the relics were a stone from the Holy Sepulchre, part of the crown of thorns, (they have a whole one at Notre Dame,) a fragment of the purple robe worn by the Saviour, a nail from the Cross, and a picture of the Virgin and Child painted by the veritable hand of St. Luke. This is the second of St. Luke's Virgins we have seen. Once a year all these holy relics are carried in procession through the streets of Milan.

I like to revel in the driest details of the great cathedral. The building is five hundred feet long by one hundred and eighty wide, and the principal steeple is in the neighborhood of four hundred feet high. It has 7,148 marble statues, and will have upwards of three thousand more when it is finished. In addition it has one thousand five hundred bas-reliefs. It has one hundred and thirty-six spires--twenty-one more are to be added. Each spire is surmounted by a statue six and a half feet high. Every thing about the church is marble, and all from the same quarry; it was bequeathed to the Archbishopric for this purpose centuries ago. So nothing but the mere workmanship costs; still that is expensive --the bill foots up six hundred and eighty-four millions of francs thus far (considerably over a hundred millions of dollars,) and it is estimated that it will take a hundred and twenty years yet to finish the cathedral. It looks complete, but is far from being so. We saw a new statue put in its niche yesterday, alongside of one which had been standing these four hundred years, they said. There are four staircases leading up to the main steeple, each of which cost a hundred thousand dollars, with the four hundred and eight statues which adorn them. Marco Compioni was the architect who designed the wonderful structure more than five hundred years ago, and it took him forty-six years to work out the plan and get it ready to hand over to the builders. He is dead now. The building was begun a little less than five hundred years ago, and the third generation hence will not see it completed.

The building looks best by moonlight, because the older portions of it, being stained with age, contrast unpleasantly with the newer and whiter portions. It seems somewhat too broad for its height, but may be familiarity with it might dissipate this impression.

They say that the Cathedral of Milan is second only to St. Peter's at Rome. I cannot understand how it can be second to anything made by human hands.

We bid it good-bye, now--possibly for all time. How surely, in some future day, when the memory of it shall have lost its vividness, shall we half believe we have seen it in a wonderful dream, but never with waking

eyes!

CHAPTER XIX.

"Do you wis zo haut can be?"

That was what the guide asked when we were looking up at the bronze horses on the Arch of Peace. It meant, do you wish to go up there? I give it as a specimen of guide-English. These are the people that make life a burthen to the tourist. Their tongues are never still. They talk forever and forever, and that is the kind of billingsgate they use. Inspiration itself could hardly comprehend them. If they would only show you a masterpiece of art, or a venerable tomb, or a prison-house, or a battle-field, hallowed by touching memories or historical reminiscences, or grand traditions, and then step aside and hold still for ten minutes and let you think, it would not be so bad. But they interrupt every dream, every pleasant train of thought, with their tiresome cackling. Sometimes when I have been standing before some cherished old idol of mine that I remembered years and years ago in pictures in the geography at school, I have thought I would give a whole world if the human parrot at my side would suddenly perish where he stood and leave me to gaze, and ponder, and worship.

No, we did not "wis zo haut can be." We wished to go to La Scala, the largest theater in the world, I think they call it. We did so. It was a large place. Seven separate and distinct masses of humanity--six great circles and a monster parquette.

We wished to go to the Ambrosian Library, and we did that also. We saw a manuscript of Virgil, with annotations in the handwriting of Petrarch, the gentleman who loved another man's Laura, and lavished upon her all through life a love which was a clear waste of the raw material. It was sound sentiment, but bad judgment. It brought both parties fame, and created a fountain of commiseration for them in sentimental breasts that is running yet. But who says a word in behalf of poor Mr. Laura? (I do not know his other name.) Who glorifies him? Who bedews him with tears? Who writes poetry about him? Nobody. How do you suppose he liked the state of things that has given the world so much pleasure? How did he enjoy having another man following his wife every where and making her name a familiar word in every garlic-exterminating mouth in Italy with his sonnets to her pre-empted eyebrows? They got fame and sympathy--he got neither. This is a peculiarly felicitous instance of what is called poetical justice. It is all very fine; but it does not chime with my notions of right. It is too one-sided--too ungenerous.

Let the world go on fretting about Laura and Petrarch if it will; but as for me, my tears and my lamentations shall be lavished upon the unsung defendant.

We saw also an autograph letter of Lucrezia Borgia, a lady for whom I have always entertained the highest respect, on account of her rare histrionic capabilities, her opulence in solid gold goblets made of gilded wood, her high distinction as an operatic screamer, and the facility with which she could order a sextuple funeral and get the corpses ready for it. We saw one single coarse yellow hair from Lucrezia's head, likewise. It awoke emotions, but we still live. In

this same library we saw some drawings by Michael Angelo (these Italians call him Mickel Angelo,) and Leonardo da Vinci. (They spell it Vinci and pronounce it Vinchy; foreigners always spell better than they pronounce.) We reserve our opinion of these sketches.

In another building they showed us a fresco representing some lions and other beasts drawing chariots; and they seemed to project so far from the wall that we took them to be sculptures. The artist had shrewdly heightened the delusion by painting dust on the creatures' backs, as if it had fallen there naturally and properly. Smart fellow--if it be smart to deceive strangers.

Elsewhere we saw a huge Roman amphitheatre, with its stone seats still in good preservation. Modernized, it is now the scene of more peaceful recreations than the exhibition of a party of wild beasts with Christians for dinner. Part of the time, the Milanese use it for a race track, and at other seasons they flood it with water and have spirited yachting regattas there. The guide told us these things, and he would hardly try so hazardous an experiment as the telling of a falsehood, when it is all he can do to speak the truth in English without getting the lock-jaw.

In another place we were shown a sort of summer arbor, with a fence before it. We said that was nothing. We looked again, and saw, through the arbor, an endless stretch of garden, and shrubbery, and grassy lawn. We were perfectly willing to go in there and rest, but it could not be done. It was only another delusion--a painting by some ingenious artist with little charity in his heart for tired folk. The deception was perfect. No one could have imagined the park was not real. We even thought we smelled the flowers at first.

We got a carriage at twilight and drove in the shaded avenues with the other nobility, and after dinner we took wine and ices in a fine garden with the great public. The music was excellent, the flowers and shrubbery were pleasant to the eye, the scene was vivacious, everybody was genteel and well-behaved, and the ladies were slightly moustached, and handsomely dressed, but very homely.

We adjourned to a cafe and played billiards an hour, and I made six or seven points by the doctor pocketing his ball, and he made as many by my pocketing my ball. We came near making a carom sometimes, but not the one we were trying to make. The table was of the usual European style--cushions dead and twice as high as the balls; the cues in bad repair. The natives play only a sort of pool on them. We have never seen any body playing the French three-ball game yet, and I doubt if there is any such game known in France, or that there lives any man mad enough to try to play it on one of these European tables. We had to stop playing finally because Dan got to sleeping fifteen minutes between the counts and paying no attention to his marking.

Afterward we walked up and down one of the most popular streets for some time, enjoying other people's comfort and wishing we could export some of it to our restless, driving, vitality-consuming marts at home. Just in this one matter lies the main charm of life in Europe--comfort. In America, we hurry--which is well; but when the day's work is done, we go on thinking of losses and gains, we plan for the morrow, we even carry our business cares to bed with us, and toss and worry over them when we ought to be restoring our racked bodies and brains with sleep. We burn up our energies with these excitements, and either die early or drop into a lean and mean old age at a time of life which they call a man's prime

in Europe. When an acre of ground has produced long and well, we let it lie fallow and rest for a season; we take no man clear across the continent in the same coach he started in--the coach is stabled somewhere on the plains and its heated machinery allowed to cool for a few days; when a razor has seen long service and refuses to hold an edge, the barber lays it away for a few weeks, and the edge comes back of its own accord. We bestow thoughtful care upon inanimate objects, but none upon ourselves. What a robust people, what a nation of thinkers we might be, if we would only lay ourselves on the shelf occasionally and renew our edges!

I do envy these Europeans the comfort they take. When the work of the day is done, they forget it. Some of them go, with wife and children, to a beer hall and sit quietly and genteelly drinking a mug or two of ale and listening to music; others walk the streets, others drive in the avenues; others assemble in the great ornamental squares in the early evening to enjoy the sight and the fragrance of flowers and to hear the military bands play--no European city being without its fine military music at eventide; and yet others of the populace sit in the open air in front of the refreshment houses and eat ices and drink mild beverages that could not harm a child. They go to bed moderately early, and sleep well. They are always quiet, always orderly, always cheerful, comfortable, and appreciative of life and its manifold blessings. One never sees a drunken man among them. The change that has come over our little party is surprising. Day by day we lose some of our restlessness and absorb some of the spirit of quietude and ease that is in the tranquil atmosphere about us and in the demeanor of the people. We grow wise apace. We begin to comprehend what life is for.

We have had a bath in Milan, in a public bath-house. They were going to put all three of us in one bath-tub, but we objected. Each of us had an Italian farm on his back. We could have felt affluent if we had been officially surveyed and fenced in. We chose to have three bathtubs, and large ones--tubs suited to the dignity of aristocrats who had real estate, and brought it with them. After we were stripped and had taken the first chilly dash, we discovered that haunting atrocity that has embittered our lives in so many cities and villages of Italy and France --there was no soap. I called. A woman answered, and I barely had time to throw myself against the door--she would have been in, in another second. I said:

"Beware, woman! Go away from here--go away, now, or it will be the worse for you. I am an unprotected male, but I will preserve my honor at the peril of my life!"

These words must have frightened her, for she skurried away very fast.

Dan's voice rose on the air:

"Oh, bring some soap, why don't you!"

The reply was Italian. Dan resumed:

"Soap, you know--soap. That is what I want--soap. S-o-a-p, soap; s-o-p-e, soap; s-o-u-p, soap. Hurry up! I don't know how you Irish spell it, but I want it. Spell it to suit yourself, but fetch it. I'm freezing."

I heard the doctor say impressively:

"Dan, how often have we told you that these foreigners cannot understand English? Why will you not depend upon us? Why will you not tell us what you want, and let us ask for it in the language of the country? It would save us a great deal of the humiliation your reprehensible ignorance causes us. I will address this person in his mother tongue: 'Here, cospetto! corpo di Bacco! Sacramento! Solferino!--Soap, you son of a gun!' Dan, if you would let us talk for you, you would never expose your ignorant vulgarity."

Even this fluent discharge of Italian did not bring the soap at once, but there was a good reason for it. There was not such an article about the establishment. It is my belief that there never had been. They had to send far up town, and to several different places before they finally got it, so they said. We had to wait twenty or thirty minutes. The same thing had occurred the evening before, at the hotel. I think I have divined the reason for this state of things at last. The English know how to travel comfortably, and they carry soap with them; other foreigners do not use the article.

At every hotel we stop at we always have to send out for soap, at the last moment, when we are grooming ourselves for dinner, and they put it in the bill along with the candles and other nonsense. In Marseilles they make half the fancy toilet soap we consume in America, but the Marseillaise only have a vague theoretical idea of its use, which they have obtained from books of travel, just as they have acquired an uncertain notion of clean shirts, and the peculiarities of the gorilla, and other curious matters. This reminds me of poor Blucher's note to the landlord in Paris:

PARIS, le 7 Juillet. Monsieur le Landlord--Sir: Pourquoi don't you mettez some savon in your bed-chambers? Est-ce que vous pensez I will steal it? La nuit passee you charged me pour deux chandelles when I only had one; hier vous avez charged me avec glace when I had none at all; tout les jours you are coming some fresh game or other on me, mais vous ne pouvez pas play this savon dodge on me twice. Savon is a necessary de la vie to any body but a Frenchman, et je l'aurai hors de cet hotel or make trouble. You hear me. Allons.
BLUCHER.

I remonstrated against the sending of this note, because it was so mixed up that the landlord would never be able to make head or tail of it; but Blucher said he guessed the old man could read the French of it and average the rest.

Blucher's French is bad enough, but it is not much worse than the English one finds in advertisements all over Italy every day. For instance, observe the printed card of the hotel we shall probably stop at on the shores of Lake Como:

"NOTISH."

"This hotel which the best it is in Italy and most superb, is handsome locate on the best situation of the lake, with the most splendid view near the Villas Melzy, to the King of Belgian, and Serbelloni. This hotel have recently enlarge, do offer all commodities on moderate price, at the strangers gentlemen who wish spend the seasons on the Lake Come."

How is that, for a specimen? In the hotel is a handsome little chapel

where an English clergyman is employed to preach to such of the guests of the house as hail from England and America, and this fact is also set forth in barbarous English in the same advertisement. Wouldn't you have supposed that the adventurous linguist who framed the card would have known enough to submit it to that clergyman before he sent it to the printer?

Here in Milan, in an ancient tumble-down ruin of a church, is the mournful wreck of the most celebrated painting in the world--"The Last Supper," by Leonardo da Vinci. We are not infallible judges of pictures, but of course we went there to see this wonderful painting, once so beautiful, always so worshipped by masters in art, and forever to be famous in song and story. And the first thing that occurred was the infliction on us of a placard fairly reeking with wretched English. Take a morsel of it: "Bartholomew (that is the first figure on the left hand side at the spectator,) uncertain and doubtful about what he thinks to have heard, and upon which he wants to be assured by himself at Christ and by no others."

Good, isn't it? And then Peter is described as "arguementing in a threatening and angrily condition at Judas Iscariot."

This paragraph recalls the picture. "The Last Supper" is painted on the dilapidated wall of what was a little chapel attached to the main church in ancient times, I suppose. It is battered and scarred in every direction, and stained and discolored by time, and Napoleon's horses kicked the legs off most the disciples when they (the horses, not the disciples,) were stabled there more than half a century ago.

I recognized the old picture in a moment--the Saviour with bowed head seated at the centre of a long, rough table with scattering fruits and dishes upon it, and six disciples on either side in their long robes, talking to each other--the picture from which all engravings and all copies have been made for three centuries. Perhaps no living man has ever known an attempt to paint the Lord's Supper differently. The world seems to have become settled in the belief, long ago, that it is not possible for human genius to outdo this creation of da Vinci's. I suppose painters will go on copying it as long as any of the original is left visible to the eye. There were a dozen easels in the room, and as many artists transferring the great picture to their canvases. Fifty proofs of steel engravings and lithographs were scattered around, too. And as usual, I could not help noticing how superior the copies were to the original, that is, to my inexperienced eye. Wherever you find a Raphael, a Rubens, a Michelangelo, a Carracci, or a da Vinci (and we see them every day,) you find artists copying them, and the copies are always the handsomest. Maybe the originals were handsome when they were new, but they are not now.

This picture is about thirty feet long, and ten or twelve high, I should think, and the figures are at least life size. It is one of the largest paintings in Europe.

The colors are dimmed with age; the countenances are scaled and marred, and nearly all expression is gone from them; the hair is a dead blur upon the wall, and there is no life in the eyes. Only the attitudes are certain.

People come here from all parts of the world, and glorify this masterpiece. They stand entranced before it with bated breath and parted

lips, and when they speak, it is only in the catchy ejaculations of rapture:

"Oh, wonderful!"

"Such expression!"

"Such grace of attitude!"

"Such dignity!"

"Such faultless drawing!"

"Such matchless coloring!"

"Such feeling!"

"What delicacy of touch!"

"What sublimity of conception!"

"A vision! A vision!"

I only envy these people; I envy them their honest admiration, if it be honest--their delight, if they feel delight. I harbor no animosity toward any of them. But at the same time the thought will intrude itself upon me, How can they see what is not visible? What would you think of a man who looked at some decayed, blind, toothless, pock-marked Cleopatra, and said: "What matchless beauty! What soul! What expression!" What would you think of a man who gazed upon a dingy, foggy sunset, and said: "What sublimity! What feeling! What richness of coloring!" What would you think of a man who stared in ecstasy upon a desert of stumps and said: "Oh, my soul, my beating heart, what a noble forest is here!"

You would think that those men had an astonishing talent for seeing things that had already passed away. It was what I thought when I stood before "The Last Supper" and heard men apostrophizing wonders, and beauties and perfections which had faded out of the picture and gone, a hundred years before they were born. We can imagine the beauty that was once in an aged face; we can imagine the forest if we see the stumps; but we can not absolutely see these things when they are not there. I am willing to believe that the eye of the practiced artist can rest upon the Last Supper and renew a lustre where only a hint of it is left, supply a tint that has faded away, restore an expression that is gone; patch, and color, and add, to the dull canvas until at last its figures shall stand before him aglow with the life, the feeling, the freshness, yea, with all the noble beauty that was theirs when first they came from the hand of the master. But I can not work this miracle. Can those other uninspired visitors do it, or do they only happily imagine they do?

After reading so much about it, I am satisfied that the Last Supper was a very miracle of art once. But it was three hundred years ago.

It vexes me to hear people talk so glibly of "feeling," "expression," "tone," and those other easily acquired and inexpensive technicalities of art that make such a fine show in conversations concerning pictures. There is not one man in seventy-five hundred that can tell what a pictured face is intended to express. There is not one man in five hundred that can go into a court-room and be sure that he will not

mistake some harmless innocent of a juryman for the black-hearted assassin on trial. Yet such people talk of "character" and presume to interpret "expression" in pictures. There is an old story that Matthews, the actor, was once lauding the ability of the human face to express the passions and emotions hidden in the breast. He said the countenance could disclose what was passing in the heart plainer than the tongue could.

"Now," he said, "observe my face--what does it express?"

"Despair!"

"Bah, it expresses peaceful resignation! What does this express?"

"Rage!"

"Stuff! It means terror! This!"

"Imbecility!"

"Fool! It is smothered ferocity! Now this!"

"Joy!"

"Oh, perdition! Any ass can see it means insanity!"

Expression! People coolly pretend to read it who would think themselves presumptuous if they pretended to interpret the hieroglyphics on the obelisks of Luxor--yet they are fully as competent to do the one thing as the other. I have heard two very intelligent critics speak of Murillo's Immaculate Conception (now in the museum at Seville,) within the past few days. One said:

"Oh, the Virgin's face is full of the ecstasy of a joy that is complete --that leaves nothing more to be desired on earth!"

The other said:

"Ah, that wonderful face is so humble, so pleading--it says as plainly as words could say it: 'I fear; I tremble; I am unworthy. But Thy will be done; sustain Thou Thy servant!'"

The reader can see the picture in any drawing-room; it can be easily recognized: the Virgin (the only young and really beautiful Virgin that was ever painted by one of the old masters, some of us think,) stands in the crescent of the new moon, with a multitude of cherubs hovering about her, and more coming; her hands are crossed upon her breast, and upon her uplifted countenance falls a glory out of the heavens. The reader may amuse himself, if he chooses, in trying to determine which of these gentlemen read the Virgin's "expression" aright, or if either of them did it.

Any one who is acquainted with the old masters will comprehend how much "The Last Supper" is damaged when I say that the spectator can not really tell, now, whether the disciples are Hebrews or Italians. These ancient painters never succeeded in denationalizing themselves. The Italian artists painted Italian Virgins, the Dutch painted Dutch Virgins, the Virgins of the French painters were Frenchwomen--none of them ever put into the face of the Madonna that indescribable something which proclaims

the Jewess, whether you find her in New York, in Constantinople, in Paris, Jerusalem, or in the empire of Morocco. I saw in the Sandwich Islands, once, a picture copied by a talented German artist from an engraving in one of the American illustrated papers. It was an allegory, representing Mr. Davis in the act of signing a secession act or some such document. Over him hovered the ghost of Washington in warning attitude, and in the background a troop of shadowy soldiers in Continental uniform were limping with shoeless, bandaged feet through a driving snow-storm. Valley Forge was suggested, of course. The copy seemed accurate, and yet there was a discrepancy somewhere. After a long examination I discovered what it was--the shadowy soldiers were all Germans! Jeff Davis was a German! even the hovering ghost was a German ghost! The artist had unconsciously worked his nationality into the picture. To tell the truth, I am getting a little perplexed about John the Baptist and his portraits. In France I finally grew reconciled to him as a Frenchman; here he is unquestionably an Italian. What next? Can it be possible that the painters make John the Baptist a Spaniard in Madrid and an Irishman in Dublin?

We took an open barouche and drove two miles out of Milan to "see ze echo," as the guide expressed it. The road was smooth, it was bordered by trees, fields, and grassy meadows, and the soft air was filled with the odor of flowers. Troops of picturesque peasant girls, coming from work, hooted at us, shouted at us, made all manner of game of us, and entirely delighted me. My long-cherished judgment was confirmed. I always did think those frowsy, romantic, unwashed peasant girls I had read so much about in poetry were a glaring fraud.

We enjoyed our jaunt. It was an exhilarating relief from tiresome sight-seeing.

We distressed ourselves very little about the astonishing echo the guide talked so much about. We were growing accustomed to encomiums on wonders that too often proved no wonders at all. And so we were most happily disappointed to find in the sequel that the guide had even failed to rise to the magnitude of his subject.

We arrived at a tumble-down old rookery called the Palazzo Simonetti--a massive hewn-stone affair occupied by a family of ragged Italians. A good-looking young girl conducted us to a window on the second floor which looked out on a court walled on three sides by tall buildings. She put her head out at the window and shouted. The echo answered more times than we could count. She took a speaking trumpet and through it she shouted, sharp and quick, a single "Ha!" The echo answered:

"Ha!--ha!--ha!--ha!--ha!--ha!--ha!--ha! ha! h-a-a-a-a-a!" and finally went off into a rollicking convulsion of the jolliest laughter that could be imagined. It was so joyful--so long continued--so perfectly cordial and hearty, that every body was forced to join in. There was no resisting it.

Then the girl took a gun and fired it. We stood ready to count the astonishing clatter of reverberations. We could not say one, two, three, fast enough, but we could dot our notebooks with our pencil points almost rapidly enough to take down a sort of short-hand report of the result. My page revealed the following account. I could not keep up, but I did as well as I could.

I set down fifty-two distinct repetitions, and then the echo got the

advantage of me. The doctor set down sixty-four, and thenceforth the echo moved too fast for him, also. After the separate concussions could no longer be noted, the reverberations dwindled to a wild, long-sustained clatter of sounds such as a watchman's rattle produces. It is likely that this is the most remarkable echo in the world.

The doctor, in jest, offered to kiss the young girl, and was taken a little aback when she said he might for a franc! The commonest gallantry compelled him to stand by his offer, and so he paid the franc and took the kiss. She was a philosopher. She said a franc was a good thing to have, and she did not care any thing for one paltry kiss, because she had a million left. Then our comrade, always a shrewd businessman, offered to take the whole cargo at thirty days, but that little financial scheme was a failure.

CHAPTER XX.

We left Milan by rail. The Cathedral six or seven miles behind us; vast, dreamy, bluish, snow-clad mountains twenty miles in front of us,--these were the accented points in the scenery. The more immediate scenery consisted of fields and farm-houses outside the car and a monster-headed dwarf and a moustached woman inside it. These latter were not show-people. Alas, deformity and female beards are too common in Italy to attract attention.

We passed through a range of wild, picturesque hills, steep, wooded, cone-shaped, with rugged crags projecting here and there, and with dwellings and ruinous castles perched away up toward the drifting clouds. We lunched at the curious old town of Como, at the foot of the lake, and then took the small steamer and had an afternoon's pleasure excursion to this place,--Bellaggio.

When we walked ashore, a party of policemen (people whose cocked hats and showy uniforms would shame the finest uniform in the military service of the United States,) put us into a little stone cell and locked us in. We had the whole passenger list for company, but their room would have been preferable, for there was no light, there were no windows, no ventilation. It was close and hot. We were much crowded. It was the Black Hole of Calcutta on a small scale. Presently a smoke rose about our feet--a smoke that smelled of all the dead things of earth, of all the putrefaction and corruption imaginable.

We were there five minutes, and when we got out it was hard to tell which of us carried the vilest fragrance.

These miserable outcasts called that "fumigating" us, and the term was a tame one indeed. They fumigated us to guard themselves against the cholera, though we hailed from no infected port. We had left the cholera far behind us all the time. However, they must keep epidemics away somehow or other, and fumigation is cheaper than soap. They must either wash themselves or fumigate other people. Some of the lower classes had rather die than wash, but the fumigation of strangers causes them no pangs. They need no fumigation themselves. Their habits make it unnecessary. They carry their preventive with them; they sweat and fumigate all the day long. I trust I am a humble and a consistent Christian. I try to do what is right. I know it is my duty to "pray for

them that despitely use me;" and therefore, hard as it is, I shall still try to pray for these fumigating, macaroni-stuffing organ-grinders.

Our hotel sits at the water's edge--at least its front garden does--and we walk among the shrubbery and smoke at twilight; we look afar off at Switzerland and the Alps, and feel an indolent willingness to look no closer; we go down the steps and swim in the lake; we take a shapely little boat and sail abroad among the reflections of the stars; lie on the thwarts and listen to the distant laughter, the singing, the soft melody of flutes and guitars that comes floating across the water from pleasuring gondolas; we close the evening with exasperating billiards on one of those same old execrable tables. A midnight luncheon in our ample bed-chamber; a final smoke in its contracted veranda facing the water, the gardens, and the mountains; a summing up of the day's events. Then to bed, with drowsy brains harassed with a mad panorama that mixes up pictures of France, of Italy, of the ship, of the ocean, of home, in grotesque and bewildering disorder. Then a melting away of familiar faces, of cities, and of tossing waves, into a great calm of forgetfulness and peace.

After which, the nightmare.

Breakfast in the morning, and then the lake.

I did not like it yesterday. I thought Lake Tahoe was much finer. I have to confess now, however, that my judgment erred somewhat, though not extravagantly. I always had an idea that Como was a vast basin of water, like Tahoe, shut in by great mountains. Well, the border of huge mountains is here, but the lake itself is not a basin. It is as crooked as any brook, and only from one-quarter to two-thirds as wide as the Mississippi. There is not a yard of low ground on either side of it--nothing but endless chains of mountains that spring abruptly from the water's edge and tower to altitudes varying from a thousand to two thousand feet. Their craggy sides are clothed with vegetation, and white specks of houses peep out from the luxuriant foliage everywhere; they are even perched upon jutting and picturesque pinnacles a thousand feet above your head.

Again, for miles along the shores, handsome country seats, surrounded by gardens and groves, sit fairly in the water, sometimes in nooks carved by Nature out of the vine-hung precipices, and with no ingress or egress save by boats. Some have great broad stone staircases leading down to the water, with heavy stone balustrades ornamented with statuary and fancifully adorned with creeping vines and bright-colored flowers--for all the world like a drop curtain in a theatre, and lacking nothing but long-waisted, high-heeled women and plumed gallants in silken tights coming down to go serenading in the splendid gondola in waiting.

A great feature of Como's attractiveness is the multitude of pretty houses and gardens that cluster upon its shores and on its mountain sides. They look so snug and so homelike, and at eventide when every thing seems to slumber, and the music of the vesper bells comes stealing over the water, one almost believes that nowhere else than on the lake of Como can there be found such a paradise of tranquil repose.

From my window here in Bellagio, I have a view of the other side of the lake now, which is as beautiful as a picture. A scarred and wrinkled precipice rises to a height of eighteen hundred feet; on a tiny bench

half way up its vast wall, sits a little snowflake of a church, no bigger than a martin-box, apparently; skirting the base of the cliff are a hundred orange groves and gardens, flecked with glimpses of the white dwellings that are buried in them; in front, three or four gondolas lie idle upon the water--and in the burnished mirror of the lake, mountain, chapel, houses, groves and boats are counterfeited so brightly and so clearly that one scarce knows where the reality leaves off and the reflection begins!

The surroundings of this picture are fine. A mile away, a grove-plumed promontory juts far into the lake and glasses its palace in the blue depths; in midstream a boat is cutting the shining surface and leaving a long track behind, like a ray of light; the mountains beyond are veiled in a dreamy purple haze; far in the opposite direction a tumbled mass of domes and verdant slopes and valleys bars the lake, and here indeed does distance lend enchantment to the view--for on this broad canvas, sun and clouds and the richest of atmospheres have blended a thousand tints together, and over its surface the filmy lights and shadows drift, hour after hour, and glorify it with a beauty that seems reflected out of Heaven itself. Beyond all question, this is the most voluptuous scene we have yet looked upon.

Last night the scenery was striking and picturesque. On the other side crags and trees and snowy houses were reflected in the lake with a wonderful distinctness, and streams of light from many a distant window shot far abroad over the still waters. On this side, near at hand, great mansions, white with moonlight, glared out from the midst of masses of foliage that lay black and shapeless in the shadows that fell from the cliff above--and down in the margin of the lake every feature of the weird vision was faithfully repeated.

Today we have idled through a wonder of a garden attached to a ducal estate--but enough of description is enough, I judge.

I suspect that this was the same place the gardener's son deceived the Lady of Lyons with, but I do not know. You may have heard of the passage somewhere:

"A deep vale,
Shut out by Alpine hills from the rude world,
Near a clear lake margined by fruits of gold
And whispering myrtles:
Glassing softest skies, cloudless,
Save with rare and roseate shadows;
A palace, lifting to eternal heaven its marbled walls,
From out a glossy bower of coolest foliage musical with birds."

That is all very well, except the "clear" part of the lake. It certainly is clearer than a great many lakes, but how dull its waters are compared with the wonderful transparence of Lake Tahoe! I speak of the north shore of Tahoe, where one can count the scales on a trout at a depth of a hundred and eighty feet. I have tried to get this statement off at par here, but with no success; so I have been obliged to negotiate it at fifty percent discount. At this rate I find some takers; perhaps the reader will receive it on the same terms--ninety feet instead of one hundred and eighty. But let it be remembered that those are forced terms--Sheriff's sale prices. As far as I am privately concerned, I abate not a jot of the original assertion that in those strangely magnifying waters one may count the scales on a trout (a trout of the

large kind,) at a depth of a hundred and eighty feet--may see every pebble on the bottom--might even count a paper of dray-pins. People talk of the transparent waters of the Mexican Bay of Acapulco, but in my own experience I know they cannot compare with those I am speaking of. I have fished for trout, in Tahoe, and at a measured depth of eighty-four feet I have seen them put their noses to the bait and I could see their gills open and shut. I could hardly have seen the trout themselves at that distance in the open air.

As I go back in spirit and recall that noble sea, reposing among the snow-peaks six thousand feet above the ocean, the conviction comes strong upon me again that Como would only seem a bedizened little courtier in that august presence.

Sorrow and misfortune overtake the legislature that still from year to year permits Tahoe to retain its unmusical cognomen! Tahoe! It suggests no crystal waters, no picturesque shores, no sublimity. Tahoe for a sea in the clouds: a sea that has character and asserts it in solemn calms at times, at times in savage storms; a sea whose royal seclusion is guarded by a cordon of sentinel peaks that lift their frosty fronts nine thousand feet above the level world; a sea whose every aspect is impressive, whose belongings are all beautiful, whose lonely majesty types the Deity!

Tahoe means grasshoppers. It means grasshopper soup. It is Indian, and suggestive of Indians. They say it is Pi-ute--possibly it is Digger. I am satisfied it was named by the Diggers--those degraded savages who roast their dead relatives, then mix the human grease and ashes of bones with tar, and "gaum" it thick all over their heads and foreheads and ears, and go caterwauling about the hills and call it mourning. These are the gentry that named the Lake.

People say that Tahoe means "Silver Lake"--"Limpid Water"--"Falling Leaf." Bosh. It means grasshopper soup, the favorite dish of the Digger tribe,--and of the Pi-utes as well. It isn't worth while, in these practical times, for people to talk about Indian poetry--there never was any in them--except in the Fenimore Cooper Indians. But they are an extinct tribe that never existed. I know the Noble Red Man. I have camped with the Indians; I have been on the warpath with them, taken part in the chase with them--for grasshoppers; helped them steal cattle; I have roamed with them, scalped them, had them for breakfast. I would gladly eat the whole race if I had a chance.

But I am growing unreliable. I will return to my comparison of the lakes. Como is a little deeper than Tahoe, if people here tell the truth. They say it is eighteen hundred feet deep at this point, but it does not look a dead enough blue for that. Tahoe is one thousand five hundred and twenty-five feet deep in the centre, by the state geologist's measurement. They say the great peak opposite this town is five thousand feet high: but I feel sure that three thousand feet of that statement is a good honest lie. The lake is a mile wide, here, and maintains about that width from this point to its northern extremity--which is distant sixteen miles: from here to its southern extremity--say fifteen miles--it is not over half a mile wide in any place, I should think. Its snow-clad mountains one hears so much about are only seen occasionally, and then in the distance, the Alps. Tahoe is from ten to eighteen miles wide, and its mountains shut it in like a wall. Their summits are never free from snow the year round. One thing about it is very strange: it never has even a skim of ice upon its surface, although lakes in the same range of mountains, lying in a lower and warmer temperature, freeze over in

winter.

It is cheerful to meet a shipmate in these out-of-the-way places and compare notes with him. We have found one of ours here--an old soldier of the war, who is seeking bloodless adventures and rest from his campaigns in these sunny lands.--[Colonel J. HERON FOSTER, editor of a Pittsburgh journal, and a most estimable gentleman. As these sheets are being prepared for the press I am pained to learn of his decease shortly after his return home--M.T.]

End of the Project Gutenberg EBook of The Innocents Abroad, Part 2 of 6
by Mark Twain (Samuel Clemens)

*** END OF THIS PROJECT GUTENBERG EBOOK THE INNOCENTS ABROAD, PART 2 OF 6

***** This file should be named 5689.txt or 5689.zip *****
This and all associated files of various formats will be found in:
<http://www.gutenberg.net/5/6/8/5689/>

Produced by David Widger

Updated editions will replace the previous one--the old editions
will be renamed.

Creating the works from public domain print editions means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg-tm electronic works to protect the PROJECT GUTENBERG-tm concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for the eBooks, unless you receive specific permission. If you do not charge anything for copies of this eBook, complying with the rules is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. They may be modified and printed and given away--you may do practically ANYTHING with public domain eBooks. Redistribution is subject to the trademark license, especially commercial redistribution.

*** START: FULL LICENSE ***

THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase "Project Gutenberg"), you agree to comply with all the terms of the Full Project Gutenberg-tm License (available with this file or online at <http://gutenberg.net/license>).

Section 1. General Terms of Use and Redistributing Project Gutenberg-tm electronic works

1.A. By reading or using any part of this Project Gutenberg-tm electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg-tm electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is in the public domain in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg-tm License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears, or with which the phrase "Project Gutenberg" is associated) is accessed, displayed, performed, viewed,

copied or distributed:

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-tm electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg-tm License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg-tm License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site (www.gutenberg.net), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg-tm License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg-tm works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg-tm electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm trademark, but he

has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."

- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg-tm License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg-tm works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and Michael Hart, the owner of the Project Gutenberg-tm trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread public domain works in creating the Project Gutenberg-tm collection. Despite these efforts, Project Gutenberg-tm electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg-tm trademark, and any other party distributing a Project Gutenberg-tm electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH F3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS' WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need, is critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation web page at <http://www.pgla.org>.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Its 501(c)(3) letter is posted at <http://pglaf.org/fundraising>. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is located at 4557 Melan Dr. S. Fairbanks, AK, 99712., but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email business@pglaf.org. Email contact links and up to date contact information can be found at the Foundation's web site and official page at <http://pglaf.org>

For additional contact information:

Dr. Gregory B. Newby
Chief Executive and Director
gnewby@pglaf.org

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg-tm depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit <http://pglaf.org>

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including including checks, online payments and credit card donations. To donate, please visit: <http://pglaf.org/donate>

Section 5. General Information About Project Gutenberg-tm electronic works.

Professor Michael S. Hart is the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For thirty years, he produced and distributed Project Gutenberg-tm eBooks with only a loose network of volunteer support.

Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our Web site which has the main PG search facility:

<http://www.gutenberg.net>

This Web site includes information about Project Gutenberg-tm, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.

Livros Grátis

(<http://www.livrosgratis.com.br>)

Milhares de Livros para Download:

[Baixar livros de Administração](#)

[Baixar livros de Agronomia](#)

[Baixar livros de Arquitetura](#)

[Baixar livros de Artes](#)

[Baixar livros de Astronomia](#)

[Baixar livros de Biologia Geral](#)

[Baixar livros de Ciência da Computação](#)

[Baixar livros de Ciência da Informação](#)

[Baixar livros de Ciência Política](#)

[Baixar livros de Ciências da Saúde](#)

[Baixar livros de Comunicação](#)

[Baixar livros do Conselho Nacional de Educação - CNE](#)

[Baixar livros de Defesa civil](#)

[Baixar livros de Direito](#)

[Baixar livros de Direitos humanos](#)

[Baixar livros de Economia](#)

[Baixar livros de Economia Doméstica](#)

[Baixar livros de Educação](#)

[Baixar livros de Educação - Trânsito](#)

[Baixar livros de Educação Física](#)

[Baixar livros de Engenharia Aeroespacial](#)

[Baixar livros de Farmácia](#)

[Baixar livros de Filosofia](#)

[Baixar livros de Física](#)

[Baixar livros de Geociências](#)

[Baixar livros de Geografia](#)

[Baixar livros de História](#)

[Baixar livros de Línguas](#)

[Baixar livros de Literatura](#)
[Baixar livros de Literatura de Cordel](#)
[Baixar livros de Literatura Infantil](#)
[Baixar livros de Matemática](#)
[Baixar livros de Medicina](#)
[Baixar livros de Medicina Veterinária](#)
[Baixar livros de Meio Ambiente](#)
[Baixar livros de Meteorologia](#)
[Baixar Monografias e TCC](#)
[Baixar livros Multidisciplinar](#)
[Baixar livros de Música](#)
[Baixar livros de Psicologia](#)
[Baixar livros de Química](#)
[Baixar livros de Saúde Coletiva](#)
[Baixar livros de Serviço Social](#)
[Baixar livros de Sociologia](#)
[Baixar livros de Teologia](#)
[Baixar livros de Trabalho](#)
[Baixar livros de Turismo](#)