

HONOR LAFAYETTE

ARCHBISHOP IRELAND OF ST. PAUL

Who spoke for two hours at the unveiling of the Lafayette Memorial in Paris.

present as chief orator of the occasion, and the archbishop of St. Louis, as well as many distinguished French prelates, attended.

Perfect weather prevailed and thousands of Americans were on the streets, most of them carrying American flags. Standards of French and American flags and American eagles were the principal features of the decorations and were seen all over the city.

The statue of Lafayette, which was presented to France by the school children of the United States, is erected in the Place du Carrousel in the Garden of the Tuilleries, near the monument to Gambetta.

Large stands had been erected on both sides of the monument, and Sousa's Band was stationed in the rear. The stands were filled with the officials and specially invited guests, and the whole plaza was crowded, Americans predominating.

Ambassador Porter welcomed the official guests on the tribune in front of the monument, and Commissioner Peck made a speech of presentation in behalf of the youth of America.

The statue was then unveiled by two Americans, representing the schools of France and America, Masters Gustave Hennequin, a great-grandson of Lafayette, and Paul Thompson, the son of the projector of the monument.

As the monument was being unveiled, Sousa's Band played a specially composed march entitled, "Hail to the Spirit of Liberty."

President Loubet accepted the statue in the name of the French people and received a tremendous ovation when he rose to make his address.

In his speech the President referred to the generous concurrence of the American Congress in to-day's festival and, in the name of France, thanked the United States Government and the American school children for this additional proof of affection for the illustrious Frenchman.

"When Lafayette crossed the ocean to aid a distant people to secure independence," said President Loubet, "he served a profound political design in founding the friendship of two nations on the common love of country and of liberty. This friendship, born of the fraternity of arms, had developed in strength through the succeeding century and the coming generation would not allow it to weaken, but would rather strive to increase it and thus secure the precious pledge of peace to the world and of progress to humanity."

Robert J. Thompson, the originator of the idea of the monument, then made an address in behalf of the children of America, and Miss Tarquinia L. Voss, representing the Daughters of the American Revolution, read a dedicatory poem.

Archbishop Ireland then made the oration of the day.

Before beginning the speech, the archbishop read the following letter from President McKinley:

Executive Mansion, Washington, June 11, 1900.
Dear Sir: Within a few days I have approved a resolution of Congress which voices in fitting terms the profound sympathy with which our people regard the presentation to France by the youth of America of a statue of Gen. Lafayette. It has given me much pleasure to learn that you have been selected to deliver the address on this most interesting occasion.

No more eminent representative of American eloquence and patriotism could have been chosen and none who could better give appropriate expression to the sentiment of gratitude and affection which bind our people to France.

I will be grateful if you will say how we honor in our national capital the statue of Lafayette erected by the French people, and convey my hope that the presentation of a similar memorial of that knightly soldier who served both republics are proud to claim may serve as a new link of friendship between the two countries and a new incentive to the generous rivalry in striving for the good of mankind. Very sincerely yours,
WILLIAM MCKINLEY,
Rt. Rev. John Ireland, Archbishop of St. Paul, St. Paul, Minn.

The archbishop's oration was a masterful effort and devoted to an apotheosis of Lafayette and of liberty, and a eulogy of the friendship of France and America.

The archbishop described the birth of the republic of the United States on July 4, 1776, and the early struggle against Great Britain; of the appeal to chivalrous France and the response France made, notably in the person of the Marquis de Lafayette, who gave up all that was precious at home to cast his lot with a struggling people.

"America," said the archbishop, "is the name of the idol of our national worship—the name of him who was the father of his country, George Washington, and the name of him who was the trusty friend of Washington, Gilbert Motier, Marquis de Lafayette."

Archbishop Ireland gave a brilliant sketch of the record of Lafayette throughout the Revolutionary war and described his later work as the "link binding to-

er the two countries" and as even more than his service in the field. He told how at the French court Lafayette, by his tact and persistency, won America the alliance of France so she contributed to the American not only ships, men and money, but good will and sympathy.

Lafayette's chief title to the gratitude of the American people, said Archbishop Ireland, was the fact that his heroic figure loomed up as a symbol of magnanimity which France displayed toward America in her laborious struggle for lib-

erty, said the archbishop, "first and sponsor for our nationhood. We are indebted to the great family of nations for her arm."

Archbishop Ireland then told how generously France had aided us financially during the trying time after the war, and how the heroes of France who had died in swords for the cause of American independence.

"The participation of France in our war of independence," said the archbishop, "that made American liberty possible in the eighteenth century—such is the verdict of history."

Archbishop Ireland closed with an eloquent description of the growth of liberty and democracy, for which ideas, he said, the republics of France and America are the noble exemplars. The archbishop's closing words were:

And now, Lafayette, thy task is given and now, Lafayette, thy task is given. Speak, we charge thee through these years; through endless years America's gratitude shall last and liberty shall reign in America and France."

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ANNOXVILLE, TENN.

JUL 3 1900

WASHINGTON

STATUE TO FATHER OF HIS COUNTRY UNVEILED.

Magnificent Gift of American Women Received With Great Brilliance in Paris.

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Consul General Gowdy made the presentation, and the French minister of foreign affairs, M. Delcasse, accepted in behalf of France. Col. Charles Chaille Long delivered an oration. The equestrian statue of Washington is in bronze and is about fifteen feet in height to the top of the head of Washington and from 22 to 23 feet to the point of the uplifted sword. Washington is represented in full military costume, taking command of the American army at Cambridge, July 3, 1776, and dedicating his sword to the service of his country.

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BOSTON, MASS.

STATUE UNVEILED.

Memorial to Washington in Paris is Dedicated.

Paris, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of "an association of American women for the presentation of a statue of Washington to France," passed off today according to programme and under favorable circumstances.

In front of the statue, which is situated on the Place d'Iona, was erected a covered stand, tastefully decorated with evergreens and the flags of the two nations. A police cordon was drawn around the centre of the square, enclosing the stand and site of the monument.

Consul General Gowdy made the presentation, and the French minister of foreign affairs, M. Delcasse, accepted in behalf of France.

Mr. Gowdy, in the course of the presentation speech, said:—

We are here to express again the gratitude we owe to France for her friendship and help during the war of the Revolution. It is fitting that the patriotic women of the United States erect this statue. They have kept burning the fire of patriotism since the days of '76. They have taught us to love liberty, to reverence the memory of Washington and Lafayette and honor the flag and the nation that helped us to make it.

We shall ever realize that the fate of the American republic depended on the activity of France with her Lafayette and Rochambeau and her soldiers, not only as defenders but as patriots.

With the aid of her arms and munitions the cause of America was not abandoned. American women offer to France this memorial, which shall convey to the present and future generations their grateful remembrance. As we stand in the dawn of a century, may the wreaths intertwined with garlands of victory, and the goodwill of the soldiers of '76 never wither, nor the stars cease to shine on the friendship of the two republics.

M. Delcasse, in accepting the statue, said:—

The thought of offering France a statue of the hero who was the incarnation of the virtue of his race, could not but go to the heart of this country. But it touched it more particularly when coming from the American women, who unite so perfectly valor with grace. I beg the women of the United States to accept, with my respectful homage, the profound thanks of the French nation. He whose noble image has just been unveiled may perhaps be cited as an example for the world, but, especially, to the citizens of a democracy. I doubt if another could be found in history who could reunite in the same degree the qualities demanded for the guidance of a free people.

While M. Delcasse was speaking a regrettable incident occurred which, happily, was noticed only by a few immediate bystanders, the bulk of the audience remaining in absolute ignorance of what had occurred.

A Frenchman, who afterwards boasted of being a nationalist and a member of the nationalist society and whose evident object was self-advertisement, placed himself in front of M. Delcasse, in full view of those in the front seats, and when M. Delcasse spoke of discipline and the tyranny he shouted: "Vive l'armee."

Later on, when M. Delcasse referred to what Washington had done for his country the intruding individual cried: "He was not a Dreyfusard."

M. Delcasse, naturally, ignored the interruptions, but at a sign from General Porter, one of the American exhibition guards who were acting as ushers tapped the man on the shoulder and warned him, a little late, however.

When M. Delcasse referred to the presidency being conferred on Washington, this disturber of harmony took the occasion to exclaim: "Yes, but Col. Marchand is refused a reception at the Hotel De Ville," referring thereby to the recent decision of the minister of war, Gen. Andre.

The guard, this time, told the man to hold his tongue or he would be put outside, and the interruption subsided until M. Delcasse concluded, when he insisted on giving his name and address and political opinion to the reporters present.

Col. Charles Chaille Long delivered an oration.

The ceremony was concluded with Sousa's Band playing "The Stars and Stripes Forever."

The equestrian statue of Washington is in bronze and is about 15 feet in height to the top of the head of Washington and from 22 to 23 feet to the point of the uplifted sword. Washington is represented in full military costume, taking command of the American army at Cambridge (July 3, 1776), and dedicating his sword to the service of his country.

The pedestal was designed by C. F. McKim, of McKim, Mead & White. It is of Milford granite and Knoxville marble, and is about 14 feet in height and classic in treatment. The statue was cast in bronze in New York (by the Henry Bonnard Bronze Co.), and the pedestal was executed in the U. S. The architect is an American, and the two sculptors, D. C. French, who modelled the figure of Washington, and E. C. Potter, who made the horse, are both Americans. The whole monument, therefore, is essentially American.

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JUL 7 1900

AN EXPOSITION VIGNETTE.

Sousa's Band.

(Commercial Advertiser Correspondence.)

PARIS, June 25.—All the world has gathered about the kiosk near the Pont des Invalides to hear Sousa's Band.

The "wanderer" heard once again the "American" tongue, saw once again the mobile faces of the American boys and compared their enthusiastic eyes with the lustrous but blasé ones of the Europeans; the eagle flashed here and there on caps, the Stars and Stripes waved gayly in the breeze. His heart grew big, he seemed to see the great broad prairies of his country rolling before him once more, the scents of its woods and fields came back to him, a wild bound of liberty seemed to surge through his veins that was different from all the quick throbs of his heart when he had heard the "Marsellaise" rise toward the blue sky of France, or the national air of the Germans swell out, like some great, tender organ tone. He knew then how much he was an American, and that he had not forgotten the "land of liberty," in spite of his four years of self-exile, no more than the child forgets its mother.

Sousa took his place brisk and quick. The band struck up, and the "American wanderer" listened with pride and animation to Audran's "Cigale." He saw with appreciation how the foreign faces lighted up about him and heard their "bravos" with as much pride as if he were conducting the band himself.

A small French ouvrier, with preternaturally large, dark eyes, was standing near him. He was one of those excitable little men whose body agitates as naturally itself at the sound of gay music as a child laughs when it is pleased. He was a most animated little "grasshopper" during that execution of the "Cigale."

The "American wanderer" understood his temperament; it is a type that one always sees on the boulevards when there is to be a fête full of color and sound, and he knows very well that the animation of the little man was no special tribute to the excellence of the music, for he was sure that he would have hopped about to the thrum of drums with just as much alacrity, but yet his heart somehow warmed to the chipper little ouvrier, and in a friendly fashion he shared his programme with him.

One number after another succeeded. The "Liberty Bell" floated out, an enthusiastic woman tied the American colors on her umbrella and waved it wildly to the French breezes as the melody rose and swelled. American faces broke into a smile, as if in their mind's eye they saw that congregation of states beyond the sea which they proudly call "my country," and the little ouvrier approved of it all. He beat time with his feet, and then with his hands, and he hummed the air with such unction that people began to look about them to discover the energetic soloist.

Then followed a "plantation melody," and the "wanderer" felt such a choking homesickness for that rugged, drowsy, beautiful "south"—land of his birth—that it seemed to him he must have stifled. Not the chirpy little Frenchman kept that gay accompaniment by him, which resembled to such a laughable degree the strains of the "darkies on the plantation" that he was forced to smile in a sociable way.

Sousa gave his short arms a military jerk, the band stood up, two young lads unfurled back an American flag, and amid a fluttering of stars and bars the "American March" blared forth a victorious strain. The ouvrier was wild. He danced up and down, he shouted for the benefit of the assembly: "C'est chic, ca! Ah! C'est chic!" And when it was finished he assured the crowd by announcing that it would be repeated. "Ca viendra," expressed it. The "wanderer" sympathetically to the ouvrier, and his approval of the little man's sentiment now and then by a broad smile. But "the march" did not come again the crowd soon dispersed, the little man with it, murmuring: "Chic, chic."
MINNIE ROBI

HONOR LAFAYETTE

Monument Presented by School Children Unveiled

AMERICA'S GIFT TO PARIS

Archbishop Ireland Delivers Oration Before Great Crowd.

Paris, July 4.—The ceremony of the unveiling of the Lafayette monument today marked the culmination of the Franco-American fetes of the week, and was unusually impressive.

The occasion brought together the President of the republic, the French Ministry, members of the French Academy, all the foreign ambassadors, United States Ambassador Porter, Mr. Peck, the American Commissioner General of the Exposition, and the distinguished officials of the Exposition and of Paris.

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He told how at the French court Lafayette, by his tact and persistency, won for America the alliance of France so that she contributed to the American cause not only ships, men and money, but also good will and sympathy.

Lafayette's chief title to the gratitude of the American people, said Archbishop Ireland, was the fact that his heroic figure ever loomed up as a symbol of magnanimity which France displayed toward America in her laborious struggle for liberty.

"France," said the archbishop, "first stood sponsor for our nationhood. We entered into the great family of nations leaning on her arm."

Archbishop Ireland then told how generously France had aided us financially in the trying time after the war, and named the heroes of France who had drawn swords for the cause of American independence.

"It was the participation of France in the war of independence," said the archbishop, "that made American liberty possible in the eighteenth century—such is the verdict of history."

Archbishop Ireland closed with an eloquent description of the growth of liberty and democracy, for which ideas, he said, the republics of France and America were the noble exemplars. The archbishop's closing words were:

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A squadron of republican guards, on horseback, was stationed about the statue. About a thousand invitations were issued and practically every known member of the American colony was present.

Gen. Porter, in the centre of the front row, sat with M. Delcasse on his right and the representative of President Loubet on his left. Ambassador Draper and his family, Ambassador Tower, Comr. Gen. Peck, Assistant Comr. Woodward, Mr. and Mrs. Potter Palmer and all the national commissioners and their families occupied prominent seats.

The exercises were very simple and were lacking in any ostentation. The ceremonies opened with "The Star Spangled Banner" and the "Marsellaise," which were cheered by the invited guests and the crowd which had assembled outside the police cordon.

Gen. Porter then stepped to the front of the stand and delivered his speech, part in English and part in French. M. Delcasse invariably leading the hand-clapping which greeted every reference to Washington's virtues and the Franco-American ties of friendship.

Consul-General Gowdy followed, and then Gen. Porter introduced Mrs. Daniel Manning and Mrs. John Jones, representing the D. A. R., who were escorted from the stand to the foot of the statue and, as a given signal, pulled the cord which unveiled the bronze statue. As the covering fell all present uncovered and the band struck up "Hands Across the Sea."

Sousa's band was in attendance. U. S. Ambassador Porter presided and delivered an address. He said:—

We come together today to dedicate a statue of Washington in the home of Lafayette. The patriotic ladies of America in presenting this gift to our sister republic could not perpetuate in enduring bronze a more exalted character. His name is the synonym of unselfish patriotism, sublime heroism, unswerving virtue. When entrusted with the task of defending the liberties of his country, his towering genius brought order out of chaos, turned weaklings into giants and snatched victory from defeat. His ashes were laid to rest in the bosom of the soil his efforts saved, but

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PROPOSALS FOR W. D. S. SITE
The street commissioners yesterday opened these proposals to sell a site in the neighborhood of the intersection of Chambers and Fulton streets, between John Matson, lot on Barton street, between Chambers and Fulton streets, lot about 100 feet by 100 feet, and lot on Barton street, between Chambers and Fulton streets, lot about 100 feet by 100 feet, and lot on Barton street, between Chambers and Fulton streets, lot about 100 feet by 100 feet.

TRIAL OF SHAW'S BROTHER
Woodstock, Vt., July 3.—The trial of Frank Shaw for the murder of Deputy Sheriff Hoffman, before Judge Munson, in the Windsor co. court, was resumed today. A jury was secured. Mr. and Mrs. Farmer John Mosely, Mr. and Mrs. Planders, at whose house the Shaw's stopped prior to their capture; States Attorney Sargent, Dr. E. L. Brigham of Pittsfield, A. M. Allen of Stockbridge, O. W. Daley and Dr. Sandy of White River Junction were examined this morning.

DR. BRIGHAM, ALLEN, DALEY AND SANDY DESCRIBED HOFFMAN'S WOUNDS
Dr. Brigham, Allen, Daley and Sandy described Hoffman's wounds on the River Junction were examined this morning.

OFFICE OF MR. STRANGE THE BOARD ADJOURNED
On motion of Mr. Strange the board adjourned.

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MONUMENT IS UNVEILED

Memorial to Lafayette Dedicated at Paris With Proper Honors-- Speeches by Ambassador Porter and Archbishop Ireland.

Paris, July 4.—The weather was to-day not unpropitious. American flags and trophies in French were displayed on numerous buildings and throughout Paris, and the Parisians on waking found the Stars and Stripes floating from the pinnacle of the Eiffel tower. All Paris, moreover, knew without reading the papers that some big American event was to take place by the streams of carriages, cabs and well-dressed people afoot converging in the direction of the gardens of the Tuilleries.

The location of the monument to the American and French flags. Beneath it standing on either side of the statue, were an American soldier and a sailor bearing the Stars and Stripes. To the left Sousa's band was located.

President Loubet, who was attired in frock coat with the insignia of the highest rank of the legion of honor at his buttonhole, stood bareheaded surrounded by French clerical dignitaries.

Speech by Ambassador Porter.

Ambassador Porter advanced to the tribune and welcomed the guests.

Mr. Porter said:

In the name of the school children of the United States, whose generous contributions made possible the erection of the imposing statue which is about to be unveiled, and in the name of our government, which added so liberal a donation to the fund, I extend to all here present a cordial welcome. Upon this day, the anniversary of our country's birth, within sight of yonder memorable concourse of the nations, in the presence of this vast assemblage of the representatives and citizens of the old world and the new, and in memory of a struggle in which French and American blood moistened the same soil in battles fought for a common cause, it is a fitting occasion upon which to solemnly dedicate a monument in honor of a hero of two continents, the immortal Lafayette. This statue is a gift from the land of his adoption to the land of his birth. Its purpose is to recall the record of his imperishable deeds; to testify that his name is not a dead memory, but a living reality; to quicken our sense of appreciation and emphasize the fidelity of our affection. A recital of his deeds inspires us with the grandeur of events and the majesty of achievement. He needs no eulogist. His services attest his worth. He honored the age in which he lived, and future generations will be illumined by the brightness of his fame.

The following portion of the address was delivered in French:

I extend a cordial greeting to all who have gathered with us to-day to take part in an event of international importance. Americans do not fail to appreciate profoundly this evidence of sympathy, especially on the part of the high officials of the French republic and the eminent representatives of foreign powers, whose presence here honors the occasion and adds distinction to the ceremonies. We assemble here upon the anniversary of the birthday of the American Union, to inaugurate a statue which the school children of the United States pre-

sent to the country which generously cast its strength with us in battling for our national independence. This monument is the tribute paid by grateful hearts to the memory of a man who had the rare good fortune to be the hero of two countries, and who was the highest personification of the great principle of liberty secured by law; a man who, in America as well as in France, at all times and in all places, was ever ready to make the most heroic sacrifices whenever liberty needed aid or weakness called for help, the friend and pupil of Washington, the chivalrous Lafayette.

During the sanguinary struggle which resulted in securing liberty to the American colonies there were some who gave to the cause their sympathies, others a part of their means; but Lafayette shed his blood; he gave a part of himself.

Living, he was honored by the affection of his American comrades; dead, he is enshrined in the hearts of their posterity.

In erecting this statue to this great representative soldier, America has at the same time raised a monument to the memory of every Frenchman who fought for the cause of our national independence.

May the presentation of this gift and the good wishes which accompany it strengthen between the two great sister republics the bonds of friendship which have so long united them, and which nothing should be permitted to weaken.

The general spoke the first part of his address in English and the rest in French.

Two Boys Pulled the String.

A signal was then given and the two boys dressed in white and sailor hats will thus give a precious pledge to the peace of the world and to progress and humanity."

Mr. Thompson Spoke.

Mr. Thompson spoke of the president. He said:

It is my great privilege and honor to speak here a few words for the millions of builders of this movement—for the children of America, who, assembled in their various study rooms, gave in a single day the funds necessary to insure the success of this memorial, long deferred, but inevitable from the very logic of history.

On that day a tribute unparalleled in the records of civilization was paid to Lafayette.

From the great universities and colleges of the cities to the remote schools of the forests and plains—in every dwelling of education in our broad land, songs of gratitude and praise were offered up, a tribute of glory to the youthful and generous friend of our fathers; a memorial finding lodgment, we doubt not, as ideals in the minds of those who, in the future years, must shape the destiny of their country.

There were schools for the blind and for the deaf, schools for the Indians of Oklahoma and Alaska, schools for the negroes of the sunny south, little children of the city kindergartens and millions from the regular common schools—all sent up their mites that one who had in fact offered up his life, his fortune and his sacred honor that the Declaration of Independence might become a thing of reality and life, should be singled out more than a century later as the ideal patriot, whose country was the world and whose religion was human freedom.

This monument, to be finally cast with alloys of precious metals, and by a process used only by the great masters of old, is the work of artists aflame with the significance of the subject.

We believe it will be a masterpiece of art. We know, that ethically, it will be a perpetual testimonial to France of the gratitude of a nation, the pages of whose history can neither be dimmed by age nor made inglorious by new friends.

But if its summit reached the heavens and its substance were of pure gold, it would only be an echo—the material symbol of that greater monument raised in the hearts of the twenty millions of children of America on the 19th day of October, 1898.

To the children, then, of our country, herself the daughter of Europe, let the honor and the credit be of rearing this structure.

Out of our hearts we give it to France and the world—a monument to liberty and the rights of man for all time and in all places—a monument to the ideals of our country and a challenge to the world of the success and fruition of the principles of the founders of that government, born on this day, July 4, one hundred and twenty-four years ago.

Nations, like men, live largely in hopes for the future and retrospection of the past.

We are a puissant people to-day, but, looking backward to those days when, springing from the womb of the revolution, we began the search of progress, we observe a nation of scarcely three millions of people.

To-day we are passing into the twentieth century, having in a little more than a hundred years multiplied our population twenty-five fold.

Let us look forward a century when, if it please God, our children's children may gather again around this spot. It is but a day in the evolution of man, and yet the United States, more youthful still than her sister nations of the world, shall number over a billion of people.

A thousand million free and independent souls, enjoying the heritage of the blessings of this man's spirit and

life! We must, in the logic of events, look forward to that. A thousand millions of people filling the plains and valleys of Columbia as the teeming millions now cover Europe and Asia.

The impressions of youth are the strongest; they stand out in later years like beckoning friends, drawing us onward to deeds of greatness or disaster. And it is by this fact that the children of America will profit greater in this work than can be measured.

For the inspiration of one high ideal implanted in the mind of a boy may change the map of the world, advance the civilization of man by gigantic strides—or preserve to him, if need be, the rights and institutions of liberty purchased in the past by the blood and brain of the fathers.

Let the boys and girls of America build for that portentous day, for come it will.

To participate in the shaping for the future of this great structure shall be the pride of the twentieth century youth of America. And they will be true to the trust we leave to them—that this government may stand forever as viewed with prophetic eye by Lafayette, "a lesson to oppressors, an example to the oppressed and a sanctuary for the rights of mankind."

Then Mrs. Daniel Manning, representing the Daughters of the American Revolution, spoke. She said in part:

"The bells are ringing to-day throughout America to celebrate the birth of our republic and the names of Lafayette and Washington; for Lafayette's name is indissolubly linked in the hearts of every American with the Fourth of July.

"This monument is the loving gift of sentiments of gratitude and affection which bind our people to France.

"I will be grateful if you will say how we honor in our national capital the statue of Lafayette erected by the French people and convey my hope that the presentation of a similar memorial of that knightly soldier whom both republics are proud to claim may serve as a new link of friendship between the two countries and a new incentive to generous rivalry in striving for the good of mankind.

"Very sincerely yours,
"WILLIAM M'KINLEY."

Rt. Rev. John Ireland, Archbishop of St. Paul, St. Paul, Minnesota.

Address by the Archbishop.

Archbishop Ireland's speech was, in part, as follows:

"Gilbert du Motier, Marquis de Lafayette! Oh, that words of mine could express the full burning love of which our revolutionary sires did bear to this illustrious son of old Auvergne! Oh, that I could pronounce his name with the volunteers, Lafayette said, 'I will buy across the sea wish me to pronounce it before the people of France. In America two names are the idols of our national worship, the burden of fides tale, the inspiration of the poet's song, the theme of the orator's discourse: The name of him who was the Father of his country—George Washington; and the name of him who was the true and trusty friend of Washington, Gilbert Motier, Marquis de Lafayette.

"Wealth and rank, the favor of court and king, high distinction in the service of his own country, the endearments of wife and child—all that ambition could covet or opportunity promise, the youth of nineteen summers put resolutely aside to cast his lot with a far-off people battling against fearful odds—and that at a moment when their fortunes were at their lowest ebb, and hope had well nigh abandoned their standards, even unable to furnish a ship to carry him and other reverence with which my countrymen a ship and take your men with me."

"Given a command in the army of independence, Lafayette was at all times the 'preux chevalier, sans peur et sans reproche.' The highest traditions of French chivalry were revived; a Roland, a Bayard, a Dugueslin lived again in the camps and on the battlefields of America.

"By his magnanimity of soul, and by his grace of manner, not less than by his military prowess, he became the idol of the American army. He proved himself, to the inmost fibre of his soul, an American, as proud of America as the proudest of her patriots, the champion before all contestants of her honor and her fair name. More cheerfully even than his American companions in arms, he bore the terrible hardships of the war; again and again he pledged his personal fortune to buy food and clothing for his men, who knew him by the familiar appellation of 'The

Soldier's Friend.' In camp and in battle his influence was boundless; a word of cheer from his roused the drooping spirits of his soldiers, a word of command sent them headlong against the enemy. A visit to the American camp, the Marquis Chastellux, could not help remark that Lafayette was never spoken of without manifest tokens of attachment and affection.

"Like all true soldiers, he loved glory yet at the mere hint that the general good suggested other plans, he quickly relinquished the opportunity to gain more than once when brilliant achievements were within reach he yielded the sake of harmony his recognition right to precedence of command. A no episode of the whole war is so radiant with grandeur of soul, so redolent with sweetness of heart as that of Lafayette before Yorktown, awaiting the coming of Washington, that the honor of victory might belong to his beloved commander-in-chief.

"But much as Lafayette deserved a received our love and honor in return for his personal services in the cause of America, his chief title to the gratitude of our people is that his heroic figure ever looms up before their entranced fancy as the symbol of the magnanimity which France as a nation displayed toward our country in her laborious struggle for liberty. The value of the aid given to us by France in our war for independence is inestimable; the joy which the memory of it awakens in our souls is that which comes to us through the consciousness of our national life itself.

"France sent across the sea to share their blood for us her brave soldiers and seamen, commanded by the very flower of her nobility. It was France's ship of a century ago have passed away; but the country they loved and represented remains; France remains; and to France the republic of the United States of to-day pledges her gratitude and her friendship and promises that both shall be 'everlasting.'

America rose in rebellion against arbitrary and absolute government; she unsheathed the sword in the name of the rights of man and of the citizen. There is but one who in his own right has power to rule over men—Almighty God, and from him is derived whatever authority is exercised in human society. That authority is not, however, directly given to the one or the few; it is communicated by him to the people to be exercised in the form which they choose, by whom they designate. And the men in whom this authority is invested by delegation of the people are to use it for the benefit of the people. All this is the plain teaching of reason and religion, and yet not seldom were such simple truths forgotten; not seldom in practice were power held as if it belonged to dynasties and classes, and exercised as if 'the human race lived for the few.' The rebellion of a people on so large a scale as was the uprising of the American colonies could not but challenge universal attention, and the triumph of such a rebellion could not but stir other peoples to a sense of their rights and to stern resolve to maintain them. The American colonies went further. In order to make it more certain that civil and political power should be recognized as coming from the people, and as being given for the good of the people, they declared that with their should be exercised by the people through as large and as direct a representation of the people as was found compatible with peace and order in the community. Hence the republican form of government adopted by them. The creation of the republic of the United States was the inauguration of a new era in the life of the human race—the era of the rights of manhood and of citizenship and of the rights of the people. Such is the true meaning of the American Revolution, the full significance of the work done in America by Lafayette and France.

This is the age of the people. Every decade will mark a new advance in the triumphant march of democracy. Political movements do not go backward; the people do not abandon except under duress, and then only for a time, rights of which they were once possessed, or the power which they have once wielded to maintain and enlarge those rights. To seek for arguments against democracy in its apparent perils is a waste of time. The part of true statesmanship is to study the perils such as they may be and take measures to avert them. The progress of democracy cannot be stayed. He who would rule must rule through the people, through the individual men who constitute the people. To obtain results in the civil and political world he must go to the individual, enlighten his mind, form his conscience and thus enlist his sympathies and win his intelligent co-operation. He who does this will succeed; he who uses other methods fail. The task for those who would rule man is made more difficult. The time is long gone by when men can be swayed by sword or proclamation. But manhood in men has meanwhile grown, and they who love manhood in men should rejoice.

To America and France is given the noble mission to be to the world the exemplars of civil and political liberty. That they be true to their mission must be the prayer of all friends of liberty, of all friends of humanity. The better to ensure the possession of liberty they have taken to themselves the highest form of democracy—they have made themselves republics.

They must show that such form of liberty is capable of enduring amid all the withings and passions of humanity, and that beneath it in harmony with its promises there are to be found liberty's best and sweetest blessings. To them is assigned the task of proving that the fullest democracy guarantees to a people, together with liberty, the security of law and order, and the growth and prosperity of the nation—the fullest democracy, ever true to its name and profession, means for the individual man and citizen the actual and assured enjoyment of the personal rights which he inherits from Nature and Nature's God, save only inasmuch as a retrenchment of such rights is imperative for the maintenance of public order and the safeguarding of the rights of other members of the community. And now what is said to-day, be it said tomorrow, be it said adown the ages to come, here is the place.

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WASHINGTON'S STATUE.

Gift of American Women Unveiled in Paris.

PARIS, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of "An Association of American Women for the Presentation of a Statue of Washington to France," passed off today according to programme, and under favorable circumstances. Sousa's band was in attendance. The United States Ambassador, General Horace Porter, presided and delivered an address. Consul-General made the presentation, and the Minister of Foreign Affairs, M. Delcasse, presided in behalf of France.

MONUMENT IS UNVEILED

Memorial to Lafayette Dedicated at Paris With Proper Honors-- Speeches by Ambassador Porter and Archbishop Ireland.

Paris, July 4.—The weather was to-day not unpropitious. American flags and trophies in French were displayed on numerous buildings and throughout Paris, and the Parisians on waking found the Stars and Stripes floating from the pinnacle of the Eiffel tower. All Paris, moreover, knew without reading the papers that some big American event was to take place by the streams of carriages, cabs and well-dressed people about converging in the direction of the gardens of the Tuilleries.

The location of the monument to the Marquis Lafayette, which was unveiled to-day, is within a small railled-in garden which henceforth will be known as Lafayette square and which lies in the center of the quadrangular Place du Charrouset. The latter is surrounded on three sides by the palace of the Louvre and divides it from the gardens of the Tuilleries.

Within Lafayette Square amidst the trees was built a circular grandstand which was draped in crimson cloth and in the middle rose the statue of Lafayette enveloped in the folds of an American flag.

The whole square and the Louvre were profusely decorated with bunting and detachments of Republican guards, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American exhibition guards in their white helmets acted as ushers. The rising tiers of seats were filled with about 2,000 invited guests.

A Seat Reserved for Loubet.

A portion of the stand was reserved for President Loubet, the cabinet ministers

sent to the country which generously cast its strength with us in battling for our national independence. This monument is the tribute paid by grateful hearts to the memory of a man who had the rare good fortune to be the hero of two countries, and who was the highest personification of the great principle of liberty secured by law; a man who, in America as well as in France, at all times and in all places, was ever ready to make the most heroic sacrifices whenever liberty needed aid or weakness called for help, the friend and pupil of Washington, the chivalrous Lafayette.

During the sanguinary struggle which resulted in securing liberty to the American colonies there were some who gave to the cause their sympathies, others a part of their means; but Lafayette shed his blood; he gave a part of himself.

Living, he was honored by the affection of his American comrades; dead, he is enshrined in the hearts of his posterity.

In erecting this statue to this great representative soldier, America has at the same time raised a monument to the memory of every Frenchman who fought for the cause of our national independence.

May the presentation of this gift and the good wishes which accompany it strengthen between the two great sister republics the bonds of friendship which have so long united them, and which nothing should be permitted to weaken.

The general spoke the first part of his address in English and the rest in French.

Two Boys Pulled the String.

A signal was then given and the two boys dressed in white and sailor hats and wearing tri-color sashes pulled the strings releasing the American flag enveloping the statue.

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view, a scene of great enthusiasm occurred. The whole assembly arose and cheered and waved hats, handkerchiefs and American flags.

Sousa's band played a specially composed march, "Hail to the Spirit of Liberty." When the ringing applause had subsided, President Loubet stepped to the front of the platform and again cheers broke forth. Americans and Frenchmen uniting in hearty shouts of "Vive Loubet," "Vive la France."

President Loubet said:

"Gentlemen: This magnificent monument consecrates the time-honored friendship and union of two great nations. In generous impulse, the government of the United States, the House of Representatives, and the Senate have given adhesion to the ceremony which brings us here before the image of this common ancestor. But the initiative of this fine gesture

came! We must, in the logic of events, look forward to that. A thousand million people filling the plains and valleys of Columbia as the teeming millions now cover Europe and Asia.

The impressions of youth are the strongest; they stand out in later years like beckoning friends, drawing us onward to deeds of greatness or disaster. And it is by this fact that the children of America will profit greater in this work than can be measured.

For the inspiration of one high ideal implanted in the mind of a boy may change the map of the world, advance the civilization of man by gigantic strides—or preserve to him, if need be, the rights and institutions of liberty purchased in the past by the blood and brain of the fathers.

Let the boys and girls of America build for that portentous day, for come it will.

To participate in the shaping for the future of this great structure shall be the pride of the twentieth century youth of America. And they will be true to the trust we leave to them—that this government may stand forever as viewed with prophetic eye by Lafayette, "a lesson to oppressors, an example to the oppressed and a sanctuary for the rights of mankind."

Then Mrs. Daniel Manning, representing the Daughters of the American Revolution, spoke. She said in part:

"The bells are ringing to-day throughout America to celebrate the birth of our republic and the names of Lafayette and Washington; for Lafayette's name is indissolubly linked in the hearts of every American with the Fourth of July.

"This monument is the loving gift of the young people of America who have offered of their treasures, and the monument will not only be a monument to a hero, but the permanent memory of a great life in a thousand little minds; for one landmark of history written in stone is worth a hundred written in ink. It is with gratitude the Daughters of the American Revolution place a tablet upon this monument to give some proof of our gratitude to Lafayette and of our conviction of the benefits he conferred upon our land and of the happy influences that have been produced by the American revolution upon the interests of mankind.

"And thus, with hands across the sea, America joins in this tribute to our—to the world's hero—Lafayette."

Dedicatory Poem Read.

A poem by Mr. Frank Putnam, dedicated to the occasion, was next read by Miss Tarquina I. Viss.

General Porter entered the tribune and introducing Archbishop Ireland, read the following letter received by the archbishop from President McKinley:

"Executive Mansion, Washington, June

the Soldier's Friend.' In case and in battle his influence was boundless; a word of cheer from his roused the drooping spirits of his diers, a word of command sent them headlong against the enemy. A visit to the American camp, the Marquis Chastellux, could not help remark that Lafayette was never spoken without manifest tokens of attachment and affection.

"Like all true soldiers, he loved glory yet at the mere hint that the general good suggested other plans, he quickly relinquished the opportunity to gain More than once when brilliant achievements were within reach he yielded the sake of harmony his recognized right to precedence of command. A no episode of the whole war is so radiant with grandeur of soul, so redolent with sweetness of heart as that of Lafayette before Yorktown, awaiting the coming of Washington; that the honor of victory might belong to his beloved commander-in-chief.

"But much as Lafayette deserved a received our love and honor in return for his personal services in the cause of America, his chief title to the gratitude of our people is that his heroic figure ever looms up before their entranced fancy as the symbol of the magnanimity which France as a nation displayed toward our country in her laborious struggle for liberty. The value of the aid given to us by France in our war for independence is inestimable; the joy which the memory of it awakens in our souls is that which comes to us through the consciousness of our national life itself.

"France sent across the sea to shed their blood for us her brave soldiers and seamen, commanded by the very flower of her nobility. It was France's ships of war that protected our coasts and kept our ports open to commerce, reducing the British naval occupation of America waters to the harbor of New York. It was the co-operation of France's army and navy that gave us the great victory at Yorktown. The victory of Yorktown was final and decisive. It won the independence of America. It is all over said Lord North, when the news of it was received in London. America, forgetting Yorktown, and the men who there fought for her upon land and sea, and the banners that beckoned them to triumph she forgets her very existence. And a Yorktown wast thou, banner of beloved France, entwining in a section and hope thy folds with those of the banner of America. There were you, De Grasse and De Barras, guarding with your superb ships of war the waters of the Chesapeake against a foeman's sail. There were you, bearers of most illustrious names in France's history, officers of her army—noblest of the noble, chivalrous Rochambeau, de Chastellux, de Lauzun, de Rourie, de Dillon, de Viomenil, de Choisy, de Deux-Ponts, the de Laval-Montmorencys, the de St. Simons—I fain would name you all—victing in devotion to America with Lincoln, Hamilton, Knox, Pickering, Laurens, von Steuben—all ready, sword in hand, to obey the word spoken by Washington, commander-in-chief of the allied armies. And shall

Booms--Bangs--
Ssskixrzkxys.

Sakes alive!! It's a good thing the 4th of July comes only once a year. It's a wonder that the youngsters haven't had their very shoes blown off.

If Your Youngster's Shoes do look shabby now is the time to replenish. We've started a Vacation Sale of Shoes for boys and girls.

Boys' Shoes, \$1.37 a pair.
Girls' Shoes, 95c a pair.

A. H. Millard,
BROADWAY, TROY.

death of one of the spectators of the School No. 1. Two riders in the race were making their final spurt, and coming confused by the crowd, collided. The two wheels with their riders slid some distance and struck George W. Ensign, who was standing near the curb. Ensign was thrown backward, the back of his head striking the curb with great force. He was rendered unconscious. Witnesses of the accident carried him into Riley's undertaking rooms where Dr. H. E. DeFrest was called and attended him. It was soon ascertained that the injured man's skull was fractured. He also received cuts about the neck. He was removed to his home at 44 Mount street, where he died about 3 o'clock in the afternoon. Mr. Ensign was a member of Rensselaer council, R. A., and also of the Masonic fraternity. A meeting will be held this evening at the office of Robert Morris, corner Sixth avenue and Jacob street, to take action relative to the death.

The riders who were in the accident were not injured and were able to mount their wheels and continue the contest.

A sad accident, which may result in the death of Clarence, the 13-year-old son of Mr. and Mrs. Samuel Dunbar, and guns, dismounted them completely, and the sixteen men in charge of the two spaces of a few minutes, or even seconds, roughest usage and conditions. In the line the adaptability of the gun to the other were quickly changed, showing wheels from one part of the carriage to all of which were well executed. The drill included several interesting movements, not worked to their capacity. The drill ammunition was used, and the guns were about 1,000 shots a minute, but blank shells were used are capable of firing quereeted with rounds of applause. The gun in charge of the two rapid fire guns were making novel, movements of the detachment and the quick, exciting, and at the same time sun drill to carry the crowd by storm. It remained, however, for the gathering to organization.

gun surgeon in the battery and was with the organization during the Spanish-American, is a lieutenant A. M. Jacobus, Captain H. B. Brugnman, who was with the second regiment. Lieutenant W. L. Planagan, first lieutenant L. F. Sherry and Second Lieutenant David Wilson, are Captain David Wilson, Second battery, who were in charge of the officers of the battery and battery were as one gun. The officers of the battery were fired, the intermission being well timed, and the firing by platoon and battery (two guns) and battery (four guns), Lucey road race, occurred about 10:30 o'clock yesterday morning on Sixth avenue, below Inghis avenue, in front of the spectators of the

Long refused to act in the matter until pay had been commuted. The team would not accept the proposition. Umpire Ryan declared the game forfeited to Albany—9 to 0. The spectators were refunded their money.

men. proved the general bearing and step of the parade, the recent military drill having improved the general bearing and step of the men.

He made an excellent appearance in the parade, and under favorable circumstances. Sousa's band was in attendance. The United States Ambassador, Horace Porter, presided and delivered the address. Consul-General made the presentation, and the Minister of Foreign Affairs, M. de

the United States than her sister nations, number over a billion. A thousand million free and content souls, enjoying the heritage of the blessings of this man's arms and

ONS D'ABONNEMENT.

1^{er} janvier.
Le 1^{er} du mois et aucun ne peut dépasser le 31 décembre.
St-Petersbourg: à l'Administration du Journal, Maximilien, au bureau spécial, librairie de la Cour Impériale, au Palais pour l'Intérieur adresser les lettres в Редакцию, М. Коммуналовский пер., № 13, et à Moscou: chez M. Maréchal, m. Zakharine. Joindre à la demande l'envoi du journal. Prière de faire les appoints du prix en timbres-poste de 5 cop. et au-dessous.
Etrangers: adresser les lettres à l'Administration du Journal, № 13. Joindre le prix de l'abonnement, soit en argent ou en timbres-poste. — On peut aussi s'abonner chez la 2^e colonne.

stein, du comte de Görtz, du prince Philippe d'Eulenburg, ambassadeur à Vienne, du professeur Giissfeldt, de M. Saltzmann, peintre, etc.

L'impératrice est partie le même jour, à midi 14, de Wilhelmshaven pour Hombourg.

— L'empereur a adressé une dépêche de condoléances à la baronne Ketteler, mère du ministre d'Allemagne assassiné à Pékin. Sa Majesté, après avoir exprimé sa plus vive et plus profonde sympathie, dit du défunt que « jusqu'à son dernier soupir il s'était montré un serviteur fidèle et éminent du souverain et de la patrie et qu'il a fait honneur à ses compatriotes et à sa famille. »

La baronne Ketteler mère réside à Munster.

La baronne Ketteler, femme du ministre défunt, se trouve à Pékin.

— Le *Reichsanzeiger* publie la loi sur les relations commerciales avec l'Angleterre, ainsi que la loi du 30 juin 1900 concernant les obligations de combattre les maladies contagieuses.

Autriche-Hongrie.

On télégraphie de Gmunden au *Fremdenblatt* du 4 juillet :

« S. M. l'empereur, l'archiduchesse Marie-Valérie et l'archiduc François-Salvator, venant d'Ischl, arriveront ici mardi, à 10 heures du matin, pour assister au mariage de la princesse Marie-Louise de Cumberland avec le prince Maximilien de Bade. »

— Dans sa séance du 3 juillet, le conseil municipal de Vienne a adopté une proposition de la délégation tendant à augmenter de 370,000 couronnes encore le crédit de 1,800,000 couronnes déjà voté par le conseil pour les solennités du 70^e anniversaire de la naissance de l'empereur François-Joseph.

France.

CHAMBRE DES DÉPUTÉS.

Séance du 3 juillet.

La Chambre s'occupe de l'occupation d'Igli, à propos d'une demande de crédits supplémentaires destinés en partie à couvrir les frais de l'expédition.

A cette occasion, M. BERTHELOT présente, sous forme d'interpellation, la critique de l'expédition du Touat. L'orateur ne blâme pas la façon confidentielle dont on l'a conduite. A aucun moment le Parlement n'a été prévenu ni consulté. Aujourd'hui, la carte à payer monte à treize millions; nos soldats ont cruellement souffert, on a perdu dix-neuf mille chameaux, et toute cette dépense en hommes, en chameaux et en argent a été engagée pour flatter la mégalomanie de certains fonctionnaires algériens qui rêvent d'un grand empire africain.

M. ETIENNE répond que l'occupation d'Igli était nécessaire pour établir un lien entre le Nord africain et le Soudan français.

M. BERTHELOT dépose un ordre du jour par lequel la Chambre, constatant que l'expédition d'Igli a été engagée pendant la session, sans qu'on l'ait préalablement consultée, regretterait l'illegalité commise.

M. ZEVAES demande à la Chambre de réprover les « expéditions coloniales, qui se traduisent par des dépenses de plusieurs millions et le sacrifice de beaucoup de nos soldats ».

M. WALDECK-ROUSSEAU monte à la tribune.

« L'expédition d'Igli, dit le ministre, a été combinée avec la plus grande prudence par le général Grisot et par le ministre de la guerre le général de Galliffet. Au Tidikell, au Gouvara, au Touat, nous sommes chez nous, et jamais nous n'avons permis aux autres puissances d'engager des conversations au sujet de ces contrées. Quant nous y envoyons des troupes pour y rétablir notre autorité, nous faisons donc une simple opération de police algérienne. Nous avons occupé In-Salah pour répondre aux attaques dirigées contre la mission Flamant.

« Après avoir occupé Igli, il nous faudra prolonger jusqu'à ce poste le chemin de fer, mais on ne fera rien sans l'assentiment des Chambres. On devra également prolonger les chemins de fer de Laghouat et de Ouargla, car en Afrique c'est le chemin de fer qui crée les centres agricoles et attire le commerce.

« Le gouvernement a fait son devoir. Il ne pourrait supporter les bras croisés les agressions des tribus guerrières du Sud-Algérien. Nous n'avons pas eu le loisir de choisir la bonne saison pour engager les opérations militaires, et c'est pourquoi les frais de transports ont été considérables; mais si nous n'avons pas été plus ménagers de l'argent de la France, nous nous sommes montrés plus avares du sang de nos soldats.

« Les pertes totales de l'expédition se chiffrent ainsi : 10 hommes tués, 40 blessés, aujourd'hui rétablis; — dans les hôpitaux nous avons eu 50 malades et 5 décès seulement.

« Nous possédons en Algérie, non plus des lambeaux de province, mais tout un morceau de continent. »

MM. MILLEVOYE, DE LA FERRONNAYS, D'ESTOURNELLES et DE MAHY approuvent la politique du gouvernement. M. DE LA FERRONNAYS dit que « toutes divergences politiques devant s'effacer lorsque l'honneur du pays est engagé ». Au nom du centre, M. BRYOT déclare

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370,000 couronnes encore le crédit de
1,800,000 couronnes déjà voté par le conseil
pour les solennités du 70^e anniversaire de
la naissance de l'empereur François-Joseph.

France.

CHAMBRE DES DÉPUTÉS.

Séance du 3 juillet.

La Chambre s'occupe de l'occupation
d'Igli, à propos d'une demande de crédits
supplémentaires destinés en partie à couvrir
les frais de l'expédition.

A cette occasion, M. BERTHELOT présente,
sous forme d'interpellation, la critique de l'ex-
pédition du Touat. L'orateur ne blâme pas
la façon confidentielle dont on l'a conduite. A
aucun moment le Parlement n'a été prévenu
ni consulté. Aujourd'hui, la carte à payer
monte à treize millions ; nos soldats ont cruel-
lement souffert, on a perdu dix-neuf mille
chameaux, et toute cette dépense en hommes,
en chameaux et en argent a été engagée pour
flatter la mégalomanie de certains fonction-
naires algériens qui rêvent d'un grand empire
africain.

M. ETIENNE répond que l'occupation d'Igli
était nécessaire pour établir un lien entre le
Nord africain et le Soudan français.

M. BERTHELOT dépose un ordre du jour par
lequel la Chambre, constatant que l'expédition
d'Igli a été engagée pendant la session, sans
qu'on l'ait préalablement consultée, regrette-
rait l'illégalité commise.

M. ZEVAËS demande à la Chambre de ré-
prouver les « expéditions coloniales, qui se
traduisent par des dépenses de plusieurs mil-
lions et le sacrifice de beaucoup de nos sol-
dats ».

M. WALDECK-ROUSSEAU monte à la tribune.

« L'expédition d'Igli, dit le ministre, a été
combinée avec la plus grande prudence par le
général Grisot et par le ministre de la guerre
le général de Galliffet. Au Tidikell, au Gou-
vara, au Touat, nous sommes chez nous, et
jamais nous n'avons permis aux autres puis-
sances d'engager des conversations au sujet
de ces contrées. Quant nous y envoyons des
troupes pour y rétablir notre autorité, nous
faisons donc une simple opération de police
algérienne. Nous avons occupé In-Salah pour
répondre aux attaques dirigées contre la mis-
sion Flamant. »

« Après avoir occupé Igli, il nous faudra
prolonger jusqu'à ce poste le chemin de fer,
mais on ne fera rien sans l'assentiment des
Chambres. On devra également prolonger les
chemins de fer de Laghouat et de Ouargla,
car en Afrique c'est le chemin de fer qui
crée les centres agricoles et attire le com-
merce. »

« Le gouvernement a fait son devoir. Il ne
pourrait supporter les bras croisés les agres-
sions des tribus guerrières du Sud-Algérien.
Nous n'avons pas eu le loisir de choisir la
bonne saison pour engager les opérations mi-
litaires, et c'est pourquoi les frais de trans-
ports ont été considérables ; mais si nous n'a-
vons pas été plus ménagers de l'argent de la
France, nous nous sommes montrés plus a-
vares du sang de nos soldats. »

« Les pertes totales de l'expédition se chif-
frent ainsi : 10 hommes tués, 40 blessés, au-
jourd'hui rétablis ; — dans les hôpitaux nous
avons eu 50 malades et 5 décès seulement. »

« Nous possédons en Algérie, non plus des
lambeaux de province, mais tout un morceau
de continent. »

MM. MILLEVOYE, DE LA FERRONNAYS, D'ES-
TOURNELLES et DE MAHY approuvent la politi-
que du gouvernement. M. DE LA FERRONNAYS
dit que « toutes divergences politiques devant
s'effacer lorsque l'honneur du pays est en-
gagé ». Au nom du centre, M. RIBOT déclare
que « ce que le gouvernement a fait, tout au-
tre l'eût fait à sa place ».

On vote et l'ordre du jour pur et simple ac-
cepté par M. Waldeck-Rousseau est adopté
par 458 voix contre 60.

Mardi matin, à dix heures et demie, a eu
lieu la cérémonie de l'inauguration de la sta-
tue de Washington, place d'Iéna, sous la pré-
sidence de l'ambassadeur des Etats-Unis.
Toute la colonie américaine s'était donné ren-
dez-vous à cette imposante solennité. M. Ho-
ambassadeur des Etats-Unis,
ministre des

PARIS EN FETE FOR THE FOURTH

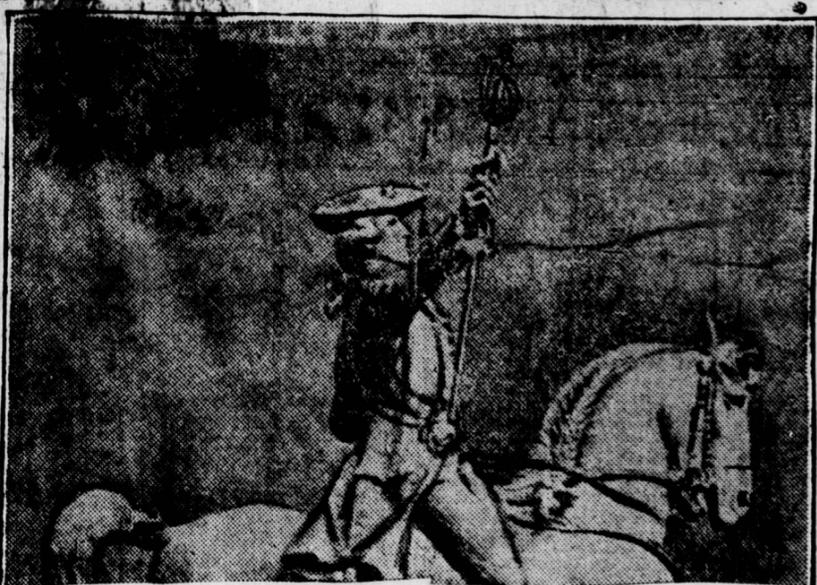
ESTAB.

Unveiling of Lafayette Monument Leads to French Enthusiasm for Independence Day.

OLD GLORY EVERYWHERE

Stars and Stripes Dominate City from Eiffel Tower, and All Is Good Fellowship.

MANY FORMS OF CELEBRATION



LAFAYETTE MONUMENT ACCEPTED BY PRESIDENT

After the ceremony had been finished Sousa's band, which had been playing at the inauguration, escorted by a squadron of mounted Republican Guards, in gorgeous uniforms, and by the United States Exposition guards, marched from the Place du Carrousel up the Avenue de l'Opéra, along the Grand Boulevard and up the Champs Elysées, playing spirited marches.

The procession was headed by men carrying two immense flags, one of France and one of the United States, and great crowds on the sidewalks cheered and cheered again.

Throngs at the Embassy.

Then, at four o'clock, almost every American in Paris, it seemed, went to the Rue de Villejust.

While Ambassador Porter and Mrs. Porter held their regular Fourth of July reception Sousa's band arrived there, about five o'clock, and for an hour serenaded the Ambassador and his guests.

At the Hotel Continental last night five hundred guests of the American Chamber of Commerce partook of a banquet at which the principal speakers were Ambassadors Porter and Charlemagne Tower, Minister Miller and Archbishop Ireland, while in the Place de l'Opéra Sousa's band, under a marquee which had been erected directly in front of the opera house, was playing to a crowd of many thousands, that filled all the streets which centre at that point.

Three hundred policemen sent all traffic round by side streets, so that it may truly be said that last night America was in possession of the heart of Paris.

This concert was held in connection with the reception given by the California Commission in their rooms, which overlook the Place de l'Opéra, and the windows of which were full of their guests, listening to the strains of the music.

All through the day the utmost good feeling prevailed, the Parisians entering into the spirit of the occasion with much enthusiasm, and cheering almost as enthusiastically as Americans whenever an opportunity presented itself.

Incident Due to French Politics.

A curious feature of yesterday's unveiling of the Lafayette monument was the absence of the Municipal Council. This was due to the fact that the President of the Republic and the government have broken off all relations with the Municipal Council.

The origin of this state of affairs was the behavior of M. Grébauval, the President of the Municipal Council, ten days ago, when M. Loubet went to a fête of gymnastic societies in the Tuilleries Gardens. Because M. Loubet was accompanied by M. Waldeck-Rousseau, M. Grébauval, who is the head of the nationalist party in the municipality, left the grounds, declaring that he had nothing against M. Loubet, but refused to meet M. Waldeck-Rousseau.

The result was a complete rupture between the Elysée Palace and the Hôtel de Ville, and now the municipality and the President are unable to meet, so that the presence of one means the absence of the other.

United States Recognized in Paris as a World Power.

PARIS, Wednesday.—A leading editorial in this evening's issue of the semi-official Temps is written in a spirit indicating that the United States is felt here to have entered the field of international politics for good. To the step forward taken in 1898, when war was declared on Spain, potent activity in the Far East has succeeded, and French diplomats feel that it is necessary to court the favor of the new world power. The Journal des Débats has a shorter article of similar tone.

PARIS, Wednesday.—The statue of Lafayette was presented to the nation by Mr. Ferdinand W. Peck, president of the Lafayette Memorial Commission, and accepted by President Loubet in behalf of France, the French government thus indicating the importance which it attached to the occasion. M. Delcassé, Minister of Foreign Affairs, having originally been designated to play the leading rôle for France.

The monument was unveiled by two boys representing the school children of France and America, Gustave Hennocque, great grand nephew of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument.

The monument is within a small walled in garden, henceforth to be known as Lafayette square, in the centre of the quadrangular Place du Carrousel, which is surrounded on three sides by the Palace of the Louvre and divides it from the gardens of the Tuilleries. A specially erected barrier cut off the Place du Carrousel, and only ticket holders were allowed to pass. Within Lafayette square itself, amid bright trees, was a circular grand stand, entirely draped with crimson cloth, and in a space in the middle rose the statue of Lafayette, enveloped in Old Glory.

Within the amphitheatre the scene was most striking and picturesque. Rising tiers of seats were filled with about two thousand invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effect. A portion of the stand was reserved for President Loubet, the Cabinet Ministers and other leading French officials, Ambassador Porter, the Diplomatic Corps, Ambassador Draper, of Rome; Minister Beliamy Storer, of Madrid; Ambassador Charlemagne Tower, of St. Petersburg; Minister Harris, of Vienna, and American Exposition officials.

President Loubet occupied the seat of honor, having General Porter on his right and Commissioner Peck on his left. In the same row were the Papal Nuncio, Mgr. Lorenzelli, and Archbishop Ireland. On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on either side of the statue, were an American soldier and sailor, bearing the Stars and Stripes.

President Greeted by Fanfare.

A fanfare announced the arrival of the President of the Republic, who drove from the Elysée Palace in a pair horse landau, without an escort. As he entered the amphitheatre Sousa's Band played the "Marseillaise." General Porter and Commissioner Peck escorted the President to the platform. The band then played the "Star Spangled Banner," while the entire assembly uncovered.

General Porter welcomed the guests, ending his speech as follows:—

"May the presentation of this gift and the good wishes which accompany it strengthen between the two great sister republics the bonds of friendship which have so long united them and which nothing should be permitted to weaken."

Commissioner Peck was lyrical, and in the course of an impassioned oration, said:—

"We also thank thee for the hallowed ground where a nation's children lovingly place this offering; for this beautiful site in thy historic Garden of the Tuilleries, made sacred by a thousand memories of thy past. Here, surrounded by great palaces filled with the works of the grandest masters, will stand forever this memorial; but we thank thee above all for Lafayette."

After Mr. Peck's speech a signal was given, and the boys previously referred to, dressed in white flannel suits and sailor hats and wearing tricolor sashes, pulled the strings, releasing the American flag enveloping the statue.

Intense Enthusiasm Shown.

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view there was an outburst of very great enthusiasm. The whole assemblage arose, cheered and waved

hats, handkerchiefs and American flags, while Sousa's band played a new and specially composed march, "Hail to the Spirit of Liberty." When the ringing applause had subsided President Loubet stepped to the front of the platform, and again cheers broke forth. Americans and Frenchmen uniting in hearty shouts of "Vive Loubet!" "Vive la France!"

The President spoke briefly, alluding to the traditional friendship of the two republics, the entire audience standing uncovered until the end of his remarks.

Mr. Thompson then spoke "for the millions of builders of this monument—for the children of America, who, assembled in their various study rooms, gave in a single day the funds necessary to insure the success of this memorial, long deferred, but inevitable from the very logic of history."

Mrs. Daniel Manning, representing the Daughters of the American Revolution, said:—

"The bells are ringing to-day throughout America to celebrate the birth of our republic and the names of Lafayette and Washington; for Lafayette's name is indissolubly linked in the hearts of every American with the Fourth of July."

"On this day, on lasting foundations, we laid the cornerstone of our Republic, which your compatriot helped us to rear. And to-day, from city and village, from mountain and valley, comes a spontaneous outburst from every heart of America to swell the note of praise in our national celebration, and none is more harmonious than the sound that, as a mighty voice, echoes the name Lafayette."

"And thus, 'with hands across the sea,' America joins in this tribute to her—to our—to the world's hero—Lafayette, the friend of America, the fellow soldier of Washington, the patriot of two countries."

Letter from Mr. McKinley.

General Porter, in introducing Archbishop Ireland, read the following letter received by the Archbishop from President McKinley:—

"Within a few days I have approved a resolution of Congress which voices in fitting terms the profound sympathy with which our people regard the presentation of a statue of General Lafayette. It has given me much pleasure to learn that you have been selected to deliver the address on this most interesting occasion."

"No more eminent representative of American eloquence and patriotism could have been chosen, and none who could better give appropriate expression to the sentiments of gratitude and affection which bind our people to France."

"I will be grateful if you will say how we honor in our national capital the statue of Lafayette erected by the French people, and convey my hope that the presentation of a similar memorial of that knightly soldier, whom both republics are proud to claim, may serve as a new link of friendship between the two countries and a new incentive to generous rivalry in striving for the good of mankind."

Archbishop Ireland, who spoke in French, began by coupling Lafayette's name with that of Washington in glowing eulogy, as the idols of our national worship. Reviewing the self-sacrificing course of the "preux chevalier, sans peur et sans reproche," he said that Lafayette won all hearts and proved himself, to the inmost fibre of his soul, an American. His peroration was as follows:—

"And now, Lafayette, thy task is given thee. Speak, we charge thee, the gratitude of America to France; speak of the liberty for which America and France once fought together, and which to-day they together cherish and uphold. Speak, we charge thee, through endless years; through endless years America's gratitude shall last and liberty shall reign in America and France."

Applause frequently interrupted the prelate's speech. The ceremonies ended with American melodies.

As a mark of esteem a magnificent wreath has been placed on the portrait in the Boer Building of the Exposition of the late Colonel de Villebois-Mareuil the French colonel killed in the South African war, bearing the inscription:—

"In honor of Colonel de Villebois-Mareuil, the Lafayette of South Africa, from some Americans."

JUL 5 1900

AMERICAN DAY IN PARIS.

French Join Enthusiastically in Our Celebration—Lafayette Statue Unveiled.

Special Cable Despatch to THE SUN.

PARIS, July 4.—Never was the Fourth of July more enthusiastically celebrated in Paris than it was to-day, not alone by the Americans, but by the French. It is no exaggeration to say that to-day the two countries appeared to be only one nation. Everywhere the American and French flags were entwined, the former probably predominating. It certainly occupied the highest point, for a gigantic flag of Stars and Stripes floated from the Eiffel Tower. A great number of Frenchmen wore the flag in their button-holes and street vendors did a brisk trade selling the American emblem.

The unveiling of the Lafayette statue to-day, following that of the Washington statue yesterday, raised French feelings to the highest pitch. The speeches, furthermore, especially those of Ambassador Porter and Archbishop Ireland, spoken in French, breathed such a sympathetic spirit that France feels repaid for her share in securing American independence.

Throughout the day not a jarring note was heard. Festivity succeeded festivity. Six thousand persons gathered around the Lafayette statue. Throughout the day the American sections of the exhibition were overcrowded. A reception given by Ambassador Porter was attended by the rank and beauty of Paris. The Chamber of Commerce banquet was a huge success. A speech delivered by M. Millerand, Minister of Commerce, was in the happiest vein.

The day closed with street rejoicings in front of the Opera House, where Sousa's band, beneath a vast yellow and white canopy adorned with French and American flags, played its best selections. The crowd was so dense that traffic was almost impossible. A graceful act was performed by some Americans, who placed a beautiful wreath before the portrait of Col. Villebois Mareuil in the Transvaal section of the exhibition with the inscription: "To the Transvaal Lafayette."

The statue of Lafayette presented to France by American children was unveiled amid bright surroundings. The Place du Carroussel and the Palais du Louvre will hereafter be known to Americans as Lafayette Square.

Around the plaster model large stands had been erected. These were decorated with French and American flags and there were graduated tiers of seats which were occupied by persons prominent in French and American society.

When President Loubet arrived Sousa's band played the "Marseillaise." Gen. Horace Porter, the American Ambassador to France, received the President and conducted him to the seat of honor. Around the President sat M. Deschanel, President of the Chamber of Deputies, M. Fallieres, President of the Senate, Minister of Foreign Affairs Delcassé, Minister of Commerce Millerand and other members of the Cabinet. The Papal Nuncio and many members of the Diplomatic Corps were present.

Gen. Porter addressed the audience in both French and English. Commissioner-General Peck read his speech. Then President Loubet accepted the statue in the name of France. After this two boys withdrew the Stars and Stripes covering the statue. Secretary Thompson then spoke and was followed by Mrs. Cannon, who read a long speech which could not be heard at any distance. Miss Voss read the dedicatory poem, but by this time the audience had become weary and many persons left during the recitation and prior to Archbishop Ireland's magnificent dedication address, which unfortunately was left for the last number programme.

Outside of the crowd a large number of Americans who were disappointed at not being able to get closer to witness the proceedings, cheered themselves hoarse and sang national airs. This somewhat marred the proceedings, as it prevented even people near the rostrum hearing the speakers.

President Loubet in accepting the statue spoke as follows: "This magnificent monument consecrates the secular friendship and union of two great nations. The United States government and Congress associate themselves in the ceremony, but the initiative of this festival belongs to the school children who have been brought up in the noble examples of history and traditions. I am happy to join in the thanks sent to the American people by the Chambers, and I now thank them in the name of France."

The spectacle of two republics filled at this moment with the same emotion, and animated by the same thoughts is a lesson as well as a festival. It demonstrates that among nations as among individuals the calculations of egoism are often more contrary to their interest than the generous movements of the heart.

When Lafayette crossed the ocean to aid a distant people to secure their independence it was not a plaything to heroic folly, but served a deep political design. It went far to found the friendship of the two nations, based on the worship of fatherland and liberty. That friendship, born amid the brotherhood of arms, has developed and increased through the century that is just about closing. Succeeding generations will not permit it to weaken, but will seek to increase the friendly relations between the Atlantic shores, which will thus remain a precious safeguard of the world's peace and human progress."

LAFAYETTE STATUE UNVEILED IN PARIS

Gift to France of School Children of This Country.

SPEECH BY PRESIDENT LOUBET

At the Last Moment He Decides the Occasion Demands His Presence— Archbishop Ireland's Oration.

PARIS, July 4.—In the presence of the President of the republic, United States Ambassador Porter, and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here the statue in honor of Gen. the Marquis de Lafayette, the gift of the American school children to France, was to-day presented to the nation by Ferdinand W. Peck, President of the Lafayette Memorial Commission, and was accepted by President Loubet on behalf of France.

This latter fact constitutes eloquent testimony of the importance the French Government attached to the occasion and its desire to enhance the significance of the presentation by having the President of France assume the leading rôle in the exercises, for which the Minister of Foreign Affairs, M. Delcassé, was originally designated. At the last moment the matter was reconsidered, and it was decided that on the occasion of this great Franco-American demonstration the Chief Magistrate of the republic was the only fitting representative of France.

The morning broke with bright sunshine, but ominous clouds soon put in an appearance, and by 10:30 A. M., the hour fixed for the opening of the exercises, the sky was overcast, and the guests, who had begun to arrive about 10 o'clock, and who mostly came without umbrellas, looked regretfully at their fragile summer gowns and mirror-like silk hats. At one time a few drops of rain fell, and the officials hastily sought the loan of umbrellas for the President and the front-row personages, but happily the heavy clouds then passed off.

American flags and trophies in French and American colors were displayed on numerous buildings and on over American houses throughout Paris, and the Parisians on waking found the Stars and Stripes floating from the pinnacle of the Eiffel Tower, thus dominating the whole city. All Paris, moreover, knew without reading the papers that some big event was to take place by the streams of carriages, cabs, and well-dressed people afoot converging in the direction of the Gardens of the Tuilleries.

The majority of the occupants of the carriages and those walking wore conspicuously in buttonholes or, in the case of the ladies, in the front of their dresses miniature Stars and Stripes. The street hawkers had realized the business possibilities of the day, and did a good trade in American flags or favors with the colors of the two countries entwined.

LOCATION OF THE STATUE.

The location of the monument is within a small railed-in garden, which henceforth will be known as Lafayette Square, and which lies in the centre of the quadrangular Place du Carroussel. The latter is surrounded on three sides by the Palace of the Louvre, and divides it from the Gardens of the Tuilleries. A specially erected barrier to-day cut off the Place du Carroussel, and only ticket holders were allowed to pass. Within Lafayette Square itself, amid trees whose foliage formed a refreshing background, was built a circular grand stand, which was draped entirely with crimson cloth, and in a space in the middle rose the statue of Lafayette, enveloped in the folds of Old Glory.

The whole square and the Louvre were profusely decorated with bunting, and detachments of Republican Guards, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American exhibition guards, in their white helmets, assisted in maintaining order and acted as ushers.

The scene within the amphitheatre was striking and picturesque. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were women, whose handsome costumes greatly contributed to the color effect. A portion of the stand was reserved for President Loubet, the Cabinet Ministers, and other leading French officials, Ambassador Porter, the Diplomatic Corps, Commissioner Peck, Assistant Commissioner Woodward, Major Brackett, (secretary of the commission,) the National Commissioners, Ambassador Draper of Rome, Minister Bellamy Storer of Madrid, Ambassador Charlemagne Tower of St. Petersburg, and Minister Harris of Vienna.

Yesterday's match resulted as follows: (Championship Singles)—Second Round—Beats C. Wright beat J. Farney, 6-1, 6-1. Wright beat J. Farney, 6-1, 6-1. Wright beat J. Farney, 6-1, 6-1. Wright beat J. Farney, 6-1, 6-1.

Championship Doubles—First Round—H. Hackett and J. A. Allen beat W. A. Larned and E. P. Larned, 6-0, 6-0. H. Hackett and J. A. Allen beat W. A. Larned and E. P. Larned, 6-0, 6-0.

Championship Handicap—Professional—Bob Wait beat J. H. Hunter, 6-0, 6-0. Wait beat J. H. Hunter, 6-0, 6-0.

Championship Handicap—Amateur—W. K. Van der Meer beat G. W. Van der Meer, 6-0, 6-0. Van der Meer beat G. W. Van der Meer, 6-0, 6-0.

Championship Handicap—Summary: 2:23 1-5 respectively. Summary: 2:23 1-5 respectively. Summary: 2:23 1-5 respectively.

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hats, handkerchiefs, and American flags, while Sousa's Band played a new and specially composed march—"Hail to the Spirit of Liberty."

ADDRESS BY M. LOUBET.

When the applause had subsided President Loubet stepped to the front of the platform. Cheers broke forth, and the Frenchmen uniting in hearty applause—"Vive Loubet!" "Vive la France!"

The President spoke but briefly, alluding to the traditional friendship of the two Republics, the entire audience remaining standing uncovered until the end of his remarks. He said:

Gentlemen: This magnificent monument consecrates the time-honored friendship and union of two great nations. In generous impulse, the Government of the United States, the House of Representatives, and the Senate have given adhesion to the ceremony which brings us here before the image of their common ancestor. But the initiative of this fête springs from the schools of youth nourished by the beautiful examples of history and the noblest traditions.

I am happy to associate myself with the cordial thanks which the Chambers have already sent to the people of the United States, and which I renew in the name of entire France. The spectacle of these two republics penetrated this moment by the same emotions and animated by the same thoughts is not less a lesson than a fête. It shows that among nations, as among individuals, the calculations of selfishness are often more opposed to their interests than the generous impulses of the heart.

When Lafayette crossed the ocean to help a distant people win its independence, he was not the plaything of heroic folly. He served a deep political object. He was about to found the friendship of two peoples on the common worship of their motherland and liberty. This friendship, born in the brotherhood of arms, has developed and strengthened through the century which is ending. The generations which follow us will not let it become effaced. They will strive to multiply the amicable relations and exchanges of sympathy between the two shores of the Atlantic, and will thus give a precious pledge to the peace of the world and to progress and humanity.

Paul Thompson and Mrs. Daniel Manning then spoke, and a poem by Frank Putnam, dedicated to the occasion, was read by Miss Tarquina L. Voss.

LETTER FROM MR. MCKINLEY.

Gen. Porter then entered the tribune, and in introducing Archbishop Ireland, read the following letter received by the Archbishop from President McKinley:

Executive Mansion, Washington, June 11, 1900.

Dear Sir: Within a few days I have approved a resolution of Congress which in fitting terms the profound sympathy with which our people regard the presentation to France by the youth of America of a statue of Gen. Lafayette. It has given me much pleasure to learn that you have been selected to deliver the address on this most interesting occasion.

No more eminent representative of American eloquence and patriotism could have been chosen, and none who could better give appropriate expression to the sentiments of gratitude and affection which bind our people to France.

I will be grateful if you will say how we honor in our National capital the statue of Lafayette, erected by the French people, and convey my hope that the presentation of a similar memorial of that knightly soldier whom both Republics are proud to claim may serve as a new link of friendship between the two countries and a new incentive to generous rivalry in striving for the good of mankind. Very sincerely yours, WILLIAM MCKINLEY.

The Right Rev. John Ireland, Archbishop of St. Paul, St. Paul, Minn.

The Archbishop's address was in part as follows:

ARCHBISHOP IRELAND'S SPEECH.

Gilbert du Motier, Marquis de Lafayette! Oh, that words of mine could express the full burning love which our Revolutionary sires did bear to this illustrious son of old Auvergne! Oh, that I could pronounce his name with the reverence with which my countrymen across the sea wish me to pronounce it before the people of France. In America two names are the idols of our National worship, the burden of fireside tales, the inspiration of the poet's song, the theme of the orator's discourse: the name of him who was the Father of His Country—George Washington—and the name of him who was the true and trusty friend of Washington—Gilbert du Motier, Marquis de Lafayette.

Wealth and rank, the favor of Court and King, high distinction in the service of his own country, the endearments of wife and child—all that ambition could covet or opportunity promise—the youth of nineteen summers put resolutely aside to cast his lot with a far-off people battling against fearful odds, and that at a moment when their fortunes were at their lowest ebb, and hope had well nigh abandoned their standards, when the agent of America in France sadly confessed that he was even unable to furnish a ship to carry him and other volunteers, Lafayette said, "I will buy a ship and take your men with me."

Given a command in the army of independence Lafayette was at all times the "preux chevalier, sans peur et sans reproche." The highest traditions of French chivalry were revived; a Roland, a Bayard lived again in the camps and on the battlefields of America.

But much as Lafayette deserved and received our love and honor in return for his personal services in the cause of America his chief title to the gratitude of our people is that his heroic figure looms up before their entranced fancy as the symbol of the magnanimity which France as a nation displayed toward our country in her laborious struggle for life and liberty. The value of the aid given to us by France in our war for independence is inestimable; the joy which the memory of it awakens in our souls is that which comes to us through the consciousness of our National life itself.

France sent across the sea to shed their blood for us her brave soldiers and seamen, commanded by the very flower of her nobility. It was France's ships of war that protected our coasts and kept our ports open to commerce, rescuing the British naval occupation of American waters to the harbor of New York. It was the cooperation of her army and navy

VALLEBURG CYCLE RACES. "Major" Taylor Defeated Jay Eaton in the Special Heat Race.

A heavy thunderstorm, followed by a most unbearable humidity, had a bad effect on the attendance at the bicycle races at Valleburg, near Newark, N. J., yesterday afternoon. In consequence not over 3,500 persons were present.

The main feature of the programme, the match race at one mile, best two in three heats, for \$500, between Major Taylor and Jay Eaton, was won by the former in straight heats, the time being 2:10 and 2:23 1-5 respectively. Summary: 2:23 1-5 respectively.

Summary: 2:23 1-5 respectively. Summary: 2:23 1-5 respectively. Summary: 2:23 1-5 respectively.

TENNIS AT ORANGE COURTS. A Surprise in the Defeat of Hall by Ward of Harvard.

Thousands of people witnessed the race. D. R. Young, Hermann Oelrichs, and F. P. Garetson. Thousands of people witnessed the race.

AMERICAN DAY IN PARIS.

French Jeds Enthusiastically in Our Celebration—Lafayette Statue Unveiled.
Special Cable Despatch to THE SUN.

PARIS, July 4.—Never was the Fourth of July more enthusiastically celebrated in Paris than it was to-day, not alone by the Americans, but by the French. It is no exaggeration to say that to-day the two countries appeared to be only one nation. Everywhere the American and French flags were entwined, the former probably predominating. It certainly occupied the highest point, for a gigantic flag of Stars and Stripes floated from the Eiffel Tower. A great number of Frenchmen wore the flag in their button-holes and street vendors did a brisk trade selling the American emblem.

The unveiling of the Lafayette statue to-day, following that of the Washington statue yesterday, raised French feelings to the highest pitch. The speeches, furthermore, especially those of Ambassador Porter and Archbishop Ireland, spoken in French, breathed such a sympathetic spirit that France feels repaid for her share in securing American independence.

Throughout the day not a jarring note was heard. Festivity succeeded festivity. Six thousand persons gathered around the Lafayette statue. Throughout the day the American sections of the Exhibition were overcrowded. A reception given by Ambassador Porter was attended by the rank and beauty of Paris. The Chamber of Commerce banquet was a huge success. A speech delivered by M. Millerand, Minister of Commerce, was in the happiest vein.

The day closed with street rejoicings in front of the Opera House, where Sousa's band, beneath a vast yellow and white canopy adorned with French and American flags, played its best selections. The crowd was so dense that traffic was almost impossible. A graceful act was performed by some Americans, who placed a beautiful wreath before the portrait of Col. Villebois Mareuil in the Transvaal section of the Exhibition with the inscription: "To the Transvaal Lafayette."

The statue of Lafayette presented to France by American children was unveiled amid bright surroundings. The Place du Carroussel and the Palais du Louvre will hereafter be known to Americans as Lafayette Square.

Around the plaster model large stands had been erected. These were decorated with French and American flags and there were graduated tiers of seats which were occupied by persons prominent in French and American society.

When President Loubet arrived Sousa's band played the "Marseillaise." Gen. Horace Porter, the American Ambassador to France, received the President and conducted him to the seat of honor. Around the President sat M. Deschanel, President of the Chamber of Deputies, M. Fallieres, President of the Senate, Minister of Foreign Affairs Delcassé, Minister of Commerce Millerand and other members of the Cabinet. The Papal Nuncio and many members of the Diplomatic Corps were present.

Gen. Porter addressed the audience in both French and English. Commissioner-General Peck read his speech. Then President Loubet accepted the statue in the name of France. After this two boys withdrew the Stars and Stripes covering the statue. Secretary Thompson then spoke and was followed by Mrs. Canning, who read a long speech which could not be heard at any distance. Miss Voss read the dedicatory poem, but by this time the audience had become weary and many persons left during the recitation and prior to Archbishop Ireland's magnificent dedication address, which unfortunately was left for the last number programme.

Outside of the crowd a large number of Americans who were disappointed at not being able to get closer to witness the proceedings, cheered themselves hoarse and sang many national airs. This somewhat marred the proceedings, as it prevented even people near the rostrum hearing the speakers. President Loubet in accepting the statue said as follows: "This magnificent monument consecrates the secular friendship and union of two great nations. The United States government and Congress associate themselves in the ceremony, but the initiative of this festival belongs to the school children who have been brought up in the noble examples of history and traditions. I am happy to join in the thanks sent to the American people by the Chambers, and I now thank them in the name of France."

The spectacle of two republics filled at this moment with the same emotion, and animated by the same thoughts is a lesson as well as a festival. It demonstrates that among nations as among individuals the calculations of egoism are often more contrary to their interest than the generous movements of the heart.

"When Lafayette crossed the ocean to aid a distant people to secure their independence it was not a plaything to heroic folly, but served a deep political design. It went far to found the friendship of the two nations, based on the worship of fatherland and liberty. That friendship, born amid the brotherhood of arms, has developed and increased through the century that is just about closing. Succeeding generations will not permit it to weaken, but will seek to increase the friendly relations between the Atlantic shores, which will thus remain a precious safeguard of the world's peace and human progress."

LAFAYETTE STATUE UNVEILED IN PARIS

Gift to France of School Children of This Country.

SPEECH BY PRESIDENT LOUBET

At the Last Moment He Decides the Occasion Demands His Presence—Archbishop Ireland's Oration.

PARIS, July 4.—In the presence of the President of the republic, United States Ambassador Porter, and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here the statue in honor of Gen. de Marquis de Lafayette, the gift of the American school children to France, was to-day presented to the nation by Ferdinand W. Peck, President of the Lafayette Memorial Commission, and was accepted by President Loubet on behalf of France.

This latter fact constitutes eloquent testimony of the importance the French Government attached to the occasion.

PROMINENT GUESTS.

President Loubet had the seat of honor in the centre of the front row, having Gen. Porter on his right and Commissioner Peck on his left. In the same row were the Papal Nuncio, Mgr. Lorenzelli, and Archbishop Ireland. On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on either side of the statue, were an American soldier and sailor bearing the Stars and Stripes. To the left sat Sousa's Band.

The American Military and Naval Attachés entered just before the hour of opening, escorting Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later, punctual to time a fanfare of trumpets outside announced the arrival of the President of the republic, who drove from the Elysée in a pair-horse landau without an escort. As he entered the amphitheatre Sousa's Band played the "Marseillaise." Gen. Porter and Commissioner Peck met and escorted the President to the platform. The band played "The Star-Spangled Banner." The entire assembly stood uncovered while the National anthems were being played.

AMBASSADOR PORTER'S SPEECH.

Gen. Porter then advanced to the tribune and welcomed the guests. He said, in part:

In the name of the school children of the United States, whose generous contributions made possible the erection of the imposing statue which is about to be unveiled, and in the name of our Government which added so liberal a donation to the fund, I extend to all here present a cordial welcome. Upon this day, the anniversary of our country's birth, within sight of yonder memorable concourse of the nations, in the presence of this vast assemblage of the representatives and citizens of the Old World and the New, and in memory of a struggle in which French and American blood moistened the same soil in battles fought for a common cause, it is a fitting occasion upon which to solemnly dedicate a monument in honor of a hero of two continents, the immortal Lafayette.

This statue is a gift from the land of his adoption to the land of his birth. Its purpose is to testify that his name is not a dead memory, but a living reality; to quicken our sense of appreciation and emphasize the fidelity of us with the grandeur of events and the majesty of achievement. He needs no eulogist. His services attest his worth. He honored the age in which he lived, and future generations will be illumined by the brightness of his fame.

Commissioner Peck followed. He said, in part:

France, a great nation across the sea salutes thee to-day. Her children, bowed in gratitude, pay thee homage for the heroic deeds of thy countryman, who came with sword and treasure to succor a struggling people. On this the Independence Day of the United States of America our youth plant a tribute upon thy soil to the memory of our Knight of Liberty, our champion of freedom, the immortal son of France, our Lafayette. The spirit of liberty moved him to leave home ties, comforts, fortune, to leave him to cross bolterous seas during weeks of peril in order to battle beside our ancestry for that freedom which underlies the development of the great Western empire; an empire which has since contributed so much in men, in thought, in achievement to advance the civilization of the world during the century now about to close.

That love for freedom, that friendship, that sacrifice, that patience, that heroism which brought Gen. Lafayette to the shores of the Washington when a nation was in the throes of its birth, when our forefathers saw no light through an almost hopeless gloom, will give an undying incentive to patriotism, and live in grateful memory so long as our institutions shall endure.

A signal was then given, and the monument unveiled by two boys representing the school children of France and America—Gustave Hennocque, great grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument. As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view, a scene of great enthusiasm occurred. The whole assembly arose, cheered, and waved

hats, handkerchiefs, and American flags, while Sousa's Band played a new and specially composed march—"Hail to the Spirit of Liberty."

SPEECH BY M. LOUBET.

When the applause had subsided President Loubet stepped to the front of the platform and again cheers broke forth, American and Frenchmen uniting in hearty shouts of "Vive Loubet!" "Vive la France!"

The President spoke but briefly, alluding to the traditional friendship of the two Republics, the entire audience remaining standing uncovered until the end of his remarks. He said:

Gentlemen: This magnificent monument consecrates the time-honored friendship and union of two great nations. In generous impulse, the Government of the United States, the House of Representatives, and the Senate have given adhesion to the ceremony which brings us here before the image of this fete springs from the schools of youth nourished by the beautiful examples of history and the noblest traditions.

I am happy to associate myself with the cordial thanks which the Chambers have already sent to the people of the United States, and which I renew in the name of entire France. The spectacle of these two republics penetrated this moment by the same emotions and animated by the same thoughts is not less a lesson than a fete. It shows that among nations, as among individuals, the calculations of selfishness are often more opposed to their interests than the generous impulses of the heart.

When Lafayette crossed the ocean to help a distant people win its independence, he was not the plaything of heroic folly. He served a deep political object. He was about to found the friendship of two peoples on the common worship of their motherland and liberty. This friendship, born in the brotherhood of arms, has developed and strengthened through the century which is ending. The generations which follow us will not let it become an empty name. They will strive to

that gave us the great victory of Yorktown. The victory of Yorktown was final and decisive. It won the independence of America. "It is all over," said Lord North, when the news of it was received in London. If America forget Yorktown, and the men who there fought for her upon land and sea, and the banners that beckoned them to triumph, she forgets her very existence.

And at Yorktown was thou, banner of beloved France, entwining in affection and hope thy folds with those of the banner of America. There were you, De Grasse and De Barras, guarding with your superb ships of war the waters of the Chesapeake against a foeman's sail. There were you, bearers of most illustrious names in France's history, officers of her army, noblest of the noble—chivalrous Rochambeau, de Chastellux, de Lauzun, de Rouorie, de Dillon, de Viomenil, de Choisy, de Leux-Ponts, the de Laval-Montmorency, the de St. Simons—I fain would name you—all vying in devotion to King, Laurens, Von Steuben—all ready, sword in hand, to obey the word spoken by Washington, Commander in Chief of the allied armies. And shall I forget thee, Lafayette? Rather shall I not give thee a place apart in my roll of heroes? There wast thou, American and Frenchman, loving passionately America and France, and shedding undying glory upon both.

Archbishop Ireland's address was delivered in French, and was frequently interrupted by applause.

The ceremony concluded with American melodies, finishing with "The Stars and Stripes Forever."

The statue was executed by Paul W. Bartlett, the American sculptor.

AMERICAN DAY IN PARIS.

The City Belonged to the Visitors from This Country—Stars and Stripes Everywhere.

SPECIAL CABLE TO THE NEW YORK TIMES. PARIS, July 4.—To-day has been American Day in Paris. Never before, save on the occasion of the visit of a great foreign potentate like the Czar have things been given into the hands of foreigners as they were to-day. The police force of the city seems to have been devoted to making everything and every one give way to the exigencies of the celebration of the Fourth of July by Americans.

In speaking of the inauguration of the statue of Lafayette, the papers to-night and will to-morrow express frank surprise that President Loubet should have attended it. They cannot recall another example where the President of the republic has graced a foreign function at which the speeches were almost entirely in foreign language, more especially where no ulterior political motive was behind it, as was the case in the civilities extended to Russia.

An attempt was made to-day by a small pro-army section to turn the ceremony of unveiling the statue into a manifestation in favor of the army against the Jews and Dreyfusards. The attempt, of course, failed. Some one in the crowd called out as M. Loubet was speaking, "Vive l'armee! Lafayette was not a Dreyfusard. If he were alive to-day he would smash your hat in." But no one took any notice, and the persons guilty of incivilities were soon suppressed.

All the papers have long leading articles about the event, and The Temps, the greatest of the political organs, remarks that the very fact of America's friendliness to France is a great factor in favor of the republic and individual freedom as against the forces of reaction. Thus Lafayette builded better than he knew, and if he did not see his principles vindicated in France in his day his example and life's work had not a little to do with their final triumph to-day.

Curiously enough it was just this idea which Ambassador Porter brought out in his speech.

Late to-night Paris is still alive with patriotic Americans, and Sousa's Band is still playing in the Place de l'Opera. American flags are everywhere. One of the largest ever manufactured floats from the Eiffel Tower. All the public buildings are decorated in the same way, and the flags are seen everywhere in the exhibition.

CHAUTAUQUA EXCURSION. \$10.00 round trip by ERIE RAILROAD, July 6. Tickets good for return until August 4th.—Adv.

HERO HONORED

Unveiling of Monument to Lafayette in Paris.

Gift of American Children

Accepted in the Name of the Republic by President Loubet.

Eloquent Testimony of Importance of the Government Attached to the Occasion—Orations and Scenes That Marked the Ceremony.

Paris, July 4.—In the presence of the President of the Republic, M. Loubet; the United States Ambassador, Gen. Horace Porter, and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here, the statue in honor of General the Marquis de Lafayette, the gift of the American school children to France, was presented to the nation by Mr. Ferd W. Peck, president of the Lafayette Memorial Commission, and was accepted by President Loubet in behalf of France. This latter fact constitutes eloquent testimony of the importance of the French Government attached to the occasion and its desire to enhance the significance of the presentation by having the President of France assume the leading role in the exercises, for which the Minister of Foreign Affairs, M. Delcasse, was originally designated. At the last moment the matter was reconsidered and it was decided on the occasion of this great Franco-American demonstration the Chief Magistrate of the Republic was the only fitting representative of the French Republic.

The exercises were according to the programme, with the exception that President Loubet took the part assigned to M. Delcasse. The monument was unveiled by two boys, representing the schoolchildren of France and America, Gustav Hennocque, great-grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument. After a few words by Paul Thompson and the reading of a dedicatory poem by Miss Voss, representing the Daughters of the American Revolution, Archbishop Ireland delivered an address and Mrs. Daniel Manning spoke on Lafayette and the Daughters of the American Revolution.

Stars and Stripes Over All.

The morning broke with bright sunshine, but ominous clouds soon put in an appearance. Happily, the heavy clouds passed off after a sprinkling of rain had fallen and before the exercises began—at 10.30 o'clock. American flags and trophies in French and American colors were displayed on numerous buildings and on or over American houses throughout Paris, and the Stars and Stripes floated from the pinnacle of the Eiffel Tower, thus dominating the whole city.

The location of the monument is within a small walled-in garden which henceforth will be known as Lafayette Square, and which lies in the centre of the quadrangular Place du Carrousel. The latter is surrounded on three sides by the palace of the Louvre, and divides it from the gardens erected barrier cut off the Place du Carrousel, and only ticket holders were allowed to pass. Within Lafayette Square itself, amid trees whose foliage formed a refreshing background, was built a circular grandstand, which was entirely draped with crimson cloth, and in a space in the middle rose the statue of Lafayette enveloped in the folds of the American flag.

The whole square and the Louvre were profusely decorated with bunting and detachments of Republican guards, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American exhibition guards, in their white helmets, assisted in maintaining order and acted as ushers.

A Striking Scene.

The scene within the amphitheatre was most striking and picturesque. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effect. A portion of the stand

came. Upon this day, the anniversary of our country's birth, within sight of yonder memorable assemblage of the representatives and citizens of the Old World and the New, and in memory of a struggle in which French and American blood moistened the same soil in battles fought for a common cause, it is a fitting occasion upon which to solemnly dedicate a monument in honor of a hero of two continents—the immortal Lafayette. This statue is a gift from the land of his adoption to the land of his birth. Its purpose is to recall the record of his imperishable deeds; to testify that his name is not a dead memory, but a living reality; to quicken our sense of appreciation and emphasize the debt of our affection. As a result of his deeds inspiring us with the grandeur of events and the majesty of his actions, he needs no eulogist. In which he lived, and future needs no eulogist. Illumined by the brightness of his fame, the age

The General spoke the first part of his address in English and the rest in French.

Commissioner Peck followed. He said, in part:

Presentation Address.

Mr. Ambassador, Mr. President of the Republic, Distinguished Guests, Ladies and Gentlemen: France, a great nation across the sea salutes thee today. Her children, bowed in gratitude, pay thee homage for the heroic deeds of thy countryman, who came with sword and treasure to succor a struggling people. On this the Independence Day of the United States of America our youth plant a tribute upon thy soil to the memory of our Knight of Liberty, our Champion of Freedom—the immortal Lafayette, our rescuer of the oppressed; your son of France, the spirit of liberty moved him to leave home ties, comforts, fortune; moved him to cross boisterous seas during weeks of peril in order to battle beside our ancestry for that freedom which underlies the development of the great Western empire; an empire which, since contributed so much—in men, in thought, in achievement—to advance the civilization of the world during the century now about to close.

And now, in behalf of our great Republic, the representatives of which in Congress assembled supplemented the gift of our youth in placing here this tribute to the memory of a nation's defender; and in behalf of the Lafayette Memorial Commission, organized to execute the thought of our children, it is our duty and our great privilege to present to thee, France, this monument to the memory of our Knight, whose noble deeds a nation will never forget. His ashes lie in a tomb which needs no fragrant floral offerings, for

"The actions of the just
"Smell sweet to Heaven and blossom in the dust."

In this hour we gather around the shrine of the richest, purest sentiment. It stirs the soul and moistens the eye to think of the thousands of little hearts from whose impulse came the sacred fund that has built this tribute to the intrepid apostle of freedom. Legends of liberty learned at the knees of American mothers have found their holiest expression in this story of freedom as they read the story of Christ have been watching and waiting with us for this sublime moment.

May the lovers of liberty from the uttermost parts of the earth seek this sanctuary as an inspiration for the oppressed and a promise of the redemption of mankind throughout all the ages to come.

The Statue Unveiled.

A signal was then given and the boys, previously referred to, dressed in white flannel suits and sailor hats and wearing tricolor sashes, pulled the strings releasing the American flag enveloping the statue.

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view, a scene of very great enthusiasm occurred. The whole assembly arose, cheered and waved hats, handkerchiefs and American flags, while Sousa's Band played a new and specially composed march, "Hail to the Spirit of Liberty." When the ringing applause had subsided President Loubet stepped to the front of the platform, and again cheers broke forth, Americans and Frenchmen uniting in hearty shouts of "Vive Loubet!" "Vive la France!"

The President spoke but briefly, alluding to the traditional friendship of the two republics, the entire audience remaining standing uncovered until the end of his remarks.

President Loubet's Address.

"Gentlemen—This magnificent monument consecrates the time-honored friendship and union of two great nations. In generous impulse the Government of the United States, the House of Representatives and the Senate have given adhesion to the ceremony which brings us here before the image of this common ancestor. But the initiative of this fête springs from the school of youth, nourished by the beautiful examples of history and the noblest traditions. "I am happy to associate myself with the cordial thanks which the Chambers have already sent to the people of the United States, and which I renew in the name of entire France.

"When Lafayette crossed the ocean to help a distant people win its independence, he was not the plaything of heroic folly. He served a deep, political object. He was about to found the friendship of two peoples on the common worship of their motherland and liberty. This friendship, born in the brotherhood of arms, has developed and strengthened through the century which is ending. The generations which follow us will not let it become enfeebled. They will strive to multiply the amicable relations and exchanges of sympathy between the two shores of the Atlantic, and will thus give a precious pledge to the peace of the world and to progress and humanity."

Mr. Thompson followed, and then Mrs. Daniel Manning, representing the Daughters of the American Revolution, spoke. She said, in part:

A Woman's Tribute.

"We have come together in this city of romantic and historic interest to deliver the

address on this most interesting occasion.

"No more eminent representative of American eloquence and patriotism would have been chosen and no one could better give appropriate expression to the sentiments of gratitude and affection which bind our people to France.

"I will be grateful if you will say how we honor in our National Capital the statue of Lafayette erected by the French people, and convey my hope that the presentation of a similar memorial of that knightly friendship between the Republics are proof and a new incentive to our valour in striving for the good of mankind. Very sincerely yours,
"WILLIAM MCKINLEY."

Address of the Archbishop.

Archbishop Ireland's speech was, in part, as follows:

Gilbert du Motier, Marquis de Lafayette! Oh! that words of mine could express the full burning love which our Revolutionary sires did bear to this illustrious son of old Auvergne! Oh! that I could pronounce his name with the reverence with which my countrymen across the sea wish me to pronounce it before the people of France. In America two names are the idols of our national worship, the names of a sires tale, the inspiration of the poet's song, the theme of the orator's discourse—the name of him who was the Father of his Country—George Washington—and the name of him who was the true Washington—Gilbert Motier, Marquis de Lafayette.

Wealth and rank, the favor of court and king, high distinction in the service of his own country, the endowments of wife and child, all that ambition could covet or opportunity promise, the youth of 19 summers put resolutely aside to cast his lot with a far-off people when their fortunes were at that time at a moment when their fortunes were at their lowest ebb and hope had well nigh abandoned their standards. When the agent of America in their standards, confessed that he was even unable to furnish a ship to carry him and other volunteers, Lafayette said: "I will buy a ship and take your men with me."

Given a command in the army of independence, Lafayette was at all times the "preux chevalier, Lafayette pour et sans reproche." The highest traditions of French chivalry were revived—Roland, Bayard, a Duguesclin lived again in the camps and on the battlefields of America.

Like all true soldiers, he loved glory, yet at the same time he quickly relinquished the opportunity to gain it. More than once he yielded for the sake of harmony his recognized right to precedence of command. And no episode of the whole war is so radiant with grandeur of soul, so redolent of sweetness of heart as that of Lafayette before Yorktown, awaiting the coming of Washington, that the honor of victory might belong to his beloved commander-in-chief.

Yes, America's gratitude is due and is given to the France of a century ago—to Louis XVI, De Verignes, De Maurepas, who ruled in those days her destinies; to the people of France who cheerfully bore the burdens which our war brought upon them; to the seamen and soldiers of France who offered their lives in sacrifice upon the altars of American liberty; and America's gratitude is due and is given to the France of today, the living heir to the rights and the glories of rulers and soldiers and people of former ages. Rulers and soldiers and people of a century ago have passed away; but the country they loved and represented remains. France remains, and to France the Republic of the United States of today pledges her gratitude and her friendship, and promises that both shall be "everlasting."

Archbishop Ireland's address was frequently interrupted by applause.

The Conclusion.

The ceremony concluded with American melodies, finishing with "The Stars and Stripes Forever."

As a mark of esteem a magnificent wreath has been placed on the portrait of the late Colonel De Villebois-Mareuil, which hangs in the Boer building at the exposition. He is the French colonel who was killed in the South African war. Attached to the wreath was the inscription: "In honor of Colonel De Villebois-Mareuil, the Lafayette of South Africa, from some Americans."

from
WASHINGTON, D.C.
of Paper

JUL 8 1900

Mr. Sousa's Story of His Father.

Mr. Sousa, in the Saturday Evening Post, says his band is here breeding homesickness in the colony and fascinating the natives. There is nothing quite so good as where, indeed, there is nothing quite so good as where. And the march king's feet got into the heads and hearts of the people—Gavrache and his fellow-march the streets whistling "El

When Mr. Sousa on his pedestal in gold-braided uniform and waving any number of times, he is interesting, I assure you, when he is in an easy chair behind a good here were thirty or forty exiles in Henry Mayer's studio. Mr. Sousa smoked in a corner. Mr. Sousa naturally by his liking for cozy

old father was a music teacher, Sousa explains. "I really believe about the worst musician I ever have known a great many. And a remarkably firm objection to her used to come down to me at midday. After the meal I smoked a cigar and lie down in an

"mother would say, 'don't get up, stretch himself—man—and go over and kiss me.' He would say, 'the day is best and the night for sleep, I would go upstairs to bed again.'"

PARIS JULY 4.

Surpassed All Previous Celebrations of the Day.

American and French Flags Entwined—Eiffel Tower Under Stars and Stripes—Bunting—Lafayette's Statue a Rallying Point—The Army and Officers Turbulent

Paris, July 4.—The day closed with street rejoicings in front of the Opera House, where Sousa's band, beneath a vast yellow and white canopy adorned with French and American flags, played its best selections. The crowd was so dense that locomotion was almost impossible. A graceful act was performed by some Americans, who placed a beautiful wreath before the portrait of Col. Villebois Mareuil in the Transvaal section of the exhibition with the inscription:—"To the Transvaal Lafayette."

Amid all this joyfulness which the government had done its best to secure, the Ministry itself ran serious danger of foundering. Gen. Jamot's resignation of the highest command in the army was the culminating point of the discontent among the superior officers. Fortunately the new Minister of War, Gen. Andre, rose to the occasion and summarily dismissed Gen. Jamot instead of receiving his resignation. Gen. Andre and Gen. Bugere, the new Generalissimo, are sound Republicans. They are determined to strike hard and deep at the first symptom of further insubordination, but it would be idle to deny that the situation is filled with the gravest danger, especially at the present moment, when coalesced Europe is engaged in dealing with China. It becomes clearer and clearer that the highest ranks of the army are filled with men lacking the first principles of republican patriotism. The example set by Gen. Chanoine is rapidly proving contagious. Confidence, however is felt in the government. Forewarned is forearmed. Discipline will be strenuously maintained in the army, and it is hoped that the manifest exhibition of an attempt at military hectoring will cause the Republicans to rally in the Chamber of Deputies.

These are, however, comparative rare sounds, though, of course, a revolver or pistol bullet at its proudest is not one whit less deadly than its bigger brother, the gun. It must be remembered, while the screech of Major Porter certain wounding rank and beauty of get, no Chamber of Commerce ban-

when on its way, and the Boer's Mauser repeating pistol

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senting and detachments of Republican guards, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American exhibition guards, in their white helmets, assisted in maintaining order and acted as ushers.

A Striking Scene.
The scene within the amphitheatre was most striking and picturesque. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effect. A portion of the stand was reserved for President Loubet, the Cabinet Ministers and other leading French officials, Ambassador Porter, the diplomatic corps, Commissioner Peck, Assistant Commissioner Woodward, Major Brackett, secretary of the Commission; the national Commissioners; Ambassador Draper, of Rome; Minister Bellamy Storer, of Madrid; Ambassador Charlemagne Tower, of St. Petersburg, and Minister Harris, of Vienna.

President Loubet was given the seat of honor in the centre of the front row, having General Porter on his right and Commissioner Peck on his left. In the same row were the Papal nuncio, Monsignor Lorenzelli, and Archbishop Ireland. On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on either side of the statue, were an American soldier and sailor, bearing the Stars and Stripes. To the left sat Sousa's Band.

The American military and naval attaches, Kerr, Heistand, Baker, Sims, Mott and Poundstone, entered just before the hour of opening, escorted Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later, punctual to time, a fanfare of trumpets outside announced the arrival of the President of the Republic, who drove from the Elysee in a pair-horse landau, without an escort. As he entered the amphitheatre, Sousa's Band played the "Marchen-aise." General Porter and Commissioner Peck met and escorted the President to the platform. The band then played "The Star-Spangled Banner." The entire assembly uncovered, while the national anthems were being played.

President Loubet, who was attired in a frock coat, with the insignia of the highest rank, the Legion of Honor, in his buttonhole, stood bareheaded, surrounded by the French and American dignitaries.

General Porter then advanced to the tribune and welcomed the guest.

Remarks of General Porter.
In the name of the school children of the United States, whose generous contributions made possible the erection of the imposing statue which is about to be unveiled, and in the name of our government, which added so liberal a donation to the fund, I extend to all here present a cordial wel-

come. Upon this day, the anniversary of our country's birth, within sight of yonder memorable concourse of the nations, in the presence of this vast assemblage of the representatives and citizens of the Old World and the New, and in memory of a struggle in which French and American blood moistened the same soil in battles fought for a common cause, it is a fitting occasion upon which to solemnly dedicate a monument in honor of a hero of two continents—the immortal Lafayette. This statue is a gift from the land of his adoption to the land of his birth. Its purpose is to recall the record of his imperishable deeds; to testify that his name is not a dead memory, but a living reality; to quicken our sense of appreciation and emphasize the fidelity of our affection. A recital of his deeds inspires us with the grandeur of events and the majesty of his name. He needs no eulogist. In which he lived, and future ages will be illumined by the brightness of his fame.

The General spoke the first part of his address in English and the rest in French. Commissioner Peck followed. He said, in part:

Presentation Address.
Mr. Ambassador, Mr. President of the Republic, Distinguished Guests, Ladies and Gentlemen: France, a great nation across the sea salutes thee today. Her children, bowed in gratitude, pay thee homage for the heroic deeds of thy countryman, who came with sword and treasure to succor a struggling United States of America our youth plant a tribute upon thy soil to the memory of our Knight of Liberty, our Champion of Freedom—the immortal Lafayette, our Lafayette. The spirit of liberty moved him to leave home ties, comforts, fortune; moved him to cross boisterous seas during weeks of peril in order to battle beside our ancestry for that freedom which underlies the development of the great Western empire; an empire which, as since contributed so much—in men, in thought, in achievement—to advance the civilization of the world during the century now about to close.

And now, in behalf of our great Republic, the representatives of which in Congress assembled supplemented the gift of our youth in placing here this tribute to the memory of a nation's defender; and in behalf of the Lafayette Memorial Commission, organized to execute the thought of our children, it is our duty and our great privilege to present to thee, France, this monument to the memory of our Knight, whose noble deeds a nation will never forget. He lies in a tomb which needs no fragrant flowers through the century which is ending. The generations which follow us will not let it become enfeebled. They will strive to multiply the amicable relations and exchanges of sympathy between the two shores of the Atlantic, and will thus give a precious pledge to the peace of the world and to progress and humanity.

Mr. Thompson followed, and then Mrs. Daniel Manning, representing the Daughters of the American Revolution, spoke. She said, in part:

A Woman's Tribute.
"We have come together in this city of romantic and historic interest to honor the memory of the illustrious Lafayette, and sunny France extends a gracious welcome to every guest.

"The bells are ringing today throughout America to celebrate the birth of our Republic and the names of Lafayette and Washington—for Lafayette's name is indissolubly linked in the hearts of every American with the Fourth of July.

"On this day, on lasting foundations, we laid the corner-stone of our Republic, which your co-patriot helped us to rear. And today, from city and village, from mountain and valley, comes a spontaneous outburst from every heart of America to swell the note of praise in our national celebration, and none is more harmonious than the sound that, as a mighty voice, echoes the name Lafayette.

"But our object in placing this tablet is to give some proof of our gratitude to Lafayette, and of our conviction of the benefits he conferred upon our land and of the happy influences that have been produced by the American Revolution upon the interests of mankind.

"And thus, with hands across the sea, America joins in this tribute to her, to our, to the world's hero—Lafayette—the friend of America, the fellow soldier of Washington, the patriot of two countries."

A poem by Mr. Frank Putnam, dedicated by Miss Tarquina, and last stanzas being as follows:

To France as to the sister of her soul
Columbia sends this wreath of immortal
Green, for the grave of her immortal
Columbia rears this love-engirdled shaft,
The tribute of her children, and a prayer
That never in all the changing after years
Shall night o'ertake the fame of Lafayette.

Come, Britain, elder brother of our blood;
Phoebic Slav and German patriot, come,
Italia, Hellas, peaks in Time's long range;
Swiss, from the heights where Freedom's holy fires,
Through centuries of oppression on the plain,
Blazed beacon-like above a struggling world.
Come, brown men from the emancipated isles,
Our kinsmen and copartners that shall be,
Lovers of men in all the wide earth's lands,
Columbia bids you kneel with her this day;
And now, above the dust of Lafayette,
In his white name beseech Almighty God
To quicken in us the spirit that was his—
The son of France and brother of all mankind.

At the conclusion of the reading of the poem General Porter entered the tribune and, in introducing Archbishop Ireland, read the following letter received by the Archbishop from President McKinley:

Message From McKinley.
"Executive Mansion, Washington, June 11.—Dear Sir: Within a few days I have approved a resolution of Congress which voices in fitting terms the profound sympathy with which our people regard the presentation to France by the youth of America of a statue of General Lafayette. It has given me much pleasure to learn that you have been selected to deliver the

address on this most interesting occasion.

"No more eminent representative of American eloquence and patriotism would have been chosen and no one could better give appropriate expression to the sentiments of gratitude and affection which bind our people to France.

"I will be grateful if you will say how we honor in our National Capital the statue of Lafayette erected by the French people, and convey my hope that the presentation of a similar memorial of that knightly solifriendship—both Republics are proud and a new incentive to our valvally in striving for the good of mankind. Very sincerely yours,
"WILLIAM MCKINLEY."

Address of the Archbishop.
Archbishop Ireland's speech was, in part, as follows:

Gilbert du Motier, Marquis de Lafayette! Oh! that words of mine could express the full burning love which our Revolutionary sires did bear to this illustrious son of old Auvergne! Oh! that I could pronounce his name with the reverence with which my countrymen across the sea wish me to pronounce it before the people of France. In America two names are the idols of our national worship, the burden of our sacred tale, the inspiration of the poet's song, the theme of the orator's discourse—the name of him who was the Father of his Country—George Washington—and the name of him who was the true and trusty friend of Washington—Gilbert Motier, Marquis de Lafayette.

Wealth and rank, the favor of court and king, high distinction in the service of his own country, the endearments of wife and child, all that ambition could covet or opportunity promise, the youth of 19 summers put resolutely aside to cast his lot with a far-off people battling against fearful odds, and that at a moment when their fortunes were at their lowest ebb and hope had well nigh abandoned their standards. When the agent of America in France sadly confessed that he was even unable to furnish a ship to carry him and other volunteers, Lafayette said: "I will buy a ship and take your man with me."

Given a command in the army of independence, Lafayette was at all times the "preux chevalier, Lafayette pour et sans reproche." The highest traditions of French chivalry were revived—Roland, a Duguesclin lived again in the camps and battlefields of America.

All true soldiers, he loved glory, yet at the same time the general good suggested other things, and he quickly relinquished the opportunity to reach more than once when brilliant achievements were within reach he yielded for the sake of his country's recognized right to precedence of honor. And no episode of the whole war is so dear to our hearts as that of Lafayette before Yorktown, when the coming of Washington, that the honor of the victory might belong to his beloved commander-in-chief.

America's gratitude is due and is given to the memory of a century ago—to Louis XVI, De Vermeil, De Maurepas, who ruled in those days her affairs; to the people of France who cheerfully shouldered the burdens which our war brought upon them; to the seamen and soldiers of France who offered their lives in sacrifice upon the altars of American liberty; and America's gratitude is due and is given to the France of today, the living heir to the rights and the glories of rulers and soldiers and of former ages. Rulers and soldiers and of a century ago have passed away; but the memory of them lives and represented remains. France, and to France the Republic of the United States of today pledges her gratitude and her friendship, and promises that both shall be "everlasting."

Archbishop Ireland's address was delivered in French, and was frequently interrupted by applause.

The Conclusion.
The ceremony concluded with American melodies, finishing with "The Stars and Stripes Forever."

As a mark of esteem a magnificent wreath has been placed on the portrait of the late Colonel De Villebois-Mareuil, which hangs in the Boer building at the exposition. He is the French colonel who was killed in the South African war. Attached to the wreath was the inscription: "In honor of Colonel De Villebois-Mareuil, the Lafayette of South Africa, from some Americans."

Mr. Sousa's Story of His Father.

Vance Thompson, in the Saturday Evening Post.
Sousa's band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavroche and his fellow-gamblers march the streets whistling "El Capitán."

I had seen Mr. Sousa on his pedestal-dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting, I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cozy corners.

"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair."

"Tony, Tony!" mother would say, "don't you know you have three lessons to give to-day?"

"Father would get up, stretch himself—he was a big man—and go over and kiss mother."

"Tut, tut, dear," he would say, "the day was made for rest and the night for sleep—and he would go upstairs to bed again."

PARIS JULY 4.

Surpassed All Previous Celebrations of the Day.

American and French Flags Entwined—Eiffel Tower Under Stars and Stripes—Bunting—Lafayette's Statue a Rallying Point—The Army and Officers—Turbulent

Paris, July 4.—The celebration of the Fourth of July in Paris, which surpassed all previous celebrations of the day, was a most brilliant and stirring scene. The Eiffel Tower was draped with the stars and stripes of the American flag, and the city was festooned with bunting. The statue of Lafayette, erected by the French people, was the rallying point for the American and French flags entwined. The army and officers were present, and the celebration was most turbulent. The Boer war was mentioned, and the explosion of shells was described.

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HERO HONORED

Unveiling of Monument to Lafayette in Paris.

Gift of American Children

Accepted in the Name of the Republic by President Loubet.

eloquent Testimony of Importance to the Government Attached to the Occasion—Orations and Scenes That Marked the Ceremony.

Paris, July 4.—In the presence of the President of the Republic, M. Loubet; the United States Ambassador, Gen. Horace Porter, and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here, the statue in honor of General the Marquis de Lafayette, the gift of the American school children to France, was presented and attachedments of Republican guards, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American exhibition guards, in their white helmets, assisted in maintaining order and acted as ushers.

A Striking Scene.
The scene within the amphitheatre was most striking and picturesque. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effect. A portion of the stand was reserved for President Loubet, the Cabinet Ministers and other leading French officials, Ambassador Porter, the diplomatic corps, Commissioner Peck, Assistant Commissioner Woodward, Major Brackett, secretary of the Commission; the national Commissioners; Ambassador Draper, of Rome; Minister Bellamy Storer, of Madrid; Ambassador Charlemagne Tower, of St. Petersburg, and Minister Harris, of Vienna.

President Loubet was given the seat of honor in the centre of the front row, having General Porter on his right and Commissioner Peck on his left. In the same row were the Papal nuncio, Monsignor Lorenzelli, and Archbishop Ireland. On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on either side of the statue, were an American soldier and sailor, bearing the Stars and Stripes. To the left sat Sousa's Band.

The American military and naval attaches, Kerr, Helstand, Baker, Sims, Mott and Poundstone, entered just before the hour of opening, escorting Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later, punctual to time, a fanfare of trumpets outside announced the arrival of the President of the Republic, who drove from the Elysee in a pair-horse landau, without an escort. As he entered the amphitheatre, Sousa's Band played the "Marsch-alle." General Porter and Commissioner Peck met and escorted the President to the platform. The band then played "The Star-Spangled Banner." The entire assembly uncovered, while the national anthems were being played.

President Loubet, who was attired in a frock coat, with the insignia of the highest rank, the Legion of Honor, in his buttonhole, stood bareheaded, surrounded by the French and American dignitaries.

General Porter then advanced to the tribune and welcomed the guest.

Remarks of General Porter.
In the name of the school children of the United States, whose generous contributions made possible the erection of the imposing statue which is about to be unveiled, and in the name of our government, which added so liberal a donation to the fund, I extend to all here present a cordial wel-

come. Upon this day, the anniversary of our country's birth, within sight of wonder memorable concourse of the nations, in the presence of this vast assemblage of the representatives and citizens of the Old World and the New, and in memory of a struggle in which French and American blood moistened the same soil in battles fought for a common cause, it is a fitting occasion upon which to solemnly dedicate a monument in honor of a hero of two continents—the immortal Lafayette. This statue is a gift from the land of his adoption to the land of his birth. Its purpose is to recall the record of his imperishable deeds; to testify that his name is not a dead memory, but a living reality; to quicken our sense of appreciation and emphasize the fidelity of our affection. A recital of his deeds inspires us with the grandeur of events and the majesty of his name. He needs no eulogist. In which he lived, and fulfilled his fame, the age illumined by the brightness of his fame.

The General spoke the first part of his address in English and the rest in French. Commissioner Peck followed. He said, in part:

Presentation Address.
Mr. Ambassador, Mr. President of the Republic, Distinguished Guests, Ladies and Gentlemen: France, a great nation across the sea salutes thee today. Her children, bowed in gratitude, pay thee homage for the heroic deeds of thy countryman, who came with sword and treasure to succor a struggling people. On this the Independence Day of the United States of America our youth plant a tribute upon thy soil to the memory of our Knight of Liberty, our Champion of Freedom—the immortal Lafayette, our Lafayette. The spirit of liberty moved him to leave home ties, comforts, fortune; moved him to cross boisterous seas during weeks of peril in order to battle beside our ancestry for that freedom which underlies the development of the great Western empire; an empire which, as since contributed so much—in men, in thought, in achievement—advance the civilization of the world during the century now about to close.

And now, in behalf of our great Republic, the representatives of which in Congress assembled supplemented the gift of our youth in placing here this tribute to the memory of a nation's defender; and in behalf of the Lafayette Memorial Commission, organized to execute the thought of our children, it is our duty and our great privilege to present to thee, France, this monument to the memory of our Knight, whose noble deeds a nation will never forget. His ashes lie in a tomb which needs no fragrant flowers through the century which is ending. The generations which follow us will not let it become enfeebled. They will strive to multiply the amicable relations and exchanges of sympathy between the two shores of the Atlantic, and will thus give a precious pledge to the peace of the world and to progress and humanity."

Mr. Thompson followed, and then Mrs. Daniel Manning, representing the Daughters of the American Revolution, spoke. She said, in part:

A Woman's Tribute.
"We have come together in this city of romantic and historic interest to honor the memory of the illustrious Lafayette, and sunny France extends a gracious welcome to every guest.

"The bells are ringing today throughout America to celebrate the birth of our Republic and the names of Lafayette and Washington—for Lafayette's name is indissolubly linked in the hearts of every American with the Fourth of July. "On this day, on lasting foundations, we laid the corner-stone of our Republic, which your co-patriot helped us to rear. And today, from city and village, from mountain and valley, comes a spontaneous outburst from every heart of America to swell the note of praise in our national celebration, and none is more harmonious than the sound that, as a mighty voice, echoes the name Lafayette.

"But our object in placing this tablet is to give some proof of our gratitude to Lafayette, and of our conviction of the benefits he conferred upon our land and of the happy influences that have been produced by the American Revolution upon the interests of mankind.

"And thus, 'with hands across the sea,' America joins in this tribute to her, to our, to the world's hero—Lafayette—the friend of America, the fellow soldier of Washington, the patriot of two countries."

A poem by Mr. Frank Putnam, dedicated by Miss Tarquina, and last stanzas being as follows:

To France as to the sister of her soul
Columbia sends this wreath of immortelle,
Green, for the grave of her immortal soul,
Columbia rears this love-engirdled shaft,
The tribute of her children, and a prayer
That never in all the chancing after years
Shall night o'er take the fame of Lafayette,
Come, Britain, elder brother of our blood;
Phoebic Slav and German patriot, come,
Italia, Hellas, peaks in Time's long range;
Swiss, from the heights where Freedom's holy fires,
Through centuries of oppression on the plain,
Blazed beacon-like above a struggling world,
Come, brown men from the emancipated isles,
Our kinsmen and copartners that shall be,
Lovers of men in all the wide earth's lands,
Columbia bids you kneel with her this day;
And now, above the dust of Lafayette,
In his white name beseech Almighty God
To quicken in us the spirit that was his—
The son of France and brother of all mankind.

At the conclusion of the reading of the poem General Porter entered the tribune and, in introducing Archbishop Ireland, read the following letter received by the Archbishop from President McKinley:

Message From McKinley.
"Executive Mansion, Washington, June 11.—Dear Sir: Within a few days I have approved a resolution of Congress which voices in fitting terms the profound sympathy with which our people regard the presentation to France by the youth of America of a statue of General Lafayette. It has given me much pleasure to learn that you have been selected to deliver the

address on this most interesting occasion.

"No more eminent representative of American eloquence and patriotism would have been chosen and no one could better give appropriate expression to the sentiments of gratitude and affection which bind our people to France.

"I will be grateful if you will say how we honor in our National Capital the statue of Lafayette erected by the French people, and convey my hope that the presentation of a similar memorial of that knightly soldiery of both Republics are proof and a new incentive to the valour in striving for the good of mankind. Very sincerely yours,
"WILLIAM MCKINLEY."

Address of the Archbishop.
Archbishop Ireland's speech was, in part, as follows:

Gilbert du Motier, Marquis de Lafayette! Oh! words of mine could express the full burning love which our Revolutionary sires did bear to this illustrious son of old Auvergne! Oh! that I could pronounce his name with the reverence with which my countrymen across the sea wish me to pronounce before the people of France. In America two names are the idols of our national worship, the names of the Father and the Son—the name of the burden of freestone tale, the inspiration of the poet's song, the theme of the orator's discourse—the name of him who was the Father of his Country—George Washington—and the name of him who was the true and trusty friend of Washington—Gilbert Motier, Marquis de Lafayette.

Wealth and rank, the favor of court and king, high distinction in the service of his own country, the endearments of wife and child, all that ambition could covet or opportunity promise, the youth of 19 summers put resolutely aside to cast his lot with a far-off people battling against fearful odds, and that at a moment when their fortunes were at their lowest ebb and hope had well nigh abandoned their standards. When the agent of America in France sadly confessed that he was even unable to furnish a ship to carry him and other volunteers, Lafayette said: "I will buy a ship and take your men with me."

Given a command in the army of independence, Lafayette was at all times the "preux chevalier," the French chivalry were revived—a Roland, a Duguesclin lived again in the camps and battlefields of America. All true soldiers, he loved glory, yet at the same time the general good suggested other than the quickly relinquished the opportunity to be more than once when brilliant achievements were within reach he yielded for the sake of harmony his recognized right to precedence of former ages. Rulers and soldiers and the glories of a century ago have passed away; but the spirit of a century ago and represented remains. France and to France the Republic of the United States of today pledges her gratitude and her friendship, and promises that both shall be "everlasting."

Archbishop Ireland's address was delivered in French, and was frequently interrupted by applause.

The Conclusion.
The ceremony concluded with American melodies, finishing with "The Stars and Stripes Forever."

As a mark of esteem a magnificent wreath has been placed on the portrait of the late Colonel De Villebois-Mareuil, which hangs in the Boer building at the exposition. He is the French colonel who was killed in the South African war. Attached to the wreath was the inscription: "In honor of Colonel De Villebois-Mareuil, the Lafayette of South Africa, from some Americans."

ing from **WASHINGTON, D.C.**
ress of Paper **JUL 8 1900**

Mr. Sousa's Story of His Father.

Vance Thompson, in the Saturday Evening Post. Sousa's band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavroche and his fellow-gamins march the streets whistling "El Capitán."

I had seen Mr. Sousa on his pedestal—dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting, I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cozy corners.

"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair."

"Tony, Tony!" mother would say, "don't you know you have three lessons to give to-day?"

"Father would get up, stretch himself—he was a big man—and go over and kiss mother."

"Tut, tut, dear," he would say, "the day was made for rest and the night for sleep—and he would go upstairs to bed again."

PARIS JULY 4.

Surpassed All Previous Celebrations of the Day.

American and French Flags Entwined—Eiffel Tower Under Stars and Stripes Bunting—Lafayette's Statue a Rallying Point—The Army and Officers Still Turbulent, But Are Held Down.

PARIS, July 4.—Never was the Fourth of July more enthusiastically celebrated in Paris than it was to-day, not alone by the Americans, but by the French. It is no exaggeration to say that to-day the two countries appeared to be only one nation. Everywhere the American and French flags were intertwined, the former probably predominating. It certainly occupied the highest point, for a gigantic stars and stripes floated from the Eiffel Tower. A great number of Frenchmen wore the flag in their buttonholes, and street vendors did a brisk business selling the American emblem. The inauguration of the Lafayette statue to-day, following that of the Washington statue yesterday, raised French feelings to the highest pitch. The speeches furthermore, especially those of Ambassador Porter and Archbishop Ireland, spoken in French, breathed such a sympathetic spirit that France feels repaid for her share in securing American independence.

Throughout the day not a jarring note was heard. Festivity succeeded festivity. Six thousand persons gathered around the Lafayette statue. Throughout the day the American sections of the exhibition were overcrowded. A reception given by Ambassador Porter was attended by the rank and beauty of Paris. The Chamber of Commerce banquet was a huge success. A speech delivered by M. Millerand, Minister of Commerce, was in the happiest vein.

The day closed with street rejoicings in front of the Opera House, where Sousa's band, beneath a vast yellow and white canopy adorned with French and American flags, played its best selections. The crowd was so dense that locomotion was almost impossible. A graceful act was performed by some Americans, who placed a beautiful wreath before the portrait of Col. Villebois Mareuil in the Transvaal section of the exhibition with the inscription:—"To the Transvaal Lafayette."

Amid all this joyfulness which the government had done its best to secure, the Ministry itself ran serious danger of foundering. Gen. Jamot's resignation of the highest command in the army was the culminating point of the discontent among the superior officers. Fortunately the new Minister of War, Gen. Andre, rose to the occasion and summarily dismissed Gen. Jamot instead of receiving his resignation. Gen. Andre and Gen. Biugere, the new Generalissimo, are sound Republicans. They are determined to strike hard and deep at the first symptom of further insubordination, but it would be idle to deny that the situation is filled with the gravest danger, especially at the present moment, when coalesced Europe is engaged in dealing with China. It becomes clearer and clearer that the highest ranks of the army are filled with men lacking the first principles of republican patriotism. The example set by Gen. Chanoine is rapidly proving contagious. Confidence, however is felt in the government. Forewarned is forearmed. Discipline will be strenuously maintained in the army, and it is hoped that the manifest exhibition of an attempt at military hectoring will cause the Republicans to rally in the Chamber of Deputies.

RECORD

JUL 5 1900



STATUE OF LAFAYETTE UNVEILED IN PARIS.

The gift of the school children of America presented yesterday to the French Republic with appropriate

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Statue of Lafayette Unveiled in Paris with Imposing Ceremonies and Accepted by President Loubet

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specially composed march, "Hail to the Spirit of Liberty." When the ringing applause had subsided, President Loubet stepped to the front of the platform and amidst hearty cheers spoke briefly, alluding to the traditional friendship of the two republics, the entire audience remaining standing uncovered until the end of his remarks.

This latter fact constitutes eloquent testimony of the importance the French Government attached to the occasion and its desire to enhance the significance of the presentation by having the President of France assume the leading role in the exercises, for which the Minister of Foreign Affairs, M. Delcasse, was originally designated.

After the reading of a poem General Porter entered the tribune and, in introducing Archbishop Ireland, read a letter received by the Archbishop from President McKinley, expressing the good will of the American executive and people and the belief that the monument was a new link binding the two nations.

The monument was unveiled by two boys representing the school children of France and America, Gustave Hennocque great-grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument.

Archbishop Ireland then made an address which was delivered in French and was frequently interrupted by applause. The ceremony concluded with American melodies, finishing with "The Stars and Stripes Forever."

American flags and trophies in French and American colors were displayed on numerous buildings and on or over American houses throughout Paris, and the Stars and Stripes floated from the pinnacle of the Eiffel tower.

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SOUSA THE BANDMASTER.

Has Carried Gilmore's Work to Higher Development.

Within Lafayette Square itself was built a circular grandstand, which was entirely draped with crimson cloth, and in a space in the middle rose the statue of Lafayette enveloped in the folds of the American flag. The entire body of American exhibition guards, in their white helmets, assisted in maintaining order and acted as ushers. A portion of the stand was reserved for President Loubet, the Cabinet Ministers and other leading officials, Ambassador Porter, the Diplomatic Corps, Commissioner Peck and officials of the commission and the American Ministers to the courts of Europe.

(Ainslee's Magazine.)
"Not only is Sousa a writer of pretty tunes; he is also a good band conductor, which is a talent on the same line as being a good general, only about ten times more difficult. It is no fool's job to direct an organization of fifty men when they are all highly paid, thoroughly competent musicians, virtuosos on their particular instruments. Consider, then, what it must be to make a fine concert organization out of enlisted men receiving \$13 a month. Some directors use quite plain language at rehearsals; some even go so far as to humiliate publicly a performer making a mistake at concert. The bandmen say that Mr. Sousa never does anything to hurt their feelings. If an error is made at rehearsal, it is called at once, but no abuse goes with it. In the profession it is considered something remarkable that he is able to lick a new band into shape so soon, to give them their cues and to make new men understand his signals in so short a time, particularly as he is a way of conducting that is different from other men, and has a set of poses and gestures for each piece. All honor is to be given to Patrick Sarsfield Gilmore as the great man who made it possible for the military band to live by a concert organization by so increasing the clarionets, which correspond to the violins in an orchestra, as to enable orchestral works to be put on the military band, but John Philip Sousa has taken hold where Gilmore left off and has climbed to greater heights. Sousa's band is a purely concert organization; never marches.

President Loubet was given the seat of honor in the centre of the front row, having General Porter and Commissioner Peck at either side. In the same row were the papal nuncio, Monsignor Lorenzelli, and Archbishop Ireland. On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on either side of the statue were an American soldier and sailor bearing the Stars and Stripes. To the left sat Sousa's Band.

"Look over its roster, and while there are names there undoubtedly German, French and Italian, there are plenty of others as frankly American as a cornfield."
"As a means of livelihood the bandmen do not come quite so near starvation as the prophets of their town probably foretold when the boys started out. Salaries in the season range from \$4 a week up to \$150 a week and more. Of course, that is not as much as railroad residents make, but it is likely that the bandmen have a good deal more pleasure out of life than the railroad residents do."

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General Porter then advanced to the tribune and welcomed the guests. The General spoke the first part of his address in English and the rest in French. Commissioner Peck followed.

A signal was then given and the boy previously referred to, dressed in white flannel suits and sailor hats and wearing tri-color sashes, pulled the strings releasing the American flag enveloping the statue.

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view, the whole assembly arose, cheered and waved hats, handkerchiefs and American flags while Sousa's band played a new and

NEWS

STATUE OF WASHINGTON PRESENTED TO FRANCE

Paris, July 3.—The ceremonies with the unveiling of the equestrian statue of Washington, the gift of an association of American women for the presentation of the statue of Washington to France, took place today, according to programme and under favorable circumstances. Sousa's band was in attendance. The United States ambassador, Gen. Horace Porter, presided and delivered an address.

Street Dism Cannot Enter This City
Chicago (Ill.) man has recently complained that his house is a noise-roof house. He has a plan for a noise-roof house, as a protection against street din. His plan is the giling of all cracks and apertures in the house which might admit sound with a material constructed as to avoid noise. The material while shutting out noise. The material which the owner says discriminates between noise and air in the form of strips of rubber perforated with slits. Through this the air is admitted, while the noise is softened or completely deadened. The sound waves of complete reflections in the cracks and apertures placed over all cracks around the door frames. These strips of rubber have been used in the house of the owner of the noise-roof house, and the owner's experience with the plan convinced the owner of its practicability. Summer tours to the North-Western Railroad. The summer of 1900 the Pennsylvania Railroad Company has arranged to run two personally-conducted tours to Canada and Northern New York. The tours will leave July 21 and August 1. The Pennsylvania Railroad Company has arranged to run two personally-conducted tours to Canada and Northern New York. The tours will leave July 21 and August 1. The Pennsylvania Railroad Company has arranged to run two personally-conducted tours to Canada and Northern New York. The tours will leave July 21 and August 1.

JUL 5 1900

NOBLE STATUE UNVEILED

Lafayette Turned Over to French Republic in Proper Form.

FESTIVAL DAY FOR PARISIANS

Brilliantly-Gowned Women Mingled With Diplomats and Cheered the Great Bronze as Flag

By Associated Press.

Paris, July 4.—The American flag dominated the city to-day in honor of the unveiling of the Lafayette statue which school children of the United States were to present to the Republic.

In a small garden, to be known as Lafayette Square, in reality only the central portion of the great Place du Carrousel, surrounded on three sides by the palace of the Louvre, rose the statue enveloped in the folds of the American flag. A sprinkling of rain fell on it in the early morning, but the sun chased away the clouds to provide for the ceremonies one of the most beautiful days of the summer.

The square and the Louvre were profusely decorated with bunting. American flags and trophies in French and American colors were displayed on numerous buildings and on or over American houses throughout Paris, and the Stars and Stripes floated from the pinnacle of the Eiffel tower.

PAGEANT OF OFFICIAL LIFE.

Around the statue were tiers of seats for 2000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effect. A portion of the stand was reserved for President Loubet, the Cabinet Ministers, Ambassador Porter, the American Corps, Commissioner Peck of the Exposition Commission; Ambassador Draper, of Rome; Minister Bellamy Storer, of Madrid; Ambassador Charlemagne Tower, of St. Petersburg, and Minister Harris, of Vienna.

President Loubet was given the seat of honor in the centre of the front row, having General Porter on his right and Commissioner Peck on his left. In the same row were the Papal Nuncio, Monsignor Lorenzelli, and Archbishop Ireland.

FRENCH PRESIDENT WELCOMED.

As President Loubet entered the amphitheatre Sousa's Band played the "Marseillaise" and "The Star Spangled Banner." The President, attired in a frock coat with the insignia of the highest rank of the Legion of Honor in his buttonhole, stood bareheaded surrounded by the French and American dignitaries, while General Porter welcomed the guests, speaking in part in English and the rest in French. Commissioner Peck followed him.

A signal was then given and two boys, representing the children of France and America, Gustave Hennocque, great-grandson of Marquis de Lafayette, and Paul Thompson, son of the projector of the monument, both dressed in white flannel suits and sailor hats and wearing tri-color sashes, released the American flag enveloping the statue.

CHEERED THE GREAT STATUE.

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view, the whole assembly arose, cheered and waved hats, handkerchiefs and American flags, while Sousa's Band played a new march, "Hail to the Spirit of Liberty."

When the ringing applause had subsided President Loubet stepped to the front of the platform, and again cheers broke forth, Americans and Frenchmen uniting in hearty shouts of "Vive Loubet!" "Vive la France!" The President spoke but briefly, alluding to the traditional friendship of the two Republics, the entire audience remaining standing until the end of his remarks.

ARCHBISHOP IRELAND'S TRIBUTE.

Several addresses were made, one being by Mrs. Daniel Manning, while another and the principal one was by Archbishop Ireland, who spoke in French. Referring to the French Republic, he left no doubt of his friendship when he said:

"There is a land which is above all other lands the land of chivalry, of noble impulse and generous sacrifice, the land of devotion to ideals. At the call of a high-born principle her sons, with souls attuned by nature to the harmonies of the true and the beautiful, leap instinctively into the arena, resolved at any cost to render such principle a reality in the life current of humanity. The pages of its history are glistening with the names of heroes and martyrs, of knightly soldiers and saintly missionaries. It is of France I speak."

Several selections by the band ended the ceremony.

Dear Robbed Uncle Sam.



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Presented yesterday to the French Republic with appropriate ceremonies.

NEWS

ing from _____
ress of Paper **MILWAUKEE, WI**

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President Loubet was given the seat of honor in the centre of the front row, having General Porter and Commissioner Peck at either side. In the same row were the papal nuncio, Monsignor Lorenzelli, and Archbishop Ireland. On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on either side of the statue were an American soldier and sailor bearing the Stars and Stripes. To the left sat Sousa's Band.

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HERO HONORED

Unveiling of Monument to Lafayette in Paris.

Gift of American Children

Accepted in the Name of the Republic by President Loubet.

Eloquent Testimony of Importance to the Government Attached to the Occasion—Orations and Scenes That Marked the Ceremony.

Paris, July 4.—In the presence of the President of the Republic, M. Loubet; the United States Ambassador, Gen. Horace Porter, and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here, the statue in honor of General the Marquis de Lafayette, the gift of the American school children to France, was presented to the nation by Mr. Ferd W. Peck, president of the Lafayette Memorial Commission, and was accepted by President Loubet in behalf of France. This latter fact constitutes eloquent testimony of the importance the French Government attached to the occasion and its desire to enhance the significance of the presentation by having the President of France assume the leading role in the exercises, for which the Minister of Foreign Affairs, M. Delcasse, was originally designated. At the last moment the matter was reconsidered and it was decided on the occasion of this great Franco-American demonstration the Chief Magistrate of the Republic was the only fitting representative of the French Republic.

The exercises were according to the programme, with the exception that President Loubet took the part assigned to M. Delcasse. The monument was unveiled by two boys, representing the schoolchildren of France and America, Gustav Hennocque, great-grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument. After a few words by Paul Thompson and the reading of a dedicatory poem by Miss Voss, representing the Daughters of the American Revolution, Archbishop Ireland delivered an address and Mrs. Daniel Manning spoke on Lafayette and the Daughters of the American Revolution.

Stars and Stripes Over All.

The morning broke with bright sunshine, but ominous clouds soon put in an appearance. Happily, the heavy clouds passed off after a sprinkling of rain had fallen and before the exercises began—at 10.30 o'clock. American flags and trophies in French and American colors were displayed on numerous buildings and on or over American houses throughout Paris, and the Stars and Stripes floated from the pinnacle of the Eiffel Tower, thus dominating the whole city.

The location of the monument is within a small walled-in garden which henceforth will be known as Lafayette Square, and which lies in the centre of the quadrangular Place du Carrousel. The latter is surrounded on three sides by the palace of the Louvre, and divides it from the gardens of the Tuilleries. A specially erected barrier cut off the Place du Carrousel, and only ticket holders were allowed to pass. Within Lafayette Square itself, amid trees whose foliage formed a refreshing background, was built a circular grandstand, which was entirely draped with crimson cloth, and in a space in the middle rose the statue of Lafayette enveloped in the folds of the American flag.

The whole square and the Louvre were profusely decorated with bunting and detachments of Republican guards, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American exhibition guards, in their white helmets, assisted in maintaining order and acted as ushers.

A Striking Scene.

The scene within the amphitheatre was most striking and picturesque. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effect. A portion of the audience had been selected to deliver the

address. Upon this day, the anniversary of our country's birth, within sight of venerated memorials of the nations, in the presence of this vast assemblage of the representatives and citizens of the Old World and the New, and in memory of a struggle in which French and American blood moistened the same soil in battles fought for a common cause, it is a fitting occasion upon which to solemnly dedicate a monument in honor of a hero of two continents—the immortal Lafayette. This statue is a gift from the land of his adoption to the land of his birth. Its purpose is to recall the record of his imperishable deeds; to testify that his name is not a dead memory, but a living reality; to quicken our sense of appreciation and emphasize the fidelity of our affection. A recital of his deeds inspires us with the grandeur of events and the majesty of his life. He needs no eulogist. In which he lived, and future of his fame, are illuminated by the brightness of his fame.

The General spoke the first part of his address in English and the rest in French. Commissioner Peck followed. He said, in part:

Presentation Address.

Mr. Ambassador, Mr. President of the Republic, Distinguished Guests, Ladies and Gentlemen: France, a great nation across the sea salutes thee today. Her children, bowed in gratitude, pay thee homage for the heroic deeds of thy countryman, who came with sword and treasure to succor a struggling people. On this the Independence Day of the United States of America our youth pay a tribute upon thy soil to the memory of our Knight of Liberty, our Champion of Freedom—the immortal Lafayette, our Lafayette, the rescuer of the oppressed; your son of France, the rescuer of liberty moved him to leave home ties, comforts, fortune; moved him to cross boisterous seas during weeks of peril in order to battle beside our ancestry for that freedom which underlies the development of the great Western empire; an empire which has since contributed so much—in men, in thought, in achievement—to advance the civilization of the world during the century now about to close.

And now, in behalf of our great Republic, the representatives of which in Congress assembled supplemented the gift of our youth in placing here this tribute to the memory of a nation's defender; in behalf of the Lafayette Memorial Commission, organized to execute the thought of our children, it is our duty and our great privilege to present to thee, France, this monument to the memory of our Knight, whose noble deeds a nation will never forget. His ashes lie in a tomb which needs no fragrant floral offerings, for

"The actions of the just
Smell sweet to Heaven and blossom in the dust."

In this hour we gather around the shrine of the richest, purest sentiment. It stirs the soul and moistens the eye to think of the thousands of little hearts from whose impulse came the sacred fund that has built this tribute to the intrepid apostle of freedom. Legends of liberty learned at the knees of American mothers have found their holiest expression in this gift; and the Puritan boys and girls who read the story of freedom as they read the story of Christ have been watching and waiting with us for this sublime moment.

May the lovers of liberty from the uttermost parts of the earth seek this sanctuary as an inspiration for the oppressed and a promise of the redemption of mankind throughout all the ages to come.

The Statue Unveiled.

A signal was then given and the boys, previously referred to, dressed in white flannel suits and sailor hats and wearing tricolor sashes, pulled the strings releasing the American flag enveloping the statue.

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view, a scene of very great enthusiasm occurred. The whole assembly arose, cheered and waved hats, handkerchiefs and American flags, while Sousa's Band played a new and specially composed march, "Hall to the Spirit of Liberty." When the ringing applause had subsided President Loubet stepped to the front of the platform, and again cheers broke forth, Americans and Frenchmen uniting in hearty shouts of "Vive Loubet!"

"Vive la France!"

The President spoke but briefly, alluding to the traditional friendship of the two republics, the entire audience remaining standing uncovered until the end of his remarks.

President Loubet's Address.

"Gentlemen—This magnificent monument consecrates the time-honored friendship and union of two great nations. In generous impulse the Government of the United States, the House of Representatives and the Senate have given adhesion to the ceremony which brings us here before the image of this common ancestor. But the initiative of this fête springs from the school of youth, nourished by the beautiful examples of history and the noblest traditions. I am happy to associate myself with the cordial thanks which the Chambers have already sent to the people of the United States, and which I renew in the name of entire France.

"When Lafayette crossed the ocean to help a distant people win its independence, he was not the plaything of heroic folly. He served a deep, political object. He was about to found the friendship of two peoples on the common worship of their motherland and liberty. This friendship, born in the brotherhood of arms, has developed and strengthened through the century which is ending. The generations which follow us will not let it become enfeebled. They will strive to multiply the amicable relations and exchanges of sympathy between the two shores of the Atlantic, and will thus give a precious pledge to the peace of the world and to progress and humanity."

Mr. Thompson followed, and then Mrs. Daniel Manning, representing the Daughters of the American Revolution, spoke. She said, in part:

A Woman's Tribute.

"We have come together in this city of romantic and historic interest to have been selected to deliver the

address on this most interesting occasion.

"No more eminent representative of American eloquence and patriotism would have been chosen and no one could better give appropriate expression to the sentiments of gratitude and affection which bind our people to France.

"I will be grateful if you will say how we honor in our National Capital the statue of Lafayette erected by the French people, and convey my hope that the presentation of a similar memorial of that knightly friendship between Republics are proof and a new incentive to our valour in striving for the good of our kind. Very sincerely yours,
"WILLIAM MCKINLEY."

Address of the Archbishop.

Archbishop Ireland's speech was, in part, as follows:

Gilbert du Motier, Marquis de Lafayette! Oh! those words of mine could express the full burning love which our Revolutionary sires did bear to this illustrious son of old Auvergne! Oh! that I could pronounce his name with the reverence with which my countrymen across the sea wish me to pronounce it before the people of France. In America two names are the idols of our national worship, the names of the Father of his Country—George Washington—and the name of him who was the true Washington—the name of him who was the true Washington—Gilbert Motier, and trusty friends of Washington—Gilbert Motier, Marquis de Lafayette.

Wealth and rank, the favor of court and king, high distinction in the service of his own country, high endearments of wife and child, all that ambition could covet or opportunity promise, the youth of 19 summers put resolutely aside to cast his lot with a far-off people battling against fearful odds, and that at a moment when their fortunes were at their lowest ebb and hope had well nigh abandoned their standards. When the agent of America in France sadly confessed that he was even unable to furnish a ship to carry him and other volunteers, Lafayette said: "I will buy a ship and take your men with me."

Given a command in the army of independence, Lafayette was at all times the "preux chevalier," "le héros de France." The highest traditions of French chivalry were revived—a Roland, a Bayard, a Duguesclin lived again in the camps and on the battlefields of America. Like all true soldiers, he loved glory, yet at the same time he was a general who suggested other plans he quickly relinquished for the sake of achieving it. More than once when brilliant achievements were within reach he yielded for the sake of harmony his recognized right to precedence of command. And no episode of the whole war is so radiant with grandeur of soul, so redolent of sweet-ness of heart as that of Lafayette before Yorktown, awaiting the coming of Washington, that the honor of victory might belong to his beloved commander-in-chief.

Yes; America's gratitude is due and is given to the France of a century ago—to Louis XVI., De Ver-gennes, De Maurepas, who ruled in these days her destinies; to the people of France who cheerfully bore the burdens which our war brought upon them; to the seamen and soldiers of France who offered their lives in sacrifice upon the altars of American liberty; and America's gratitude is due and is given to the France of today, the living heir to the rights and the glories of rulers and soldiers and people of former ages. Rulers and soldiers and people of a century ago have passed away; but the country they loved and represented remains. France remains, and to France the Republic of the United States of today pledges her gratitude and her friendship, and promises that both shall be "everlasting."

Archbishop Ireland's address was delivered in French, and was frequently interrupted by applause.

The Conclusion.

The ceremony concluded with American melodies, finishing with "The Stars and Stripes Forever." As a mark of esteem a magnificent wreath has been placed on the portrait of the late Colonel De Villebois-Mareuil, which hangs in the Boer building at the exposition. He is the French colonel who was killed in the South African war. Attached to the wreath was the inscription: "In honor of Colonel De Villebois-Mareuil, the Lafayette of South Africa, from some Americans."

WASHINGTON, D.C.
JUL 8 1900

Mr. Sousa's Story of His Father.

Mr. Sousa, in the Saturday Evening Post, says: "My father was here breeding homesick the colony and fascinating the natives. There is nothing quite so good as indeed, there is nothing quite so good as indeed. And the march king's was not into the heads and hearts of the people—Gavroche and his fellow-march the streets whistling 'El

When Mr. Sousa on his pedestal—gold-braided uniform and wavy hair—any number of times, he is interesting, I assure you, when he is in an easy chair behind a good here were thirty or forty exiles in Henry Mayer's studio. Mr. Sousa I smoked in a corner. Mr. Sousa naturally by his liking for coxy

old father was a music teacher, Sousa explains. "I really believe about the worst musician I ever I've known a great many. And a remarkably firm objection I never used to come down to about midday. After the meal a cigar and lie down in an

"mother would say, 'don't have three lessons to give I'd get up, stretch himself—man—and go over and kiss I'd rest and the night for sleep, he would say, 'the day would go upstairs to bed again'

PARIS JULY 4.

Surpassed All Previous Celebrations of the Day.

American and French Flags Entwined—Eiffel Tower Under Stars and Stripes Bunting—Lafayette's Statue a Rallying Point—The Army and Officers Still Turbulent, But Are Held Down.

PARIS, July 4.—Never was the Fourth of July more enthusiastically celebrated in Paris than it was to-day, not alone by the Americans, but by the French. It is no exaggeration to say that to-day the two countries appeared to be only one nation. Everywhere the American and French flags were intertwined, the former probably predominating. It certainly occupied the highest point, for a gigantic stars and stripes floated from the Eiffel Tower. A great number of Frenchmen wore the flag in their buttonholes, and street vendors did a brisk business selling the American emblem. The inauguration of the Lafayette statue to-day, following that of the Washington statue yesterday, raised French feelings to the highest pitch. The speeches furthermore, especially those of Ambassador Porter and Archbishop Ireland, spoken in French, breathed such a sympathetic spirit that France feels repaid for her share in securing American independence.

Throughout the day not a jarring note was heard. Festivity succeeded festivity. Six thousand persons gathered around the Lafayette statue. Throughout the day the American sections of the exhibition were overcrowded. A reception given by Ambassador Porter was attended by the rank and beauty of Paris. The Chamber of Commerce banquet was a huge success. A speech delivered by M. Millerand, Minister of Commerce, was in the happiest vein.

The day closed with street rejoicings in front of the Opera House, where Sousa's band, beneath a vast yellow and white canopy adorned with French and American flags, played its best selections. The crowd was so dense that locomotion was almost impossible. A graceful act was performed by some Americans, who placed a beautiful wreath before the portrait of Col. Villebois Mareuil in the Transvaal section of the exhibition with the inscription:—"To the Transvaal Lafayette."

Amid all this joyfulness which the government had done its best to secure, the Ministry itself ran serious danger of foundering. Gen. Jamot's resignation of the highest command in the army was the culminating point of the discontent among the superior officers. Fortunately the new Minister of War, Gen. Andre, rose to the occasion and summarily dismissed Gen. Jamot instead of receiving his resignation. Gen. Andre and Gen. Biugere, the new Generalissimo, are sound Republicans. They are determined to strike hard and deep at the first symptom of further insubordination, but it would be idle to deny that the situation is filled with the gravest danger, especially at the present moment, when coalesced Europe is engaged in dealing with China. It becomes clearer and clearer that the highest ranks of the army are filled with men lacking the first principles of republican patriotism. The example set by Gen. Chanoine is rapidly proving contagious. Confidence, however is felt in the government. Forewarned is forearmed. Discipline will be strenuously maintained in the army, and it is hoped that the manifest exhibition of an attempt at military hectoring will cause the Republicans to rally in the Chamber of Deputies.

HERO HONORED

Unveiling of Monument to Lafayette in Paris.

Gift of American Children

Accepted in the Name of the Republic by President Loubet.

Eloquent Testimony of Importance to the Government Attached to the Occasion—Orations and Scenes That Marked the Ceremony.

Paris, July 4.—In the presence of the President of the Republic, M. Loubet; the United States Ambassador, Gen. Horace Porter, and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here, the statue in honor of General the Marquis de Lafayette, the gift of the American school children to France, was unveiled and dedicated by Mr. Ferd W. Wood.

A Striking Scene.

The scene within the amphitheatre was most striking and picturesque. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effect. A portion of the stand was reserved for President Loubet, the Cabinet Ministers and other leading French officials, Ambassador Porter, the diplomatic corps, Commissioner Peck, Assistant Commissioner Woodward, Major Brackett, secretary of the Commission; the national Commissioners; Ambassador Draper, of Rome; Minister Bellamy Storer, of Madrid; Ambassador Charlemagne Tower, of St. Petersburg, and Minister Harris, of Vienna.

President Loubet was given the seat of honor in the center of the front row, having General Porter on his right and Commissioner Peck on his left. In the same row were the Papal nuncio, Monsignor Lorenzelli, and Archbishop Ireland. On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on either side of the statue, were an American soldier and sailor, bearing the Stars and Stripes. To the left sat Sousa's Band.

The American military and naval attaches, Kerr, Heistand, Baker, Sims, Mott and Poundstone, entered just before the hour of opening, escorting Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later, punctual to time, a fanfare of trumpets outside announced the arrival of the President of the Republic, who drove from the Elysee in a pair-horse landau, without an escort. As he entered the amphitheatre, Sousa's Band played the "Marseillaise." General Porter and Commissioner Peck met and escorted the President to the platform. The band then played "The Star-Spangled Banner." The entire assembly uncovered, while the national anthems were being played.

President Loubet, who was attired in a frock coat, with the insignia of the highest rank, the Legion of Honor, in his buttonhole, stood bareheaded, surrounded by the French and American dignitaries.

General Porter then advanced to the tribune and welcomed the guest.

Remarks of General Porter.

In the name of the school children of the United States, whose generous contributions made possible the erection of the imposing statue which is about to be unveiled, and in the name of our Government, which added so liberal a donation to the fund, I extend to all here present a cordial wel-

come. Upon this day, the anniversary of our country's birth, within sight of yonder memorable concourse of the nations, in the presence of this vast assemblage of the representatives and citizens of the Old World and the New, and in memory of a struggle in which French and American blood moistened the same soil in battles fought for a common cause, it is a fitting occasion upon which to solemnly dedicate a monument in honor of a hero of two continents—the immortal Lafayette. This statue is a gift from the land of his adoption to the land of his birth. Its purpose is to recall the record of his imperishable deeds; to testify that his name is not a dead memory, but a living reality; to quicken our sense of appreciation and emphasize the fidelity of our affection. As a symbol of his deeds inspire us with the grandeur of events and the majesty of his life. He needs no eulogist. In which he lived, and fulfill the privilege of the age illumined by the brightness of his fame.

The General spoke the first part of his address in English and the rest in French.

Commissioner Peck followed. He said, in part:

Presentation Address.

Mr. Ambassador, Mr. President of the Republic, Distinguished Guests, Ladies and Gentlemen: France, a great nation across the sea salutes thee today. Her children, bowed in gratitude, pay thee homage for the heroic deeds of thy countryman, who came with sword and treasure to succor a struggling people. On this the Independence Day of the United States of America our youth plant a tribute upon thy soil to the memory of our Knight of Liberty, our Champion of Freedom—the immortal son of France, the rescuer of the oppressed; our Lafayette, our Lafayette. The spirit of liberty moved him to leave home, ties, comforts, fortune; moved him to cross boisterous seas during weeks of peril in order to battle beside our country for that freedom which underlies the empire which has since conquered so much—in men, in thought, in achievement—to advance the civilization of the world during the century now about to close.

And now, in behalf of our great Republic, the representatives of which in Congress assembled supplement the gift of our youth in placing here this tribute to the memory of a nation's defender; in behalf of the Lafayette Memorial Commission, organized to execute the thought of our children, it is our duty and our great privilege to present to thee, France, this monument to the memory of our Knight, whose noble deeds a nation will never forget. His ashes lie in a tomb which needs no fragrant flowers.

Through the century which is ending, the generations which follow us will not let it become enfeebled. They will strive to multiply the amicable relations and exchanges of sympathy between the two shores of the Atlantic, and will thus give a precious pledge to the peace of the world and to progress and humanity.

Mr. Thompson followed, and then Mrs. Daniel Manning, representing the Daughters of the American Revolution, spoke. She said, in part:

A Woman's Tribute.

"We have come together in this city of romantic and historic interest to honor the memory of the illustrious Lafayette, and sunny France extends a gracious welcome to every guest.

"The bells are ringing today throughout America to celebrate the birth of our Republic and the names of Lafayette and Washington—for Lafayette's name is indissolubly linked in the hearts of every American with the Fourth of July.

"On this day, on lasting foundations, we laid the corner-stone of our Republic, which your co-patriot helped us to rear. And today, from city and village, from mountain and valley, comes a spontaneous outburst from every heart of America to swell the note of praise in our national celebration, and none is more harmonious than the sound that, as a mighty voice, echoes the name Lafayette.

"But our object in placing this tablet is to give some proof of our gratitude to Lafayette, and of our conviction of the benefits he conferred upon our land and of the happy influences that have been produced by the American Revolution upon the interests of mankind.

"And thus, 'with hands across the sea,' America joins in this tribute to her, to our, to the world's hero—Lafayette—the friend of America, the fellow soldier of Washington, the patriot of two countries."

A poem by Mr. Frank Putnam, dedicated by Miss Tarquina I. Voss, the first and last stanzas being as follows:

To France as to the sister of her soul
Columbia sends this wreath of immortal
Green, for the great dust of Lafayette,
Columbia rears this love-engirdled shaft,
The tribute of her children, and a prayer
That never in all the changing after years
Shall night o'ertake the fame of Lafayette.

Come, Britain, elder brother of our blood;
Phoebic Slav and German patriot, come.
Italia, Hellas, peaks in Time's long range;
Swiss, from the heights where Freedom's holy fires,
Through centuries of oppression on the plain,
Blazed beacon-like above a struggling world.

Come, brown men from the emancipated isles,
Our kinsmen and copartners that shall be,
Lovers of men in all the wide earth's lands,
Columbia bids you kneel with her this day;
And now, above the dust of Lafayette,
In his white name beseech Almighty God
To quicken in us the spirit that was his—
The son of France and brother of all mankind.

At the conclusion of the reading of the poem General Porter entered the tribune and, in introducing Archbishop Ireland, read the following letter received by the Archbishop from President McKinley:

Message From McKinley.

"Executive Mansion, Washington, June 11.—Dear Sir: Within a few days I have approved a resolution of Congress which voices in fitting terms the profound sympathy with which our people regard the presentation to France by the youth of America of a statue of General Lafayette. It has given me much pleasure to learn that you have been selected to deliver the

address on this most interesting occasion.

"No more eminent representative of American eloquence and patriotism would have been chosen and no one could better give appropriate expression to the sentiments of gratitude and affection which bind our people to France.

"I will be grateful if you will say how we honor in our National Capital the statue of Lafayette erected by the French people, and convey my hope that the presentation of a similar memorial of that knightly solifriendship both Republics are proud and a new incentive to the valry in striving for the good of mankind. Very sincerely yours,
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Address of the Archbishop.

Archbishop Ireland's speech was, in part, as follows:

Gilbert du Motier, Marquis de Lafayette! Oh! that words of mine could express the full burning love which our Revolutionary sires did bear to this illustrious son of old Auvergne! Oh! that I could pronounce his name with the reverence with which my countrymen across the sea wish me to pronounce it before the people of France. In America two names are the idols of our national worship, the names are the idols of the inspiration of the poet's burden of fabled tale, the theme of the orator's discourse—the name of him who was the Father of his Country—George Washington—and the name of him who was the true and trusty friends of Washington—Gilbert Motier, Marquis de Lafayette.

Wealth and rank, the favor of court and king, high distinction in the service of his own country, the endearments of wife and child, all that ambition could covet or opportunity promise, the youth of 19 summers put resolutely aside to cast his lot with a far-off people battling against fearful odds, and that at a moment when their fortunes were at their lowest ebb and hope had well nigh abandoned their standards. When the agent of America in France sadly confessed that he was even unable to furnish a ship to carry him and other volunteers, Lafayette said: "I will buy a ship and take your men with me."

Given a command in the army of independence, Lafayette was at all times the "preux chevalier, l'homme pour et sans reproche." The highest traditions of French chivalry were revived—a Roland, a Bayard, a Duguesclin lived again in the camps and on the battlefields of America.

Like all true soldiers, he loved glory, yet at the mere hint that the general might suggest other plans he quickly relinquished the opportunity to gain it. More than once when brilliant achievements were within reach he yielded for the sake of harmony and peace. He recognized the right to precedence of command. And no episode of the whole war is so radiant with grandeur of soul, so redolent of sweetest heart as that of Lafayette's before Yorktown, awaiting the coming of Washington, that the honor of victory might belong to his beloved commander-in-chief.

Yes; America's gratitude is due and is given to the France of a century ago—to Louis XVI., De Vignerot, De Maurepas, who ruled in those days her destinies; to the people of France who cheerfully bore the burdens which our war brought upon them; to the seamen and soldiers of France who offered their lives in sacrifice upon the altars of American liberty; and America's gratitude is due and is given to the France of today, the living heir to the rights and the glories of rulers and soldiers and people of former ages. Rulers and soldiers and people of a century ago have passed away; but the France they loved and represented remains. France remains, and to France the Republic of the United States of today pledges her gratitude and her friendship, and promises that both shall be everlasting.

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The Conclusion.

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Washington, D.C.
JUL 8 1900

Mr. Sousa's Story of His Father.

Vance Thompson, in the Saturday Evening Post. Sousa's band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavroche and his fellow-gamblers march the streets whistling "El Capitán."

I had seen Mr. Sousa on his pedestal-dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting, I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cozy corners.

"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair.

"Tony, Tony!" mother would say, "don't you know you have three lessons to give to-day?"

"Father would get up, stretch himself—he was a big man—and go over and kiss mother.

"Tut, tut, dear," he would say, "the day was made for rest and the night for sleep—and he would go upstairs to bed again."

PARIS JULY 4.

Surpassed All Previous Celebrations of the Day.

American and French Flags Entwined—Eiffel Tower Under Stars and Stripes Bunting—Lafayette's Statue a Rallying Point—The Army and Officers Still Turbulent, But Are Held Down.

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IS HONORED BY TWO REPUBLICS.

UNVEILING OF THE LAFAYETTE MONUMENT IN PARIS.

The Occasion Made an Event of Un-usual Significance, the Program Being Changed so That the President of the Republic Might Add Importance to It by Being Present to Accept the Gift in the Name of the French Nation—A Large Crowd Present to Participate in the Exercises—Addresses Made by Ambassador Porter, Commissioner Peck, Mrs. Manning and Archbishop Ireland.

Paris, July 4.—In the presence of the President of the republic, M. Loubet; the United States ambassador, General Horace Porter, and a brilliant assemblage of representative Frenchmen, and the most prominent members of the American colony here, the statue in honor of General the Marquis de Lafayette, the gift of the American school children to France, was presented to the nation by Mr. Ferd W. Peck, president of the Lafayette Memorial Commission, and was accepted by President Loubet in behalf of France. This latter fact constitutes eloquent testimony of the importance the French government attached to the occasion and its desire to enhance the significance of the presentation by having the President of France assume the leading role in the exercises, for which the Minister of Foreign Affairs, M. Delcasse, was originally designated. At the last moment the matter was reconsidered, and it was decided on the occasion of this great Franco-American demonstration the Chief Magistrate of the republic was the only fitting representative of the French republic.

Of Extraordinary Significance.
The exercises were according to the program, with the exception that President Loubet took the part assigned to M. Delcasse. The monument was unveiled by two boys, representing the school children of France and America, General Horace Porter, and Paul Thompson, son of the projector of the monument. After a few words by Paul Thompson and the reading of a dedicatory poem by Miss Voss, representing the Daughters of the American Revolution, Archbishop Ireland delivered an address, and Mrs. Daniel Manning spoke on Lafayette and the Daughters of the American Revolution.

The morning broke with bright sunshine, but ominous clouds soon put in an appearance. Haply, the heavy clouds passed off after a sprinkling of rain had fallen and before the exercises began at 10:30 o'clock. American flags and trophies in French and American colors were displayed on numerous buildings and on or over American houses throughout Paris, and the Stars and Stripes floated from the pinnacles of the Eiffel tower, thus dominating the whole city. The location of the monument is within a small railed-in garden which henceforth will be known as Lafayette Square, and which lies in the center of the quadrangular Place du Carrousel. The latter is surrounded on three sides by the palace of the Louvre and divides the gardens of the Tuilleries. A specially erected barrier cut off the Place du Carrousel and only ticket-holders were allowed to pass. Within Lafayette Square itself, amid trees whose foliage formed a refreshing background, was built a circular grandstand, which was entirely draped with crimson cloth, and in the space in the middle rose the statue of Lafayette enveloped in the folds of the American flag.

Elaborate Arrangements.
The whole square and the Louvre were profusely decorated with bunting, and detachments of Republican Guards, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American exhibition guards, in their white helmets, assisted in maintaining order and acted as ushers. The scene within the amphitheater was most striking and picturesque. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effect. A portion of the stand was reserved for President Loubet, the Cabinet ministers and other leading French officials, Ambassador Porter, the diplomatic corps, Commissioner Peck, Assistant Commissioner Woodward, Major Brackett, secretary of the commission; the national commissioners; Ambassador Draper of Rome; Minister Bellamy Storer of Madrid; Ambassador Charlemagne Tower, of St. Petersburg, and Minister Harris, of Vienna.

President Loubet was given the seat of honor in the center of the front row, having General Porter on his right and Commissioner Peck on his left. In the same row were the Papal nuncio, Monsignor Lorenzelli, and Archbishop Ireland. On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on either side of the statue, was an American soldier and sailor, bearing the Stars and Stripes. To the left was Sousa's Band.

The American military and naval attaches—Kerr, Holstead, Baker, Sims, Mott and Poundstone—entered just before the hour of opening, escorted by Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later, punctual to time, a fanfare of trumpets outside announced the arrival of the President of the republic, who drove

the monument in behalf of the youth of the United States and the Lafayette Memorial Commission, said:

"France, a great nation across the sea salutes thee today. Her children, bowed in gratitude, pay thee homage for the heroic deeds of thy countryman, who came with sword and treasure to succor a struggling people. On this, the Independence Day of the United States of America, our youth plant a tribute upon thy soil to the memory of our knight of liberty, our champion of freedom—the immortal son of France, the rescuer of the oppressed—your Lafayette, our Lafayette. The spirit of liberty moved him to leave home ties, comforts, fortune; moved him to cross boisterous seas during weeks of peril in order to battle beside our country for that freedom which underlies the development of the great Western empire—an empire which has since contributed so much to man, in thought, in achievement, to advance the civilization of the world during the century now about to close.

"That love for freedom, that friendship, that sacrifice, that patience, that heroism which brought General Lafayette to the shores of the new continent to stand side by side with our Washington when a nation was in the throes of its birth, when our forefathers saw no light through an almost hopeless gloom, will give an undying incentive to patriotism, and live in grateful memory so long as our institutions shall endure. He came that we might live; he prayed for the perpetuity of the nation for which he fought. These are his words: 'May this immense temple of freedom ever stand a lesson to oppressors, an example to the oppressed and a sanctuary for the rights of mankind. And may these happy United States attain that complete splendor and prosperity which shall illustrate the blessings of our government, and for ages to come rejoice the departed soul of its founder.' That prayer, by the grace of God, has proven a prophetic invocation.

"And now, in behalf of our great republic, the representatives of which, in Congress assembled, supplemented the gift of our youth in placing here this tribute to the memory of a nation's defender, and in behalf of the Lafayette Memorial Commission, organized to execute the thought of our children, it is our duty and our great privilege to present to thee, France, this monument, to the memory of our knight, whose noble deeds a nation will never forget. His ashes lie in a tomb which needs no fragrant floral offerings, for

"The actions of the just
Smell sweet to heaven and blossom in the dust."

The Statue Unveiled.

A signal was then given and the boys previously referred to, dressed in white flannel suits and sailor hats and wearing tri-color sashes, pulled the strings releasing the American flag enveloping the statue.

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view, a scene of fervent enthusiasm occurred. The whole assembly cheered and waved hats, handkerchiefs and American flags, while Sousa's Band played a new and specially composed march, "Hail to the Spirit of Liberty." When the ringing applause had subsided President Loubet stepped to the front of the platform, and again cheers broke forth, Americans and Frenchmen uniting in hearty shouts of "Vive Loubet!" "Vive la France!"

President Loubet's Speech.

The President spoke but briefly, alluding to the traditional friendship of the two republics, the entire audience remaining standing uncovered until the end of his remarks.

President Loubet said:
"Gentlemen—This magnificent monument consecrates the time-honored friendship and union of two great nations. In generous impulse the government of the United States, the House of Representatives and the Senate have given adhesion to the ceremony which brings us here before the image of this common ancestor. But the initiative of this fete springs from the school of youth, nourished by the beautiful examples of his story and the noblest traditions.

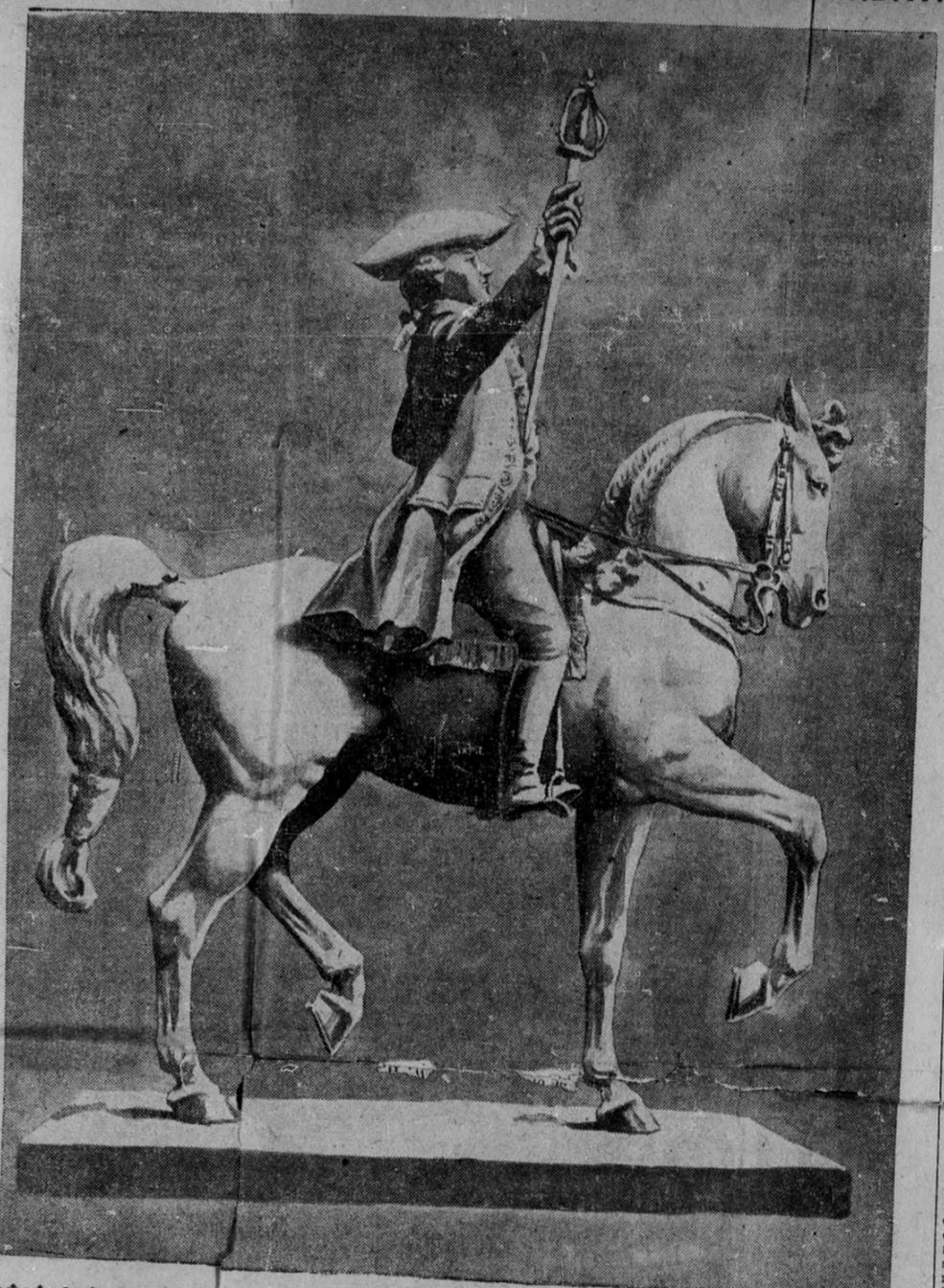
"I am happy to associate myself with the cordial thanks which the Chambers have already sent to the people of the United States, and which I renew in the name of entire France. The spectacle of these two republics, penetrated this moment by the same emotions and animated by the same thoughts, is not less a lesson than a fete. It shows that among nations, as among individuals, the calculations of selfishness are often more opposed to their interests than the generous movements of the heart. When Lafayette crossed the ocean to help a distant people win its independence he was not the plaything of heroic folly. He served a deep political object. He was about to found the friendship of two peoples on the common worship of their motherland and liberty. This friendship, born in the brotherhood of arms, has developed and strengthened through the century which is ending. The generations which follow us will not let it become enfeebled. They will strive to multiply the amicable relations and exchanges of sympathy between the two shores of the Atlantic, and will thus give a precious pledge to the peace of the world and to progress and humanity."

Projector of the Monument.

Robert J. Thompson, author of the Lafayette Monument work, followed. He said:
"It is my great privilege and honor to speak here a few words for the millions of builders of this monument—for the children of America, who, assembled in their various study rooms, gave in a single day the funds necessary to insure the success of this memorial, long deferred, but inevitable from the very logic of history.

"On that day a tribute unparalleled in the records of civilization was paid to Lafayette. From the great universities and colleges of the cities to the remote schools of the forests and plains, in every dwelling of education in our broad land, songs of gratitude and praises were offered up, a tribute of glory to the youthful and generous friend of our fathers. A memorial finding judgment, we doubt not, as ideals in the minds of those who in the future years must shape the destiny of their country.

LAFAYETTE STATUE UNVEILED IN PARIS YESTERDAY.



The highest traditions of French chivalry were revived, a Roland, a Bayard, a Duguesclin lived again in the camps and on the battlefields of America.

written in ink. It is with gratitude the Daughters of the American Revolution place a tablet upon this monument. We know that great deeds are 'most safely deposited in the remembrance of mankind'; we know that no tablet less broad than the earth itself can carry knowledge of the American Revolution where it has not already been; that no monument can outlive the memory of the deeds of Lafayette. But our object in placing this tablet is to give some proof of our gratitude to Lafayette and of our conviction of the benefits he conferred upon our land and of the happy influences that have been produced by the American Revolution upon the interests of mankind.

"And thus, with hands across the sea, America joins this tribute to her country, to the world's hero—Lafayette—the friend of America, the fellow-soldier of Washington, the patriot of two countries."

Mr. Putnam's Poem.

A poem by Mr. Frank Putnam, dedicated to the occasion, was next read by Miss Tarquina A. Voss, as follows:

I.
To France, as to the sister of her soul,
Columbia sends this wreath of immortal green,
For the grave of her immortal son;
Columbia rears this love-engirdled shaft,
The tribute of her children, and a prayer
That never in all the changing after years
She might o'ertake the fame of Lafayette.

II.
Our fathers' fathers knew him face to face;
They grasped his hand in gladness when he came;
They heard him wise at council in the hall;
They saw him like a lion in the field;
A light heart that was stranger to despair;
A brave heart that in triumph or defeat
Was steadfast to its purpose as the stars.

III.
He did not ask for honors or for gifts;
He volunteered to follow, not to lead.
But chivalry was conscious of its kind,
So our great captain took him to his tents,
And love has twined the chaplet for his brow.
Where history, cowed and solemn, thus his tale,
Beneath the line that sets his titles forth,
Be this the legend writ across the page:

When freedom's feet were weary in the wilds
He thrust his sword between her and her foes.

IV.
Republic to Republic! Yonder sea,
That bore your standards to us in our need,
Shall rise in mist and wander amid the worlds
Ere ever the debt we owe you be forgot—
Ere ever the debt Man owes you be repaid.
Yea, on this day of Freedom consecrate,
We pledge anew beside the heroic tier
Unflinching faith to that eternal Truth
Which shall abide to guide our cause his own.
With Washington from darkness to the day.

V.
Come, Britain, elder brother of our blood;
Prophetic Slav and German patriot, come!
Italia, Hellas, peaks in Time's long range;
Swiss from the heights where Freedom's holy fires,
Through centuries of oppression on the plain,
Blazed beacon-like above the struggling world;
Come, brown men from the emancipated isles,
Our kinsmen and copartners that shall be;
Lovers of men in all the wide earth's lands,
Columbia bids you kneel with her this day,
And now, above the dust of Lafayette,
In his white name beseech Almighty God
To quicken in us the spirit that was his—
The son of France and brother of all mankind.

Letter From President McKinley.
At the conclusion of the reading of the poem General Porter entered the tribune, and, in introducing Archbishop Ireland, read the following letter received by the Archbishop from President McKinley:

Executive Mansion,
Washington, June 11, 1900.
Dear Sir—Within a few days I have approved a resolution of Congress which, in fitting terms, expresses the profound sympathy with which our people regard the presentation to France by the youth of America of a statue of General Lafayette. It has given me much pleasure to learn that you have been

selected to deliver the address on this most interesting occasion.

No more eminent representative of American eloquence and patriotism would have been chosen and no one could better give appropriate expression to the sentiments of gratitude and affection which bind our people to France.

I will be grateful if you will say how we honor in our national capital the statue of Lafayette erected by the French people, and convey my hope that the presentation of a similar memorial of that knightly soldier whose heroic link of friendship between the two republics and a new incentive to our common life and progress for the good of mankind, may be sincerely yours.

Archbishop Ireland's Oration.
Archbishop Ireland's speech was, in part, as follows:
"Gilbert du Motier, Marquis de Lafayette! Oh, that word of mine could express the full burning love which our revolutionary sires did bear to this illustrious son of old Auvergne! Oh, that I could pronounce his name with the reverence with which my countrymen across the sea wish me to pronounce it before the people of France! In America two names are the idols of our national worship, the burden of freeds tale, the inspiration of the poet's song, the theme of the orator's discourse—the name of him who was the Father of His Country, George Washington, and the name of him who was the true and trusty friend of Washington, Gilbert du Motier, Marquis de Lafayette.

The highest traditions of French chivalry were revived, a Roland, a Bayard, a Duguesclin lived again in the camps and on the battlefields of America.

"France sent across the sea to shed the blood for us her brave soldiers and seamen, commanded by the very flower of her nobility. It was France's ships of war that protected our coasts and kept our ports open to commerce, reducing the British naval occupation of American waters to the harbor of New York. It was the cooperation of France's army and navy that gave us the great victory of Yorktown. The victory of Yorktown was final and decisive. It won the independence of America. 'It is all over!' said Lord North, when the news of it was received in London. America forgetting Yorktown, and the men who fought for her upon land and sea, and the banners that beckoned them to triumph, she forgets her very existence. And at Yorktown, wast thou, banner of beloved France, entwining in affection and hope thy folds with those of the banner of America. There were you, De Grasse and De Barras, guarding with your superb ships of war the waters of the Chesapeake against a foe's man's sail. There were you, bearers of most illustrious names in France's history, officers of her army—nobles of the noble, chivalrous de Rochambeau, de Chastellux, de Lauzun, de Roberie, de Dillon, de Viomenil, de Choisy, de D'Estaing, de Laval-Montmorency, the de St. Simons—I faint would name you all—victors in devotion to America with Lincoln, Hamilton, Knox, Pickering, Laurens, Von Steuben—all ready, sword in hand, to obey the word spoken by Washington, commander-in-chief of the allied armies. And shall I forget thee, Lafayette? Rather shall I not give thee place apart in my roll of heroes. There wast thou, American and Frenchman, lovingly and passionately America and France, and shedding undying glory upon both. The creation of the republic of the United States was the inauguration of a new era in the life of the human race—the era of the rights of manhood and of citizenship and of the rights of the people. Such is the true meaning of the American Revolution—the full significance of the work done in America by Lafayette and France.

"This is the age of the people. Every decade will mark a new advance in the triumphant march of democracy. Political movements do not go backwards; the people do not abandon except under duress, and then only for a time, rights of which they were once possessed or the power which they have once wielded to maintain and enlarge those rights. To seek for arguments against democracy in its apparent perils is a waste of time. The part of true statesmanship is to study the perils, such as they may be, and take measures to avert them. The progress of democracy cannot be stayed. He who would rule must rule through the people—through the individual men who constitute the people.

"To America and France is given the noble mission to be to the world the exemplars of civil and political liberty. That they be true to their mission must be the prayer of all friends of liberty, of all friends of humanity. The better to ensure the possession of liberty, they have taken to themselves the highest form of democracy—their own lives.

"Here upon this historic 'place' in France's own capital city, where meet the nations of the earth, there will stand, with France's gracious permission, an abiding interpreter of America's gratitude to France for her participation in America's war, and of the principles of civil and political liberty which were the life and soul of that momentous struggle. Our interpreter, who shall it be? Who could it be, if truth has rights and merit has reward, but Gilbert du Motier, Marquis de Lafayette? Then, gentlemen of art, we pray thee give us back the form of our loved Lafayette. Bid him live again in his own France to speak in America's name to France and to the world, who more fittingly than Lafayette could be bidden to speak to France the gratitude of America? And who more fittingly than Lafayette could stand forth before the world as the representative of the principles of civil and political liberty, for which he and Washington fought?"

Archbishop Ireland's address was delivered in French, and was frequently interrupted by applause.

The ceremony concluded with American melodies, finishing with "The Stars and Stripes Forever."

As a mark of esteem, a magnificent wreath has been placed on the portrait of the late Colonel de Villebois-Mareuil, which hangs in the Beot building at the exposition. He is the French colonel who was killed in the South African war. Attached to the wreath was the inscription: "In honor of Colonel de Villebois-Mareuil, the Lafayette of South Africa, from some Americans."

Was Not Invited.
M. Grebaud, president of the Paris Municipal Council, writes to the papers protesting at the fact that he and the council were not invited to be present at today's ceremony. "We were vaguely invited yesterday," he says, "but, today, not at all."

The reason Mr. Grebaud was not invited was, it appears, owing to an unpleasant incident at the fete which took place in the Jardins de Tuilleries last week, when, on the arrival of President Loubet, accompanied by M. Waldeck Rousseau, the Premier, M. Grebaud, who is an extreme Nationalist, ostentatiously withdrew, declaring his political opinions forbade him from meeting M. Waldeck Rousseau. The latter, desiring to avoid another such affront to the government and president, evidently intimated his wish that M. Grebaud be not invited.

LAFAYETTE'S HEADQUARTERS AT THE BATTLE OF BRANDYWINE.

IS HONORED BY TWO REPUBLICS.

UNVEILING OF THE LAFAYETTE MONUMENT IN PARIS.

The Occasion Made an Event of Unusual Significance, the Program Being Changed So That the President of the Republic Might Add Importance to It by Being Present to Accept the Gift in the Name of the French Nation—A Large Crowd Present to Participate in the Exercises—Addresses Made by Ambassador Porter, Commissioner Peck, Mrs. Manning and Archbishop Ireland.

Paris, July 4.—In the presence of the President of the republic, M. Loubet; the United States ambassador, General Horace

Elaborate Arrangements.

The whole square and the Louvre were profusely decorated with bunting, and detachments of Republican Guards, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American exhibition guards, in their white helmets, assisted in maintaining order and acted as ushers.

The scene within the amphitheater was most striking and picturesque. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effect. A portion of the stand was reserved for President Loubet, the Cabinet ministers and other leading French officials, Ambassador Porter, the diplomatic corps, Commissioner Peck, Assistant Commissioner Woodward, Major Brackett, secretary of the commission; the national commissioners; Ambassador Draper, of Rome; Minister Bellamy Storer, of Madrid; Ambassador Charlemagne Tower, of St. Petersburg, and Minister Harris, of Vienna.

President Loubet was given the seat of honor in the center of the front row, having General Porter on his right and Commissioner Peck on his left. In the same row were the Papal nuncio, Monsignor Lorenzelli, and Archbishop Ireland. On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on either side of the statue, was an American soldier and sailor, bearing the Stars and Stripes. To the left was Sousa's Band.

The American military and naval attaches—Kerr, Helstand, Baker, Sims, Mott and Poundstone—entered just before the hour of opening, escorting Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later, punctual to time, a fanfare of trumpets outside announced the arrival of the President of the republic, who drove from the Elysee in a pair-horse landau, without an escort. As he entered the amphitheater Sousa's Band played the "Marseillaise." General Porter and Commissioner Peck met and escorted the President to the platform. The band then played "The Star-Spangled Banner." The entire assembly uncovered while the national anthems were being played.

President Loubet, who was attired in a frock coat, with the insignia of the highest rank, the Legion of Honor, at his button-hole, stood, bareheaded, surrounded by the French and American dignitaries.

Ambassador Porter's Welcome.

General Porter then advanced to the tribune and welcomed the guest.

After extending a cordial welcome in English on the part of the school children of the United States, whose contributions made possible the erection of the statue, General Porter repeated his welcome in French, and added:

"This monument is the tribute paid by grateful hearts to the memory of a man who had the rare good fortune to be the hero of two countries, and who was the highest personification of the great principle of liberty secured by law, a man who, in America as well as in France, at all times and in all places, was ever ready to make the most heroic sacrifices whenever liberty needed aid or weakness called for help, the friend and pupil of Washington, the chivalrous Lafayette.

"During the sanguinary struggle which resulted in securing liberty to the American colonies, there were some who gave to the cause their sympathies, others who gave a part of himself.

"Living, he was honored by his American comrades; established in the hearts of the French; and in erecting this great statue, representative soldier, America has erected a monument to the cause of our national independence.

"May the presentation of us and our wishes which accompanied the bonds of friendship which united them and which nothing permitted to weaken."

the monument in behalf of the youth of the United States and the Lafayette Memorial Commission, said:

"France, a great nation across the sea salutes thee today. Her children, bowed in gratitude, pay thee homage for the heroic deeds of thy countryman, who came with sword and treasure to succor a struggling people. On this, the Independence Day of the United States of America, our youth plant a tribute upon thy soil to the memory of our knight of liberty, our champion of freedom—the immortal son of France, the rescuer of the oppressed—your Lafayette, our Lafayette. The spirit of liberty moved him to leave home ties, comforts, fortune; moved him to cross boisterous seas during weeks of peril in order to battle beside our ancestry for that freedom which underlies the development of the great Western empire—an empire which has since contributed so much in men, in thought, in achievement, to advance the civilization of the world during the century now about to close.

"That love for freedom, that friendship, that sacrifice, that patience, that heroism which brought General Lafayette to stand side by side with our Washington when a nation was in the throes of its birth, when our forefathers saw no light through an almost hopeless gloom, will give an undying incentive to patriotism, and live in grateful memory so long as our institutions shall endure. He came that we might live; he prayed for the perpetuity of the nation for which he fought. These are his words: 'May this immense temple of freedom ever stand a lesson to oppressors, an example to the oppressed and a sanctuary for the rights of mankind. And may these happy United States and France, with hands across the sea, America joins in this tribute to her hosts to the world's hero—Lafayette—the friend of America, the fellow-soldier of Washington, the patriot of two countries.'"

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And love has twined the chaplet for his brow,
Where history, cowled and solemn, has his tale,
Beneath the line that sets his titles forth,
Be this the legend writ across the path:

Projector of the Monument. Robert J. Thompson, author of the Lafayette Monument work, followed. He said: "It is my great privilege and honor to speak here a few words for the millions of builders of this monument—for the children of America, who, assembled in their various study rooms, gave in a single day the funds necessary to insure the success of this memorial, long deferred, but inevitable from the very logic of history.

"On that day a tribute unparalleled in the records of civilization was paid to Lafayette. From the great universities and colleges of the cities to the remote schools of the forests and plains, in every dwelling of education in our broad land, songs of gratitude and praises were offered up, a tribute of glory to the youthful and generous friend of our fathers. A memorial finding lodgment, we doubt not, as ideals in the minds of those who in the future years must shape the destiny of their country.

"There were schools for the blind and for the deaf, schools for the Indians of Oklahoma and Alaska, schools for the negroes of the sunny South, little children of the city kindergartens and millions from the regular common schools—all sent up their mites that one who had, in fact, offered up his life, his fortune and his sacred honor that the Declaration of Independence might become a thing of reality and life should be singled out more than a century later as the ideal patriot, whose country was the world and whose religion was human freedom.

"This monument, to be finally cast with alloys of precious metals, and by a process used only by the great masters of old, is the work of artists aflame with the significance of the subject.

"We believe it will be a masterpiece of art. We know that, ethically, it will be a perpetual testimonial to France of the gratitude of a nation the pages of whose history can neither be dimmed by age nor made inglorious by new friends."

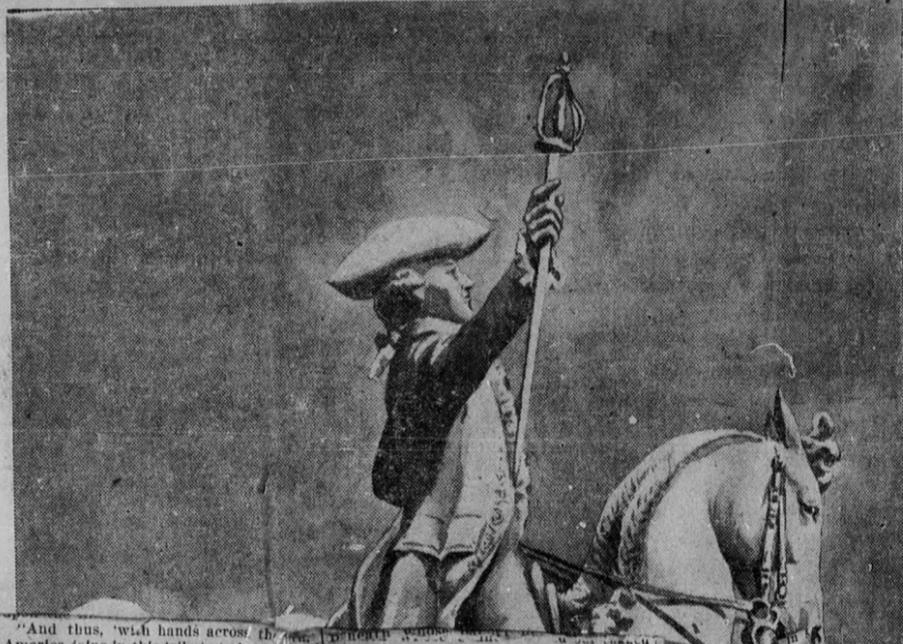
Mrs. Daniel Manning's Speech. Then Mrs. Daniel Manning, representing the Daughters of the American Revolution, spoke. She said in part:

"We have come together in this city of romantic and historic interest to honor the memory of the illustrious Lafayette, and sunny France extends a gracious welcome to every guest.

"The bells are ringing today throughout America in celebration of the birth of our Republic—for Lafayette's had our very dissolution—hunked in the hearts of every American with the Fourth of July.

"On this day, on lasting foundations, we laid the cornerstone of our republic, which your country helped us to rear. And today, from city and village, from mountain and valley, comes a spontaneous outburst from every heart of America to swell the note of praise in our national celebration, and none more harmonious than the sound that, as a mighty voice, echoes the name Lafayette."

LAFAYETTE STATUE UNVEILED IN PARIS YESTERDAY.



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Beneath the line that sets his titles forth,
Be this the legend writ across the path:

With Washington from darkness to the day.

Come, Britain, elder brother of our blood;
Prophetic Slav and German patriot, come;
Italia, Hellas, peaks in Time's long range;
Swiss from the heights where Freedom's holy fires,
Through centuries of oppression on the plain,
Blazed beacon-like above the struggling world;
Come, brown men from the emancipated isles,
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Letter From President McKinley. At the conclusion of the reading of the poem General Porter entered the tribune, and, in introducing Archbishop Ireland, read the following letter received by the Archbishop from President McKinley:

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Archbishop Ireland's Oratio.

Archbishop Ireland's speech was, in part, as follows:

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"Wealth and rank, the favor of court and king, high distinction in the service of his own country, the endearments of wife and child—all that ambition could covet or opportunity promise, the youth of nineteen summers put resolutely aside to cast his fearful odds, and that at a moment when their fortunes were at their lowest ebb, and hope had well-nigh abandoned their standards. When the agent of America in France sadly confessed that he was even unable to furnish a ship to carry him and other volunteers, Lafayette said: 'I will buy a ship and take your men with me.'

The highest traditions of French chivalry were revived; a Roland, a Bayard, a Duguesclin lived again in the camps and on the battlefields of America.

"France sent across the sea to shed their blood for us her brave soldiers and seamen, commanded by the very flower of her nobility. It was France's ships of war that protected our coasts and kept our ports open to commerce, reducing the British naval occupation of American waters to the harbor of New York. It was the cooperation of France's army and navy that gave us the great victory of Yorktown. The victory of Yorktown was final and decisive. It won the Independence of America. 'It is all over!' said Lord North, when the news of it was received in London. America for getting Yorktown, and the men who there fought for her upon land and sea, and the banners that beckoned them to triumph she forgets her very existence. And at Yorktown, wast thou, banner of beloved France, entwining in affection and loyalty folds with those of the banner of America. There were you, De Grasse and De Burras, guarding with your superb ships of war the waters of the Chesapeake against a foeman's sail. There were you, bearer of most illustrious names in France's history, officers of her army—noblest of the Lobe, chivalrous Rochambeau, de Chas tellux, de Lauzun, de Ronerie, de Dillon, de Viomenil, de Cholsy, de Deux-Ponts, the de Laval-Montmorency, the de St. Simon—I vain would name you all—their devotion to America with Lincoln, Hamilton, Knox, Pickens, Laurens, Von Steuben—all ready, sword in hand, to obey the word spoken by Washington, commander-in-chief of the allied armies. And shall I forget thee Lafayette? Rather shall I not give thee a place apart in my roll of heroes. Then wast thou, American and Frenchman, loving passionately America and France, and shed

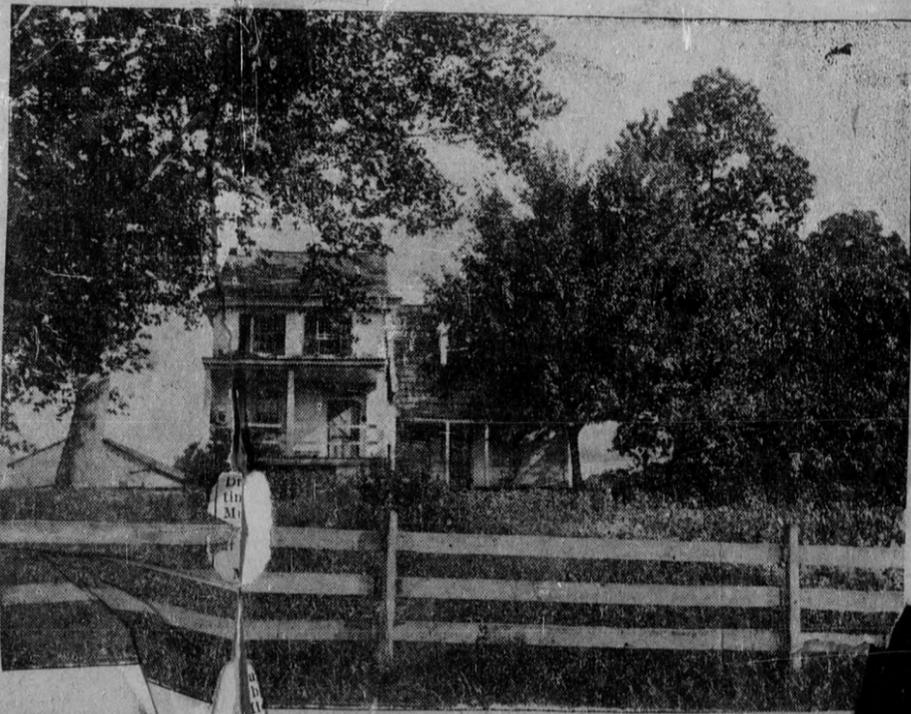
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The reason Mr. Grebaural was not invited was, it appears, owing to an unpleasant incident at the fete which took place in the Jardin de Tuileries last week, when, on the arrival of President Loubet, accompanied by M. Waldeck Rousseau, the Premier, M. Grebaural, who is an extreme Nationalist, ostensibly withdrew, declaring his political opinions forbade him from meeting M. Waldeck Rousseau. The latter, desiring to avoid another such affront to the government and president, evidently intimated his wish that M. Grebaural be not invited.

LAFAYETTE'S HEADQUARTERS AT THE BATTLE OF BRANDYWINE.



Oxford, Pa., July 11.—The house that Lafayette occupied as his headquarters during the Battle of Brandywine, Sept. 26, 1777, is now a private property. When Lafayette left the house in 1777, he left it in a state of ruin. It was then a simple wooden building, and it was not until 1877, when it was restored, that it became a historical site. The house is now a museum and is open to the public. It is a fine example of 18th-century architecture and is a well-preserved relic of the American Revolution.

[Special to The American.]

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from _____
of Paper BALTIMORE, MD.

JUL 5 1900

HERO OF TWO NATIONS

Lafayette's Statue Unveiled in Paris Yesterday.

PRESIDENT LOUBET ATTENDS

McKinley Sends Message And Archbishop Ireland Is Orator Of Occasion—Distinguished Guests Attend.

PARIS, July 4.—In the presence of the President of the Republic, M. Loubet; the United States Ambassador, Gen. Horace Porter, and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here the statue in honor of General the Marquis de Lafayette, the gift of American school children to France, was presented to the nation by Mr. Ferd W. Peck, president of the Lafayette Memorial Commission, and was accepted by President Loubet in behalf of France.

The exercises were according to the program, with the exception that President Loubet took the part assigned to M. Delcasse. The monument was unveiled by two boys representing the school children of France and America—Gustav Hennocque, great-grandson of the Marquis de Lafayette, and Paul Thompson, son of the projectors of the monument.

American flags and trophies in French and American colors were displayed on numerous buildings and on or over American houses throughout Paris. The Stars and Stripes floated from the pinnacle of the Eiffel Tower, thus dominating the whole city.

Now Lafayette Square.

The location of the monument is within a small railed-in garden, which henceforth will be known as Lafayette Square. It lies in the center of the quadrangular Place du Carrousel. The latter is surrounded on three sides by the Palace of the Louvre and divides it from the Gardens of the Tuilleries. A specially erected barrier cut off the Place du Carrousel and only ticket holders were allowed to pass. Within Lafayette Square itself, amid trees whose foliage formed a refreshing background, was built a circular grandstand, which was entirely draped with crimson cloth, and in a space in the middle rose the statue of Lafayette enveloped in the folds of the American flag.

The whole square and the Louvre were profusely decorated with bunting, and detachments of Republican Guards, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American exhibition guards, in their white helmets, assisted in maintaining order and acted as ushers.

The scene within the amphitheatre was most striking and picturesque. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effect. A portion of the stand was reserved for President Loubet and his entourage.

French officials, Ambassadors, diplomatic corps, Commissioner Wood-Brackets, secretary of the national commissioners; Draper, of Rome; Minister of War, of Madrid; Ambassador of St. Petersburg, and Harris, of Vienna.

President Loubet in Seat of Honor.

President Loubet was given the seat of the center of the front row, having to his right and Commissioner Peck on his left. In the same row were the Papal nuncio, Monsignor Lorenzelli, and Archbishop Ireland. On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on either side of the statue, were an American soldier and sailor bearing the Stars and Stripes. To the left sat Sousa's Band.

The American military and naval attaches—Kerr, Helstand, Baker, Sims, Mott and Poundstone—entered just before the hour of opening, escorting Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later, punctual to time, a fanfare of trumpets outside announced the arrival of the President of the Republic, who drove from the Elysee in a pal-horse landau, without an escort. As he entered the amphitheatre Sousa's Band played the "Marseillaise." General Porter and Commissioner Peck met and escorted the President to the platform. The band then played "The Star-Spangled Banner." The entire assembly uncovered a white cloth as the national anthem was being played. President Loubet, who was attired in a frock coat, with the insignia of the highest rank, the Legion of Honor, at his buttonhole, stood bareheaded, surrounded by the French and American dignitaries.

General Porter Bids Welcome.

General Porter then advanced to the tribune and welcomed the guest. The General spoke the first part of his address in English and the rest in French. Commissioner Peck followed, who told of the good will of America to France, after which he formally presented the statue to the French Republic.

A signal was then given and the boys previously referred to, dressed in white flannel suits and sailor hats and wearing tri-color sashes, pulled the strings, releasing the American flag enveloping the statue.

"Vive La France!"

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view, a scene of great enthusiasm occurred. The whole assembly arose, cheered and waved hats, handkerchiefs and American flags, while Sousa's Band played a new and specially composed march, "Hall to the Spirit of Liberty." When the ringing applause had subsided, President Loubet stepped to the front of the platform and again cheers broke forth, Americans and Frenchmen uniting in hearty shouts of "Vive Loubet!" "Vive la France!" (Long live Loubet!) (Long live France.)

President Loubet Speaks.

President Loubet then spoke, but his words were inaudible to the majority of the audience. He pointed to the statue and said: "This is the gift of the American people to France. It is a symbol of the friendship between the two nations. Let us cherish it as a precious treasure."

Archbishop Ireland Speaks.

Archbishop Ireland then spoke, praising the spirit of the American people and the significance of the gift. He concluded by saying: "May this monument stand as a lasting reminder of the friendship between France and America."

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Commissioner Peck then spoke, expressing the gratitude of the American people and the hope that the monument would inspire future generations to maintain the friendship between the two nations.

Remarks of the President.

President Loubet then made a few remarks, expressing his appreciation of the gift and his confidence in the future of the friendship between France and America.

Remarks of the Ambassador.

Ambassador Porter then spoke, expressing the pride of the American people in the gift and the hope that it would strengthen the bonds of friendship between the two nations.

Remarks of the General.

General Porter then spoke, expressing the honor of representing the American people and the hope that the monument would inspire future generations to maintain the friendship between the two nations.

Address of Paper PITTSBURGH, PA.

JUL 5 1900

UNVEILING THE STATUE

Lafayette in Heroic Presented by American Children — President Loubet Was Present.

Paris, July 4.—In the presence of the President of the republic, M. Loubet, the United States ambassador, Gen. Horace Porter, and a brilliant assemblage of representative Frenchmen and the most brilliant members of the American colony, the statue in honor of Gen. the Marquis de Lafayette, gift of the American school children to France, was presented to the nation by Mr. Ferd W. Peck, president of the Lafayette Memorial commission, and was accepted by President Loubet on behalf of France.

The monument was unveiled by two boys representing the school children of France and America, Gustav Hennocque, great grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument.

The square and the Louvre were decorated with bunting and detachments of Republican guards, mounted and on foot, lined the entrance. The entire body of American exhibition guards, in their white helmets, assisted in maintaining order.

Among those present were Ambassador Draper, of Rome; Minister Bellamy Storer, of Madrid; Ambassador Charlemagne Tower, of St. Petersburg, and Minister Harris, of Vienna. On either side of the speaker's tribune was an American soldier and sailor. As the President arrived, with a fanfare of trumpets, Sousa's band played the French National anthem. The speaking, the first part in English, and latterly in French, Gen. Porter said: "This statue is a gift from the land of his adoption to the land of his birth. Its purpose is to recall the record of his imperishable deeds; to testify that his name is not a dead memory, but a living reality; to quicken our sense of appreciation and emphasize the fidelity of our affection. America has at the same time raised a monument to the memory of every Frenchman who fought for the cause of our National Independence."

Commissioner Peck, in a glowing tribute to the French republic, then presented the statue. A signal was then given and the two boys dressed in white flannel suits and sailor hats and wearing tri-color sashes, pulled the strings, releasing the American flag, which enveloped the statue. As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view, a scene of very great enthusiasm occurred. The whole assembly arose, cheered and waved hats, handkerchiefs and American flags, while Sousa's band played a specially composed march, "Hall to the Spirit of Liberty." When the ringing applause had subsided, President Loubet stepped to the front of the platform and again cheers broke forth, Americans and Frenchmen uniting in hearty shouts of "Vive Loubet!" "Vive la France!" The President spoke but briefly alluding to the traditional friendship of the two republics, the audience standing uncovered until the end of his remarks.

Gen. Porter entered the tribune and, in introducing Archbishop Ireland read a letter received by the archbishop from President McKinley, apropos of the occasion. The archbishop, after a brilliant eulogy of the French soldier's services to America, said:

"To America and France is given the noble mission to be to the world the exemplars of civil and political liberty. That they be true to their mission must be the prayer of all friends of liberty, of all friends of humanity. The better to insure the possession of liberty they have taken to themselves the highest form of democracy—they have made themselves republics."

Shows Youthful Lafayette.

The statue of Lafayette is thus described:

"Sitting firmly on his horse, which he vigorously holds on his bit, attired in the rich embroidered costume of a noble officer, his Flemish steed with mane and tail dressed in the style of the time, Lafayette appears on a pedestal, his youthful face turned toward the West, his sheathed sword slightly uplifted and delicately held, as the emblem of the aristocratic and enthusiastic sympathy shown by France to Americans. His youth, his distinction, his noble bearing, the richness of his costume and of the trappings of his horse—everything serves to emphasize the differences of his race and education with the great act he is performing, and symbolizes the great wave of human thought which culminated in the liberty of the colonies and in the French Revolution."

"From a sculptural point of view the statue is designed to be more ornamental than picturesque—designed to fitly crown the architectural and very ornate pedestal erected by Mr. Thomas Hastings. The whole monument is executed with a primary desire to harmonize with architectural and profusely ornamental surroundings, the palace of the Louvre."

FRANCE ACCEPTS AMERICA'S GIFT.

Unveiling of Washington Statue Erected in Paris by Our Patriotic Women.

Paris, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of "An Association of American Women for the Presentation of a Statue of Washington to France," passed off to-day according to programme and under favorable circumstances. Sousa's band was in attendance. The United States Ambassador, Gen. Horace Porter, presided and delivered an address.

Address of Paper ROCHESTER, N. Y.

JUL 7 1900

Mr. Sousa's Story of His Father.

Sousa's band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the hands and hearts of the people—Gavroche and his fellow-gamblers march the streets whistling El Capitan. I had seen Mr. Sousa on his pedestal—dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting, I assure you, when he lounges in an easy chair behind a good cigar. Here were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cosy corners.

"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair. 'Tony, Tony!' mother would say, 'don't you know you have three lessons to give to-day?' 'Father would get up, stretch himself—he was a big man—and go over and kiss mother. 'Tut, tut, dear,' he would say, 'the day was made for rest and the night for sleep'—and he would go upstairs to bed again."—Vance Thompson, in "The Saturday Evening Post."

A TRIBUTE TO WASHINGTON.

HIS STATUE UNVEILED APPROPRIATELY IN PARIS.

Ambassador Porter Presided and Sousa's Band Discoursed the Music.

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Consul General Gowdy made the presentation, and the French Minister of Foreign Affairs, M. Delcasse, accepted in behalf of France.

The exercises were very simple, and were lacking in any ostentation. They opened with "The Star Spangled Banner" and the "Marseillaise." General Porter then stepped to the front of the stage and delivered his speech, part in English and part in French. Consul Gowdy followed, and then General Porter introduced Mrs. Daniel Manning and Mrs. John Jones, representing the Daughters of the American Revolution, who were escorted from the stand to the foot of the statue, and at a given signal pulled the cord which unveiled the bronze statue. As the covering fell all present uncovered, and the band struck up "Hands Across the Sea." M. Delcasse then rose and delivered the speech accepting the monument. Colonel Charles Calle Long delivered his oration in French. The ceremony was concluded with Sousa's band playing "The Stars and Stripes Forever."

General Porter Bids Welcome.

General Porter then advanced to the tribune and welcomed the guest. The General spoke the first part of his address in English and the rest in French. Commissioner Peck followed, who told of the good will of America to France, after which he formally presented the statue to the French Republic.

A Signal Was Then Given.

A signal was then given and the boys previously referred to, dressed in white flannel suits and sailor hats and wearing tri-color sashes, pulled the strings, releasing the American flag enveloping the statue.

"Vive La France!"

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view, a scene of great enthusiasm occurred. The whole assembly arose, cheered and waved hats, handkerchiefs and American flags, while Sousa's Band played a new and specially composed march, "Hall to the Spirit of Liberty." When the ringing applause had subsided, President Loubet stepped to the front of the platform and again cheers broke forth, Americans and Frenchmen uniting in hearty shouts of "Vive Loubet!" "Vive la France!" (Long live Loubet!) (Long live France.)

President Loubet Speaks.

President Loubet then spoke, but his words were inaudible to the majority of the audience. He pointed to the statue and said: "This is the gift of the American people to France. It is a symbol of the friendship between the two nations. Let us cherish it as a precious treasure."

Archbishop Ireland Speaks.

Archbishop Ireland then spoke, praising the spirit of the American people and the significance of the gift. He concluded by saying: "May this monument stand as a lasting reminder of the friendship between France and America."

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Address of Paper WASHINGTON, D. C.

JUL 4 1900

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Address of Paper INDEPENDENCE, OHIO

JUL 4 1900

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address of Paper
Y. Y. EVENING JOURNAL

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JUL 18 1900

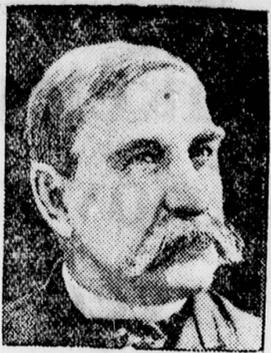
WILLIAM L. ELKINS DAZZLES PARIS.

Steel Car Magnate Gives a Dinner That Outshines Thaw's "Beauty Banquet."

Paris, July 10.—William L. Elkins, the street car magnate of Philadelphia, New York and other American cities, has dazzled Paris with a dinner that surpassed in sumptuousness even Thaw's "beauty banquet."

The table decorations cost \$10,000. The canopy over the dining room changed it into a starry vault. There were silver stars all over the blue ceiling. The palms cost \$1,000 each. The dining room of the Hotel Ritz was turned into a tropical grove. Berest sang when Sousa's band ceased at intervals.

The electric lights in the trees were



WILLIAM L. ELKINS.

It Was at the Hotel Ritz and the Decorations Alone Cost \$10,000.

made to imitate icebergs. Immense pyramids of ice in each corner of the room were lighted up with electric lights. The floral decorations baffle description. The hotel people decline to state the cost of the flowers through fear of frightening away aristocratic customers.

Although only twenty-five guests were present, it was the most brilliant and costly American social dinner ever given in Paris. No officials were invited except Mrs. Potter Palmer.

Mr. Elkins, who is spreading himself socially, scorns the officials. He has brought over twelve American horses for his use here.

PHILADELPHIA, PA.

aper

JUL 5 1900

Never in the history of vaudeville has any entertainer attained the height in the theatrical world now occupied by the great Lafayette. There have been seen at Keith's during the past decade over 7,000 specialties gleaned from every part of the universe—all that was sensational, startling, amusing. Every field of amusement has contributed its foremost exponents, the stars of tragedy, comedy, comic opera, circus, melodrama, grand opera, etc., supplying their best work to the bills. Yet none of the perhaps 10,000 picked performers has been equal to Lafayette as a drawing card, and as he is now without a rival and ever inventing new business this performer bids fair to hold his place as the "best entertainer" not only in America, but throughout the world.

Although Lafayette is not yet thirty years of age, it is safe to say that no star in any branch of theatrical amusement has traversed more of the habitable world than has this conjurer. Henry Irving's popularity is practically confined to Great Britain and the United States, and none of our great dramatic stars can claim popularity outside America and England. Lafayette has entertained the people of every country, save those of China, Japan and the Philippines. And two years hence his tour around the world will include these countries in addition to the remainder of the earth.

Lafayette was born in Munich, twenty-nine years ago. None of his people were entertainers, but his father, still living, was a prominent portrait painter, and the boy was frequently among his father's scenic artist friends. When he was twelve years of age, some of his work was deemed worthy of exhibition at the home theatre. His tutor was Lautenslager, later the inventor of the revolving stage. At twelve years he made his debut, the specialty consisting of bow and arrow work (which he occasionally does in these days) and lightning sketches.

This act first presented at Kils Coliseum, Munich, was so popular that he was continuously employed in and about Munich for three years. Then he was selected as one of the company entitled Hengler's Stars, an aggregation that traveled in a ship that visited every country in the world save China, Japan and the Philippines. There were over 150 people in the organization, including no less than 50 principals. The production was a pantomime entitled "The Rag Picker." Not a few who have witnessed his specialty have declared that pantomime is his forte, ignorant of the fact that in this field he secured his first great hit.

The tour began at Dresden; then they visited Berlin, Hanover, Bremen, Hamburg, Ostend, Brussels, Dover, London, Southampton, Gibraltar, Cape of Good Hope, the cities of South Africa, Calcutta, several towns in the West Indies, through the Suez Canal, Athens, Calamaya, and other Grecian cities; Tunis, Venice, Rome, Naples, Messina, Sicily, Morocco, Algiers, African Egypt, Constantinople, and throughout Turkish domains, including Philippopolis, Adrianople, Sophia, Bucharest, Hungary; Budapest, Han Brest, Moscow, St. Petersburg, Cremlitz, Russia; Vienna, Prague, Bohemia; up the Danube to Regensburg, Frankfurt, Mainz, Heidelberg, up the Rhine to Rotterdam, Amsterdam, Antwerp, Brussels, Paris, Marcellles, Metz, Alsace, Lorraine, Versailles, Nice, Genoa, Corsica, London.

The time in the United States was confined to New Orleans, where a four months' engagement yielded \$100,000. The tour lasted thirteen months and two days. In the Ottoman Empire the company performed in twenty-two palaces. Here the famous Turkish fakirs were astounded by Lafayette's work. One of Hengler's stars declared that Lafayette put many of the fakirs out of the business. They were dumbfounded and proclaimed the young man the greatest performer in the world. Here so many characterized Lafayette's work as "great!" That ever since his managers have billed him as The Great Lafayette. The marvelous feats of the fakirs had been surpassed by modest Lafayette, and he was offered the position of Chief Entertainer of Pasha Achamed.

The young women of the company were so popular in the Ottoman Empire that twenty-two decided to remain there. Some of the girls were the recipients of priceless collections of turquoises, pearls, etc., one carrying home a collection worth \$45,000. When the tour had terminated Lafayette possessed 600 wigs; he had impersonated every prominent man in the countries visited.

In his travels history he spoke practically as did Othello:
"Of moving accidents, by flood and field,
Of hair breadth 'scapes' the imminent deadly breach,
Of being taken by the insolent foe and sold to slavery;
Of antres vast and deserts idle,
Rough Quarries, rocks and hills whose heads touch Heaven
And of Cannibals that each other eat
The Anthropophagi, and men whose heads
Do grow beneath their shoulders."

In 1884, his engagement at the Empire, London, illustrating illusions, etc., lasted four months. In 1885, he was engaged for the Hyde Show 104 weeks. In 1887 he again appeared at the London Empire, this engagement covering six months. He did the Sousa imitation at the Berlin Wintergarten in the Spring of last year. Perhaps the most delightful of his Sousa imitations was that given on the U. S. M. steamer St. Louis on Thursday evening, June 23, 1893. It was at a concert in aid of the orphanage or other charitable institutions connected with shipping in America and England. Lafayette's make-up, etc., were in the hold, yet the imitation evoked the usual roars of laughter. The beard was a black cloth; the pumper contributed his specialty, and cost and the cast.

tricks of the trade, had been daily studying Ching's achievement. So great was the sensation that the New York World devoted a page to an alleged expose.

That none of the magicians could duplicate the work of the Chinese conjurer was shown by the fact that no one appeared to take the fabulous salaries offered by rival managers. Ching's feats are still a mystery and local theatre-goers have not forgotten the fiasco scored by a magician who proclaimed loudly his ability to do what Ching did.

Even Ching has been unable to equal Lafayette in the Chinamen's own line of work. Hence the magnitude of Lafayette's achievement; no wonder managers throughout the United States, Canada, England, France, Germany, Australia and South Africa are clamoring for his services and offering a salary larger than was ever paid any other specialist. Adacker, London's foremost vaudeville manager, has cabled weekly the past six weeks and now promises \$1,200 per week and an eight weeks' engagement.

The Great Lafayette is that rarest of specialists—a fellow who is constantly adding new stuff to his repertoire. There are many headliners who have been doing the same turn for twenty years. Lafayette's act is always unlike the turn provided during his previous engagement. If he would resuscitate all the things of his repertoire he could alone give an entertainment that would not be monotonous throughout four hours. In Cleveland in February last, some one sneered at an assertion to this effect and the manager told the versatile performer to open the show and work until the audience cried enough. Applause and laughter rewarded his entertainment for two hours and 22 minutes. Then Lafayette was tired, but the audience accorded four curtain calls and there were many demands for a speech.

He is preparing a new act which is said to be more sensational than any he has hitherto given. It may be disclosed next season when he will head a company. In 1902 he will begin a tour of the world at the head of a company and already much of the time has been booked.

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STOCKTON, CAL.

JUL 2 1900

Berlin critics say that Sousa's band plays "no better and no worse" than the German bands. They have also discovered that Sousa bases his own pieces on "nigger songs."

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ess of Paper

OAKLAND, CAL.

JUL 3 1900

ON THE FOURTH.

How the Day Will Be Celebrated.

Presentation of Lafayette Statue in Paris—President McKinley to Speak in Canton.

Paris, July 3.—The Lafayette statue, which is the gift of the American people, especially the school children of America who contributed extensively to the fund, will be unveiled here tomorrow and all the Americans in Paris will attend. The Stars and Stripes will be displayed everywhere throughout

the Exposition grounds. President Loubet, on behalf of France, will accept the gift of the Americans with a speech. Archbishop Ireland will deliver the dedicatory address. Ambassador Porter and other American celebrities will be present and participate in the ceremonies. Sousa's famous band, which has been touring Europe will furnish music.

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RECORD
WASHINGTON, CAL.

JUL 4 1900

WASHINGTON'S STATUE

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M. Del Casse, in accepting the statue, said: "The thought of offering France a statue of the hero who was the incarnation of the virtue of his race could not but go to the heart of his country. But it touched it more particularly when coming from the American women who unite for perfect valor with grace. I beg the women of the United States to accept with my respectful homage the profound thanks of the French nation. He whose noble immobile image has just been unveiled may perhaps be cited as an example for the world, but especially to the citizens of a democracy. I doubt if another could be found in history who could reunite in the same degree the qualities demanded for the guidance of a free people."

Charles A. Long delivered an oration.

Newspaper Cutting Bureau in the World.

ing from
address of Paper

WASHINGTON, D.C.

JUL 4 1900

He's Caught the Car.

From Atlantic's Magazine.
"And did you notice this, that as soon as Mr. Sousa reached 'The Washington Post March' period of his life he had no more autobiographical reminiscences? Life should be interesting to him now; he lives at the Netherland Hotel, which is very comfortable indeed; he performs at the Metropolitan Opera House, which stands tolerably high among the theaters of the country; his hand is to play at the Paris Exposition. Why should he not talk about his later life? Because he is an Arcadian, and so knows what is dramatic and what is not."

"See that man running for a car. He yells, he whistles on his fingers, he waves his umbrella. Perhaps some of the sympathetic pedestrians help him. They halloo: 'Hay! Hay, there! Conductor!' The women lean out of the windows; the children stop their games. The car goes bumping along, the silly conductor dreaming as he leans against the dashboard. But by and by even his ear detects a noise. Even his eye observes a commotion. He turns, sees the man, gives the motorman the bell to stop, and pulls the passenger aboard. All interest in the man that ran after the car ceases. The women take in their heads, the children resume their quarrel where they left off, the pedestrians mind their own affairs. They are glad if they helped to call the conductor's attention, but they don't care to know that now the man is sitting down, now he is wiping his forehead, now he says to the conductor: 'Why didn't you stop when I hollered at you?' Now he gives the conductor a dime, and the conductor gives him back a nickel and rings up the fare. They are satisfied to know that it must be all right with him now that he has caught the car."
"Mr Sousa may be said to have caught the car."

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ess of Paper

BATTLE, WASH.

JUL 3 1900

AMERICAN STATUE

Unveiled at Paris—American Women Honored by Parisians.

By Cable and Leased Wire.
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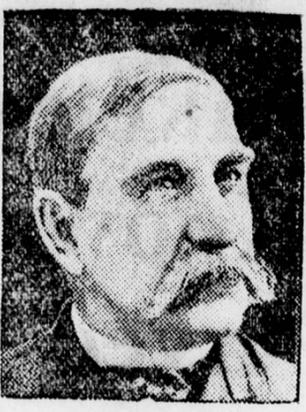
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 address of Paper
 JUL 10 1900

WILLIAM L. ELKINS DAZZLES PARIS.

Steel Car Magnate Gives a Dinner That Outshines Thaw's "Beauty Banquet."

Paris, July 10.—William L. Elkins, the street car magnate of Philadelphia, New York and other American cities, has dazzled Paris with a dinner that surpassed in sumptuousness even Thaw's "beauty banquet."

The table decorations cost \$10,000. The canopy over the dining room changed it into a starry vault. There were silver stars all over the blue ceiling. The palms cost \$1,000 each. The dining room of the Hotel Ritz was turned into a tropical grove. Berest sang when Sousa's band ceased at intervals. The electric lights in the trees were



WILLIAM L. ELKINS.

It Was at the Hotel Ritz and the Decorations Alone Cost \$10,000.

made to imitate icicles. Immense pyramids of ice in each corner of the room were lighted up with electric lights. The floral decorations baffle description. The hotel people decline to state the cost of the flowers through fear of frightening away aristocratic customers.

Although only twenty-five guests were present, it was the most brilliant and costly American social dinner ever given in Paris. No officials were invited except Mrs. Potter Palmer.

Mr. Elkins, who is spreading himself socially, scorns the officials. He has brought over twelve American horses for his use here.

PHILADELPHIA, PA.

JUL 5 1900

Never in the history of vaudeville has any entertainer attained the height in the theatrical world now occupied by the great Lafayette. There have been seen at Keith's during the past decade over 7,000 specialties gleaned from every part of the universe—all that was sensational, startling, amusing. Every field of amusement has contributed its foremost exponents, the stars of tragedy, comedy, comic opera, circus, melodrama, grand opera, etc., supplying their best work to the bills. Yet none of the perhaps 10,000 picked performers has been equal to Lafayette as a drawing card, and as he is now without a rival and ever inventing new business this performer bids fair to hold his place as the "best entertainer" not only in America

tricks of the trade, had been daily studying Ching's achievement. So great was the sensation that the New York World devoted a page to an alleged expose.

That none of the magicians could duplicate the work of the Chinese conjurer was shown by the fact that no one appeared to take the fabulous salaries offered by rival managers.

Ching's feats are still a mystery and local theatre-goers have not forgotten the fiasco scored by a magician who proclaimed loudly his ability to do what Ching did.

Even Ching has been unable to equal Lafayette in the Chinamen's own line of work. Hence the magnitude of Lafayette's achievement; no wonder managers throughout the United States, Canada, England, France, Germany, Australia and South Africa are clamoring for his services and offering a salary larger than was ever paid any other specialist. Adacker, London's foremost vaudeville manager,

was cabled weekly the past six weeks of his engagement.

Lafayette is that rare specialist—a fellow who adds new stuff to his act. There are many headliners who have been doing the same thing for twenty years. Lafayette's act is unlike the turn provided by previous engagements. If he could alone give an entertainment that would not be throughout four hours.

In February last some of the manager told the former to open the show with the audience cried "Lafayette" and laughter resounded for two hours.

Then Lafayette was the audience accorded four minutes and there were many delirious speeches.

Comparing a new act which is more sensational than any he has given. It may be difficult to say when he will head the world at the head of a parade and already much of the world has been booked.

the recipients of priceless collections of turquoises, pearls, etc., one carrying home a collection worth \$45,000. When the tour had terminated Lafayette possessed 600 wigs; he had impersonated every prominent man in the countries visited. In his travels history he spoke practically as did Othello: "Of moving accidents, by flood and field; Of hair breadth 'scapes' the imminent deadly breach; Of being taken by the insolent foes and sold to slavery; Of antres vast and deserts idle. Rough Quarries, rocks and hills whose heads touch Heaven And of Cannibals that each other eat The Anthropophagi, and men whose heads Do grow beneath their shoulders."

In 1894, his engagement at the Empire, London, illustrating illusions, etc., lasted four months. In 1895, he was engaged for the Hyde Show 104 weeks. In 1897 he again appeared at the London Empire, this engagement covering six months. He did the Sousa imitation at the Berlin Wintergarten in the Spring of last year.

Perhaps the most delightful of his Sousa imitations was that given on the U. S. M. steamer St. Louis on Thursday evening, June 23, 1899. It was at a concert "in aid of the orphanages or other charitable institutions connected with shipping in America and England." Lafayette's make-up, etc., were in the hold, yet the imitation evoked the usual roars of laughter. The beard was a black cloth; the parrot contributed his spectacles and coat and the captain provided the cap. Beer bottle tin corks covers were the medals and a cork ladel was the baton.

Timothy Woodruff, the erstwhile Vice Presidential candidate, used a dishpan as a drum; Chinese Minister, Wu Ting-Fang, played the cymbals (can lids), and Josephine Hall was the pianist!

Men whose praise is most valuable is here expressed. Hermann the Great recently sent him these enthusiastic words: "Your travesty on Ching Ling Foo is without a doubt the most wonderful and startling I have ever seen."

The following letter was sent to Lafayette from Geo. Fred Hint, manager of Sousa's Band:

"I have witnessed your performance a number of times, including your amusing imitation of Mr. John Philip Sousa. Having probably seen Mr. Sousa at the conductor's stand more frequently than any one else, I am, perhaps, better qualified to judge of the humor of your broad caricature than any other man. I have no hesitation in stating that your act is an exceedingly clever travesty on Mr. Sousa's well-known mannerisms."

GEO. FRED HINT, Manager Sousa's Band.

Lafayette in one day, following morning, took all the local musicians and the

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JUL 2 1900

Berlin critics say that Sousa's band plays "no better and no worse" than the German bands. They have also discovered that Sousa bases his own pieces on "nigger songs."

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 address of Paper
 OAKLAND, CAL.

JUL 3 1900

ON THE FOURTH.

How the Day Will Be Celebrated.

Presentation of Lafayette Statue in Paris--President McKinley to Speak in Canton.

Paris, July 3.—The Lafayette statue, which is the gift of the American people, especially the school children of America who contributed extensively to the fund, will be unveiled here tomorrow and all the Americans in Paris will attend. The Stars and Stripes will be displayed everywhere throughout the Exposition grounds. President Loubet, on behalf of France, will accept the gift of the Americans with a speech. Archbishop Ireland will deliver the dedicatory address. Ambassador Porter and other American celebrities will be present and participate in the ceremonies. Sousa's famous band, which has been touring Europe will furnish music.

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 address of Paper
 SACRAMENTO, CAL.

JUL 4 1900

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Newspaper Cutting Bureau in the World.

cutting from
 address of Paper
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JUL 4 1900

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cutting from
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JUL 3 1900

AMERICAN STATUE

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The Fine Arts of the Paris Exposition.

By Sophia Antoinette Walker.

I.

AT this World's Fair an American can be as proud of the fine arts of his country as he is of her inventions and machinery. Moreover, there is a refinement in the installation of our art exhibit equalled only by the Japanese and by the secessionists of the Austrian section. Every one feels it, and we are under deepest obligation to the director of our Beaux Arts, Mr. John B. Cauldwell, not only for not accepting more than could be placed advantageously in the various sections, but also for the warm, green-gray background and central divans, a rest to body and soul in the weary pilgrimage through the thousands of paintings from some forty political divisions; for the table cases for the miniatures, and for the thousand evidences of good judgment and good taste and economy of space, without which the work of our painters, sculptors, architects, engravers and illustrators would have lacked the convincing front which they are presenting to the jury of awards.

Much has been written concerning the unrepresentative character of our paintings with which we cannot agree. We are not an indigenous, but a cosmopolitan people. Did not our thousands stop omnibuses and cabs for three blocks in the Avenue de l'Opéra by our Fourth of July enthusiasm and Sousa's hand? Landscape and sea in America are still a part of the round earth, and the nude is much the same everywhere. Still, we pass Mr. Tilden's "Football Players" (be it confessed they are playing the English game!), and Mr. Procter's "American Pumas" and Mr. Dallin's "Medicine Man" on our way through the grounds to the Palais des Beaux Arts, and if our memories yearn there for some of Mr. Brush's Indian hunters, and a dozen of Mr. Winslow Homer's Adirondack water-colors, it was well to use the limited space at our command to prove that we have in 1900 a large body of men and women, the largest outside

France, who know their mediums and have ideas to present in them.

An exposition gives unequalled opportunities to compare our fine arts with those of other countries. To begin with architecture, can we ever forget the unity in color and style of our White City by the lagoons? That unity is not possible in the heart of an old city, but Paris reap an advantage from placing successive positions upon one site, which we lose locating them in various cities, in something substantial may remain when her dream city vanishes away. The vast auditorium of the Troadero, with its outstretched arms now sheltering the Museum and Library of Comparative Sculpture remains from the Exposition of 1878; the building now used for machinery in the Champ de Mars and the Eiffel tower were built in 1889; and the new conservatories, the Bridge Alexander III, and the two palaces upon the site of the old Palais de l'Industrie—the Grand Palais destined for annual Salons, hippodrome, and special exhibitions eventually, but now sheltering the Beaux Arts of all nations, and the Petit Palais, containing a retrospective exhibition of French decorative art—these will remain as perpetual reminders of the Exposition of 1900. What a superb and daring conception to give that new *coup d'œil* from the Avenue des Champs Elysées, down the Avenue Nicholas II, flanked by formal gardens and these new palaces, across the low single span of the new bridge with its lofty terminal pillars crowned by gilded equinal groups, to the Invalides and Mausart's noble dome, under which Napoleon lies buried! And the conception is worked out with a synthesis, a precision and finish which time will enhance and reveal through the removal of the festive, temporary buildings in the Esplanade des Invalides and through such weathering of gilt and stone as has already come to the building closing the vista. We have nothing in America at

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of Paper MEMPHIS, TENN.

ng from COMMERCIAL GAZETTE
ss of Paper PITTSBURG, PA.

JUL 5 1900

THE WASHINGTON STATUE.

Unveiled at Paris Yesterday With Appropriate Ceremonies.

PARIS, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of an association of American women to France, passed off today according to programme and under favorable circumstances. Sousa's band was in attendance. The United States ambassador, Horace Porter, presided and delivered an address.

M. Delcasse, in accepting the statue, said:

"The thought of offering France a statue of the hero who was the incarnation of the virtue of his race could not but go to the heart of this country. But it touched us when coming from the American women, who unite so perfectly valor with grace. I beg the women of the United States to accept with my respectful homage the profound thanks of the French nation. He whose noble image has just been unveiled may perhaps be cited as an example for the world, but especially to the citizens of a democracy. I doubt if another could be found in history who could reunite in the same degree the qualities demanded for the guidance of a free people."

Col. Charles Chaille Long delivered the oration.

The equestrian statue of Washington is in bronze, and is about fifteen feet in height to the top of the head of Washington, and from twenty-two to twenty-three feet to the point of the uplifted sword. Washington is represented in full military costume taking command of the American army at Cambridge, July 3, 1776 and dedicating his sword to the service of his country.

The pedestal is of Milford granite and Knoxville marble, and is fourteen feet high and classic in treatment.

AMERICAN YOUTH'S GIFT TO FRANCE.

Unveiling of the Lafayette Memorial Statue in the French Capital.

PARIS, July 3.—In the presence of the president of the republic, M. Loubet, the United States ambassador, Gen. Horace Porter, and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here, the statue in honor of Gen. the Marquis de Lafayette, gift of the American school children to France, was presented to the nation by Mr. Ferdinand W. Peck, president of the Lafayette memorial commission, and was accepted by President Loubet in behalf of France.

The exercises were according to the program, with the exception that President Loubet took the part assigned to M. Delcasse. The monument was unveiled by two boys representing the school children of France and America, Gustave Hennocque, great-grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument. After a few words by Paul Thompson and the reading of a dedicatory poem by Miss Voss, representing the Daughters of the American Revolution, Archbishop Ireland delivered an address and Mrs. Daniel Manning spoke on Lafayette and the Daughters of the American Revolution.

Location of the Monument.

The location of the monument is within a small walled-in garden which henceforth will be known as Lafayette square, and which lies in the center of the quadrangular Place du Carrousel. The latter is surrounded on three sides by the palace of the Louvre and divides it from the gardens of the Tuilleries.

President Loubet, who was attired in a frock coat with the insignia of the highest rank of the Legion of Honor at his buttonhole, stood bareheaded, surrounded by the French and American dignitaries, as Gen. Porter advanced to the tribune and welcomed the guests.

Commissioner Peck presented the monument to the republic of France in behalf of the youth of the United States and the Lafayette Memorial commission, saying in part:

Gift of American Youth.

"And now, in behalf of our great republic, the representatives of which in congress assembled supplemented the gift of our youth in placing here this tribute to the memory of a nation's defender; and in behalf of the Lafayette Memorial commission organized to execute the thought of our children, it is our duty and our great privilege to present to thee, France, this monument to the memory of our knight, whose noble deeds a nation will never forget. His ashes lie in a tomb which needs no fragrant floral offering, for

"The actions of the just
Smell sweet to heaven and blossom in the dust."

A signal was then given and the two boys dressed in white flannel suits and sailor hats and wearing tri-color sashes, pulled the strings releasing the American flag enveloping the statue.

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view the whole assembly arose, cheered and waved hats, handkerchiefs and American flags, while Sousa's band played a new and specially composed march, "Hail to the Spirit of Liberty." When the ringing applause had subsided President Loubet stepped to the front of the platform and again cheers broke forth, Americans and Frenchmen uniting in hearty shouts of "Vive Loubet!" "Vive la France!" The president spoke but briefly, alluding to the traditional friendship of the two republics, the entire audience remaining

standing and uncovered until the end of his remarks, which he concluded thus: **International Friendship Founded.**

"When Lafayette crossed the ocean to help a distant people win its independence he was not the plaything of heroic folly. He served a deep political object. He was about to found the friendship of two peoples on the common worship of their motherland and liberty. This friendship, born in the brotherhood of arms, has developed and strengthened through the century which is ending. The generations which follow us will not let it become enfeebled. They will strive to multiply the amicable relations and exchanges of sympathy between the shores of the Atlantic and with us give a precious pledge to the peace of the world and to progress and humanity."

Robert J. Thompson, author of the Lafayette monument work, spoke on behalf of the children of America who raised the funds for the memorial.

Mrs. Daniel Manning, representing the Daughters of the American Revolution, said:

"This monument is the loving gift of the young people of America who have offered of their treasures and the monument will not only be a monument to a hero, but the permanent memory of a great life in a thousand little minds; for one landmark of history written in stone is worth a hundred written in ink. It is with gratitude the Daughters of the American Revolution place a tablet upon this monument. Our object is to give some proof of our gratitude to Lafayette, and of our conviction of the benefits he conferred upon our land and of the happy influences that have been produced by the American revolution upon the interests of mankind."

A poem by Frank Putnam, dedicated to the occasion, was next read by Miss Targuina I. Voss, and at its conclusion Gen. Porter entered the tribune and in introducing Archbishop Ireland read the following letter received by the archbishop from President McKinley:

President McKinley's Tribute.

"Executive Mansion, Washington, June 11, 1900.

"Dear Sir:—Within a few days I have approved a resolution of congress which voices in fitting terms the profound sympathy with which our people regard the presentation to France by the youth of America of a statue of Gen. Lafayette. It has given me much pleasure to learn that you have been selected to deliver the address on this most interesting occasion.

"No more eminent representative of American eloquence and patriotism could have been chosen and none who could better give appropriate expression on the sentiment of gratitude and affection which bind our people to France.

"I will be grateful if you will say how we honor in our national capital the statue of Lafayette erected by the French people and convey my hope that the presentation of a similar memorial of that proud to claim may serve as a new link of friendship between the two countries and a new incentive to generous rivalry in striving for the good of mankind. Very sincerely yours,

"WILLIAM McKINLEY."

Archbishop Ireland's address was delivered in French and was frequently interrupted by applause.

The ceremony concluded with American melodies, finishing with "The Stars and Stripes Forever."

As a mark of esteem, a magnificent wreath has been placed on the portrait of the late Col. De Villebois-Mareuil, which hangs in the Boer building at the exposition. He is the French colonel who was killed in the South African war. Attached to the wreath was the inscription: "In honor of Col. De Villebois-Mareuil, the Lafayette of South Africa, from some Americans."

HIS PHILANTHROPY WASTED.

the first established and Most Complete Newspaper Cutting Bureau in the World.

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Address of Paper

JUL 4 1900

NEW WASHINGTON STATUE.

Unveiling of the Gift of American Women to France.

Paris, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of "An Association of American Women For the Presentation of a Statue of Washington to France," were conducted according to programme and under favorable circumstances. Sousa's band was in attendance. The United States ambassador, General Horace Porter, presided and delivered an address. He said in French:

"Fifteen years ago a large number of the people of France, animated by their friendship for America, sent there the imposing statue executed by Bartholdi,



STATUE OF WASHINGTON.

which is at present the most conspicuous monument in the harbor of New York. 'Liberty Enlightening the World.' Today the ladies of America present to the former ally of the United States a statue of him who was the highest personification of liberty, the immortal Washington.

"The founder of the American republic was always the faithful friend of France. These flags, which blend so harmoniously on this occasion, are the symbol of the traditional friendship by which the two countries are united. May they never fail to recall the early alliance cemented on the field of battle by the blood shed in common for the same cause."

Consul General Gowdy made the formal presentation, and the French minister of foreign affairs, M. Delcasse, accepted in behalf of France. Colonel Charles Chaille Long delivered an oration.

cutting from CHICAGO, ILL.
Address of Paper

JUL 5 1900

"Not only is Sousa a writer of pretty tunes; he is also a good band conductor, which is a talent on the same line as being a good general, only about ten times more difficult. It is no fool's job to direct an organization of 50 men when they are all highly paid, thoroughly competent musicians, virtuosos on their particular instruments. Consider, then, what it must be to make a fine concert organization out of enlisted men receiving \$13 a month. Some directors use quite plain language at rehearsals; some even go so far as to humiliate publicly a performer making a mistake at a concert. The bandmen say that Mr. Sousa never does anything to hurt their feelings. If an error is made at rehearsal, it is called at once, but no abuse goes with it. In the profession it is considered something remarkable that he is able to lick a new band into shape so soon, to give them their cues, and to make new men understand his signals in so short a time, particularly as he has a way of conducting that is different from other men, and has a set of poses and gestures for each piece. All honor is to be given to Patrick Sarsfield Gilmore as the great man who made it possible for the military band to live as a concert organization by so increasing the clarionets, which correspond to the violins in an orchestra, as to enable orchestral works to be put on the military band, but John Philip Sousa has taken hold where Gilmore left off and climbed to greater heights. Sousa's band is a purely concert organization; it never marches.

Look over its roster, and while there are names there undoubtedly German, French, Italian, there are plenty of others as truly American as a cornfield.

As a means of livelihood the bandmen do come quite so near starvation as the prophets of their town probably foretold when the boys started out. Salaries in the season range from \$40 a week up to \$150 a week and more. Of course, that is not as much as railroad presidents make, but it is likely that the bandmen have a good deal more pleasure out of life than the railroad presidents do."—Linslee's Magazine.

OFFICIAL PRINTER OF THE POPE

AMERICANS IN PARIS

WASHINGTON AND LAFAYETTE MONUMENT DEDICATIONS.

NOTABLE CEREMONIES THIS WEEK IN FRENCH CAPITAL.

Will Bear Testimony to Cordial French-American Relations and Are Expected to Draw Thousands of Americans—To Be Unveiled by Two Boys Representing the Schools of France and the United States—Sousa's Band to Be Conspicuous.

Paris, June 30.—[Copyright, 1900, the Associated Press.]—The coming week will be a gala time for the Americans in Paris, as it will be the occasion of one of the most suggestive Franco-American demonstrations yet held in France. Tuesday will be unveiled the Washington statue situated very near the American residential quarter, and on the following day a still more important event will take place, the unveiling and dedication by the French nation of a statue to the memory of Lafayette. Bandmaster Sousa will inaugurate another series of concerts on the grounds of the exposition Tuesday, while the Lafayette ceremony on the Fourth of July will be followed by a banquet of the American Chamber of Commerce, and later by a reception by the California state commission at the magnificent quarters which overlook the Place de l'Opera on which Sousa will give his concert from 10 p. m. until 1 a. m. The scene here promises to be unparalleled in the history of the American colony. It will take on the character of a brilliant night fete, the buildings being gaily illuminated with appropriate models and devices fashioned from electric lights. Sousa's programme will be composed of patriotic and familiar airs. It is estimated that pleasant weather will bring in several thousand American residents and visitors to this spot, situated in the very heart of the boulevard life of Paris. In fact the Place de l'Opera will resemble a piece of American territory and Paris boulevardiers will fail to recognize one of their favorite haunts. Two hundred police will be detailed to keep order and maintain the necessary space about the band.

The French government fully appreciates the significance and immense importance of the Franco-American relations. Tuesday's and Wednesday's unveiling of these monuments bear eloquent testimony to their feelings in the matter. The interest taken is shown by the fact that President Loubet and the members of his cabinet have promised to be present at the inauguration of the Lafayette monument, while M. Delcasse, the French minister of foreign affairs, will be a prominent figure and a leading speaker at the ceremony of turning over the Washington monument and Minister of War Andree will represent the government at the banquet of the Chamber of Commerce exercises.

Lafayette Monument Ceremonies.

The Lafayette monument celebration will assume a much greater importance than the persons organizing it ever imagined, the ceremonies will take place in the garden of the Tuilleries, the site of the statue being on the Place du Carroussel, the background being formed of the

main building of the Louvre, while at a little distance in front stands the striking monument to Gambetta. Two of the most famous Frenchmen thus stand almost side by side within this square. In specially erected tribunes will be collected most of the official world. Paris will be represented by the president of the republic by the ministry, by members of the French academy, the High court and the Institute of Fine Arts and the diplomatic corps. America will be represented by Ambassador Porter, several United States ministers to European courts, J. K. Gowdy, consul general to Paris, leaders of the American exposition's committees and committees representing the American Patriotic societies. Several thousand invitations have been issued.

The monument will be presented to France in behalf of the children of the United States Commissioner General to United States by United States Commissioner General to the Paris exposition, Ferdinand W. Peck as president of the Monument committee and received for France by M. Delcasse, minister of foreign affairs. The monument will be unveiled by two boys representing the schools of France and America. Gustav Hennoque, great grandson of the marquis de Lafayette and Paul Thompson, son of the projector of the monument. After a few words by the latter and the reading of dedicatory poem by Miss Voss, representative of the Daughters of the Revolution, Archbishop Ireland will deliver an address and Mrs. Daniel Manning will speak on Lafayette and the Daughters of the American Revolution. Ambassador Porter will be president of the day's exercises.

Sousa's band will also play during the proceedings of the unveiling of the Washington monument. Tuesday Ambassador Porter will also preside and Consul Gowdy will perform the presentation. M. Delcasse accepting on behalf of France. Col. Charles Chaille Long will deliver the oration. Sousa will play at both of the ceremonies, which will occur at 10:30 a. m.

Parisians For Dedicating Statue the French Patriot July Fourth

OCCASION FOR A PRO-AMERICAN DEMONSTRATION

Washington Monument Will Be Unveiled Tuesday—Paris Relieved at Turn Chinese Question Has Taken

[Copyright, 1900, the Associated Press.] Paris, June 30.—The coming week will be a gala time for Americans in Paris, as it will be the occasion of one of the most suggestive Franco-American demonstrations yet held in France. Tuesday will be unveiled the Washington statue situated very near the American residential quarter, and on the following day a still more important event will take place in the unveiling and dedication by the French nation of a statue to the memory of Lafayette.

Bandmaster Sousa will inaugurate another series of concerts on the grounds of the exposition Tuesday while the Lafayette ceremony on the Fourth of July will be followed by a banquet of the American chamber of commerce and later by a reception by the California state commission at the magnificent quarters which overlook the Place de l'Opera, on which Sousa will give a concert.

The scene here promises to be unparalleled in the history of the American colony. It will take on the character of

BRILLIANT NIGHT FETE

the buildings being gaily illuminated with appropriate models and device fashioned from electric lights. Sousa's program will be composed of patriotic and familiar American airs. It is estimated that pleasant weather will bring in several thousand American residents and visitors to this spot situated in the very heart of the boulevard life of Paris. In fact the Place de l'Opera will resemble a piece of American territory, and Parisian boulevardiers will fail to recognize one of their favorite haunts. Two hundred police will be detailed to keep order and to maintain the necessary space about the band. The French government fully appreciates the significance and immense importance of the Franco-American relations. Tuesday's and Wednesday's unveiling of these monuments bear eloquent testimony to their feelings in the matter. The interest taken is shown by the fact that Pres. Loubet and the members of his cabinet have promised to be present at the inauguration of the Lafayette monument, while M. Delcasse, the French minister of foreign affairs, will be a prominent figure and a leading speaker at the ceremony of turning over the Washington monument, and Minister of War Andree will represent the government at the banquet at the chamber of commerce exercises.

LAFAYETTE STATUE UNVEILED IN PARIS

PRESIDENT LOUBET ACCEPTS THE MEMORIAL PRESENTED BY AMERICAN CHILDREN.

GREAT DAY FOR AMERICAN COLONY

Lafayette Monument and Square Were Dedicated Yesterday in the French Capital With Interesting Ceremonies.

Paris, July 4.—The statue of Lafayette, presented to France by American children, was unveiled to-day amid bright surroundings. The Place du Carroussel and the Palais du Louvre will hereafter be known to Americans as Lafayette Square.

Around the plaster model large stands had been erected. These were decorated with French and American flags, and there were graduated tiers of seats, which were occupied by persons prominent in French and American society.

When President Loubet arrived, Sousa's band played the "Marseillaise."

Horace Porter, the American consul general, presided at the ceremony. This magnificent monument is the time-honored friendship and union of two great nations. In generous impulse, the government of the United States, the House of Representatives and the Senate, have given adhesion to the ceremony which brings us here before the image of this common ancestor, but the initiative of this fete springs from the school of youth, nourished by the beautiful examples of history and the noblest traditions.

"I am happy to associate myself with the cordial thanks which the Chambers have already sent to the people of the United States, and which I renew in the name of entire France.

"This friendship born in the brotherhood of arms has developed and strengthened through the century which is ending. The generations which follow will strive to multiply the amicable relations and exchanges of sympathy between the two shores of the Atlantic, and will thus give a precious pledge to the peace of the world and to progress and humanity."

Then Mrs. Daniel Manning, representing the Daughters of the American Revolution, spoke. She said in part:

"The bells are ringing to-day throughout America to celebrate the birth of our republic and the names of Lafayette and Washington; for Lafayette's name is indissolubly linked in the hearts of every American with the Fourth of July.

"This monument is the loving gift of the young people of America who have offered of their treasures, and the monument will not only be a monument to a hero, but the permanent memory of a great life in a thousand little minds; for one landmark of history written in stone is worth a hundred written in ink. It is with gratitude the Daughters of the American Revolution place a tablet upon this monument to give some proof of our gratitude to Lafayette and of our conviction of the benefits he conferred upon our land and of the happy influences that have been produced by the American revolution upon the interests of mankind.

"And thus with hands across the sea, America joins in this tribute to her—to our—to the world's hero—Lafayette."

A poem by Frank Putnam, dedicated to the occasion, was next read by Miss Tarquina L. Voss.

Gen. Porter entered the tribune, and introducing archbishop Ireland, read a letter received by the Archbishop from President McKinley, congratulating him upon the fact that he had been chosen to deliver the address, and expressing the hope that the occasion will serve as another link of friendship between the two countries.

The archbishop then delivered his address in French, and was frequently interrupted by applause.

A great crowd of Americans outside who were without invitations were not lacking in enthusiasm, for at the beginning of the addresses they burst into national songs, singing first "My Country 'Tis of Thee," and "The Star Spangled Banner."

At the conclusion of the exercises, Sousa's band, preceded by a mounted republican guard, marched to the Arch de Triomphe. The whole route was the scene of great enthusiasm, the people massed on the sidewalks shouting: "Vive l'Amerique," "Vive Sousa." As the band passed the United States consulate a number of American officials gathered on the balcony, and led by Consul-General Gowdy, cheered heartily, while the French store-keepers and pedestrians joined in the hurrah. American flags were seen everywhere, and with the tri-color were waved as the band passed.

Mr. Sousa's Father.

Sousa's band is here breeding homesickness in the colony and fascinating the Parisians, says Vance Thompson in the Philadelphia Post. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavroche and his fellow gamins march the streets whistling "El Capitain."

I had seen Mr. Sousa on his pedestal-dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting, I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cosy corners.

"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a good many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair.

"Tony, Tony!" mother would say, 'don't you know you have three lessons to give to-day?'"

"Father would get up, stretch himself—he as a big man—and go over and kiss mother. "Tut, tut, dear," he would say, 'the day is made for rest and the night for sleep'—and he would go up stairs to bed again."

AMERICANS OWNED PARIS

Metropolis of France Was Given Over Wholly to Citizens of This Country.

[SPECIAL CABLE TO THE DISPATCH.] PARIS, July 4.—To-day has been American day in Paris. Never before save on the occasion of the visit of a great foreign potentate like the Czar have things been given into the hands of Americans as they were to-day. In the morning was held the unveiling of the statue of Lafayette, and the press to-night and will to-morrow express surprise that President Loubet should attend the function.

An attempt was made to-day by a small pro-army section to turn the ceremony of the unveiling of the statue of Lafayette into a manifestation in favor of the army against the Hebrews and Dreyfusards. The attempt of course failed.

All the papers have long, leading articles about the event and the Temps, the greatest of the political organs, remarks that the very fact of America's friendliness to France is a great factor in favor of the Republic and individual freedom as against the forces of reaction. Thus Lafayette bullded better than he knew, and if he did not see his principles vindicated in France in his day his example and life's work had no little to do with their final triumph to-day.

Curiously enough it was just this idea which Ambassador Porter brought out in his speech at the banquet of the Chamber of Commerce to-night. Five hundred persons were present. At 2 o'clock this morning Paris was still alive with patriotic Americans, and Sousa's Band was still playing on the Place de l'Opera. American flags are everywhere and the largest ever manufactured floats from the Eiffel tower. All public buildings were decorated in the same way and the flags were seen everywhere in the exhibition and on all electric trams and the moving platform.

LOST.

Putting from _____
Address of Paper _____
SALT LAKE CITY, UTAH, JUL 6 1900

OF THE CHILDREN

Gift of Lafayette Presented to France.

CEREMONIES VERY IMPOSING

Heroic Statue, the Gift of American School Children, Unveiled in Presence of a Great Assemblage—Gen. Horace Porter Delivers an Address of Welcome—Presentation Made by Commissioner Peck—Archbishop Ireland Delivers the Oration of the Day—Letter Read from McKinley.

Paris, July 4.—In the presence of the President of the Republic, M. Loubet, the United States Ambassador, Gen. Horace Porter, and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here, the statue of the Marquis de Lafayette, the gift of the American school children to France, was presented to the nation by Mr. Ferdinand Peck, president of the Lafayette monument commission and was accepted by President Loubet in behalf of France. This latter fact constitutes eloquent testimony of the importance the French Government attached to the occasion and its desire to enhance the significance of the presentation by having the President of France assume the leading role in the exercises, for which the Minister of Foreign Affairs, M. Delcasse, was originally designated.

UNVEILED BY TWO BOYS.

The ceremonies occurred in the garden of the Tuilleries. The monument was unveiled by two boys representing the schools of France and America, Gustav Hennocque, great grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument. After a few words by Paul Thompson and the reading of a dedicatory poem by Miss Voss, representing the Daughters of the Revolution, Archbishop Ireland delivered an address and Mrs. Daniel Manning spoke on Lafayette and the Daughters of the American Revolution.

Ambassador Porter was president of the day's exercises. It was the intention to have M. Delcasse, French Minister of Foreign Affairs, accept the monument on behalf of France, but M. Loubet appeared in his stead.

OLD GLORY ON EIFFEL TOWER.

The American flag and French and American colors were displayed on numerous buildings and over American homes throughout Paris, and the Stars and Stripes floated from the pinnacle of the Eiffel tower, thus dominating the whole city.

LOCATION OF MONUMENT.

The location of the monument is within a small railing in the garden which henceforth will be known as Lafayette square and which lies in the center of the quadrangular place Du Carrousel. The latter is surrounded on three sides by the palace of the Louvre and extends in a space in the middle rose the statue of Lafayette, enveloped in the folds of the American flag.

PROFUSELY DECORATED.

The whole square and the Louvre were profusely decorated with bunting, and detachments of Republican guards, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American exhibition guards, in their white helmets, assisted in maintaining order and acted as ushers.

PICTURESQUE SCENE.

The scene within the amphitheater was most striking and picturesque. The tiers of seats were filled with about 2000 invited guests, a large proportion of them were ladies, whose handsome costumes greatly contributed to the color effect.

The platform in front of the speakers was draped with American and French flags. Beneath, standing on either side of the statue, were an American soldier and sailor bearing the Stars and Stripes. To the left sat Sousa's band.

LOUBET ARRIVES.

A fanfare of trumpets outside announced the arrival of the President of the Republic, who drove from the Elysee in a pair-horse landau, without an escort. As he entered the amphitheater Sousa's band played the "Marseillaise." Gen. Porter and Commissioner Peck met and escorted the President to the platform. The band then played the "Star Spangled Banner." The entire assembly uncovered while the national anthems were being played. Gen. Porter then welcomed the guests. He said:

GEN. PORTER'S WELCOME.

The name of the school children of the United States whose generous gifts made possible the erection of this imposing statue which is unveiled, and in the name of each added

ready to make the most heroic sacrifices whenever liberty needed aid or weakness called for help, the friend and pupil of Washington, the chivalrous Lafayette.

"During the sanguinary struggle which resulted in securing liberty to the American colonies there were some who gave to the cause their sympathies, others a part of their means, but Lafayette shed his blood; he gave a part of himself. Living, he was honored by the affection of his American comrades; dead, is enshrined in the hearts of their posterity."

"In erecting this statue to this great representative soldier America has at the same time raised a monument to the memory of every Frenchman who fought for the cause of our national independence. May the presentation of this gift and the good wishes which accompany it strengthen between the two great sister republics the bonds of friendship which have so long united them and which nothing should be permitted to weaken."

PRESENTED BY PECK.

Commissioner Peck followed with a brief address, saying in part: "And now, in behalf of our great Republic, the Representatives of which in Congress assembled supplemented the gift of our youth in placing here this tribute to the memory of a nation's defender, and in behalf of the Lafayette Memorial commission, organized to execute the thought of our children, it is our duty and our great privilege to present to thee, France, this monument to the memory of our knight, whose noble deeds a nation will never forget."

STATUE UNVEILED.

A signal was then given, and the boys previously referred to, dressed in white flannel suits and sailor hats and wearing tri-color sashes, pulled the strings, releasing the American flag enveloping the statue.

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view, a scene of very great enthusiasm occurred. The whole assembly arose, cheered and waved hats, handkerchiefs and American flags, while Sousa's band played a new and especially composed march, "Hail to the Spirit of Liberty."

FRANCE ACCEPTS THE GIFT.

When the ringing applause had subsided, President Loubet stepped to the front of the platform, and again cheers broke forth, Americans and Frenchmen uniting in hearty shouts of "Vive, vive Loubet, vive la France." The President spoke but briefly, alluding to the traditional friendship of the two republics, the entire audience standing uncovered until the end of his remarks.

A poem by Frank Putnam, dedicated to the occasion, was next read by Miss Turjina Voss, as follows:

FRANK PUTNAM'S POEM.

To France as to the sister of her soul
Columbia sends this wreath of immortal
Green for the grave of her immortal son:
Columbia rears this love-engirdled shaft,
The tribute of her children, and a prayer
That never in all the changing after years
Shall night o'ertake the fame of Lafayette.

OUR FATHERS' FATHERS KNEW HIM FACE TO FACE.

They grasped his hand in gladness
When he came;
They heard him wise at council in the hall;
They saw him like a lion in the field.
A light heart that was stranger to despair;
A brave heart that in triumph or defeat
Was steadfast to its purpose as the stars.

HE DID NOT ASK FOR HONORS OR FOR GOLD.

He volunteered to follow, not to lead,
But chivalry was conscious of its kind,
So our great Captain took him to his arms,
And Love has twined the chaplet for his brow.
Where history, cowed and solemn,
Pens his tale,
Beneath the line that sets his titles forth,
Be this the legend writ across the page:
When freedom's feet were weary in the wilds,
He thrust his sword between her and her foes.

REPUBLIC TO REPUBLIC! YONDER SEA.

That bore your standards to us in our need,
Shall rise in mist and wander amid the worlds
Ere ever the debt we owe you be forgot,
Ere ever the debt man owes you be repaid.
Yea, on this day of Freedom consecrate,
We pledge anew beside the hero's bier
Unflinching faith to that eternal Truth
In whose behalf he made our cause his own,
Beneath whose banner he led our ragged hosts
With Washington from darkness to the day.

COME BRITAIN, ELDER BROTHER OF OUR BLOOD.

Phonetic Slav, and German patriot,
Come,
Italy, Hellas, peaks in Time's long range;
Swiss from the heights where Freedom's holy fires,
Through centuries of oppression on the plain,
Blazed beacon-like above a struggling world:
Come, brown men from the emancipated isles,
Our kinsmen and co-partners that shall be;
Lovers of men in all the wide earth's lands,
Columbia bids you kneel with her this day,
And now, above the dust of Lafayette,
In his white name beseech Almighty God
To quicken in us the spirit that was his—
The Son of France and brother of all mankind.

LETTER FROM M'KINLEY.

At the conclusion of the reading of the poem Gen. Porter entered the tribune, and in introducing Archbishop Ireland read the following letter received by the archbishop from Presi-

the "preux chevalier, sans peur et sans reproche." The highest traditions of French chivalry were revived; a Roland, a Bayard, a Duguesclin lived again in the camps and on the battlefields of America.

IDOL OF AMERICAN ARMY.

By his magnanimity of soul, and by his grace of manner, not less than by his military prowess, he won all hearts and became the idol of the American army. He proved himself, to the inmost fiber of his soul, an American, as proud of America as the proudest of her patriots, the champion before all contestants of her honor and her fair name. More cheerfully even than his American companions in arms, he bore the terrible hardships of the war; again and again he pledged his personal fortune to buy food and clothing for his men, who knew him by the familiar appellation of "The Marquis," "The soldier's friend." In camp and in battle his influence was boundless; a word of cheer from his lips roused the drooping spirits of his soldiers, a word of command sent them heading against the enemy. A visitor to the American camp, the Marquis de Castellux, could help remarking that Lafayette was never spoken of without manifest tokens of attachment and affection.

HIS GRANDEUR OF SOUL.

Like all true soldiers, he loved glory; yet at the mere hint that the general good suggested other plans, he quickly relinquished the opportunity to gain it. More than once when brilliant achievements were within reach he yielded for the sake of harmony his recognized right to precedence of command. And no episode of the whole war is so radiant with grandeur of soul, so redolent of sweetness of heart as that of Lafayette before Yorktown, awaiting the coming of Washington, that the honor of victory might belong to his beloved commander-in-chief.

AIDED BY FRANCE.

But much as Lafayette deserved and received our love and honor in return for his personal services in the cause of America, his chief title to the gratitude of our people is that his heroic figure ever looms up before their entranced fancy as the symbol of the magnanimity which France as a nation displayed toward our country in her laborious struggle for life and liberty. The value of the aid given to us by France in our war for independence is inestimable; the joy which the memory of it awakens in our souls is that which comes to us through the consciousness of our national life itself.

PROTECTED AMERICA.

France sent across the sea to shed their blood for us her brave soldiers and seamen, commanded by the very flower of her nobility. It was France's ships of war that protected our coasts and kept our ports open to commerce, reducing the British naval occupation of American waters to the harbor of New York. It was the co-operation of France's army and navy that gave us the great victory of Yorktown. The victory of Yorktown was final and decisive. It won the independence of America. "It is all over," said Lord North, when the news of it was received in London. America forgetting Yorktown and the men who there fought for her upon land and sea, and the banners that beckoned them to triumph, she forgets her very existence. And at Yorktown, west thou, banner of beloved France, entwining in affection and hope thy folds with those of the banner of America.

ILLUSTRIOUS NAMES.

There were you, De Grasse and De Bargas guarding with your superb ships of war the waters of the Chesapeake against a foeman's sail. There were you, bearers of most illustrious names in France's history, officers of her army—nobles of the noble, chivalrous Rochambeau, de Chastellux, de Lauzun, de Rourie, de Dillon, de Viomenil, de Choisy, de Deux-Ponts, de Laval-Montmorency, the de St. Simons—I vain would name you all—veiling in devotion to France with Lincoln, Hamilton, Knox, Pickering, Laurens, Von Steuben—all ready, sword in hand, to obey the word spoken by Washington, commander-in-chief of the allied armies. And shall I forget thee, Lafayette? Rather shall I not give thee a place apart in my roll of heroes. There wast thou, American and Frenchman, loving passionately America and France, and shedding undying glory upon both.

GRATITUDE OF AMERICA.

Yes, America's gratitude is due and is given to the France of a century ago—to Louis XVI., de Vergennes, de Maurepas, who ruled in those days her destinies; to the people of France who cheerfully bore the burdens which our war brought upon them; to the seamen and soldiers of France, who offered their lives in sacrifice upon the altars of American liberty; and America's gratitude is due and is given to the France of today, the living heir to the rights and the glories of rulers and soldiers and people of former ages. Rulers and soldiers and people of a century ago have passed away; but the remains of France remains; and to France the Republic of the United States of today pledges her gratitude and her friendship and promises that both shall be everlasting.

RECOGNIZES ONE RULER.

America rose in rebellion against arbitrary and absolute government; she unsheathed the sword in the name of the rights of man and of his own right has power to rule over men—Almighty God, and from him is derived whatever authority is exercised in human society. That authority is not, however, directly given to the one or the few, it is communicated by him to the people to be exercised in the form which they choose; by those whom they designate. And the men in whom this authority is invested by delegations of the people are to use, it not for the benefit of the one or the few, but for the good of the people. All this is the plain teaching of reason and religion, and yet not seldom were such simple truths forgotten, not seldom in practice was power held as if it belonged to dynasties and classes, and exercised as if "the human race lived for the few."

STIRRED THE WORLD.

The rebellion of a people on so large a scale as was the rising of the American colonies, could not but challenge universal attention, and the triumph of such a rebellion could not but stir other peoples to a sense of their rights and to a stern resolve to maintain them. The American colonies went further. In order to make it the more certain that civil and political power should be recognized as coming from the people, and as being given for the good of the people, they declared that with them it should be exercised by the people through as large and as direct a representation of the people as was found compatible with peace and order in the community. Hence the republican form of government adopted by them. The creation of the Republic of the United States was the inauguration of a new era in the life of the human race—the era of the rights of manhood and of citizenship and of the rights of the people. Such is the true meaning of the American Revolution; the full significance of the work done in America by Lafayette and France.

France's gracious permission, an abiding interpreter of America's gratitude to France for her participation in America's war, and of the principles of civil and political liberty which were the life and soul of that momentous struggle. Our interpreter, who shall it be? Could it be, if truth has rights, and merit has reward, but Gilbert Motier, Marquis de Lafayette? Then, genius of art, we pray thee give us back the form of our loved Lafayette. Bid him live again in his own France, to speak in America's name to France and to the world. Who more fittingly than Lafayette could be bidden to speak to France the gratitude of America?

And who more fittingly than Lafayette could stand forth before the world as the representative of the principles of civil and political liberty for which he and Washington fought? The enemies of liberty he hated—absolutism in its arbitrary authority and anarchy in its chaotic rioting.

When the struggle in France for liberty degenerated into mad riot, he cast aside the leadership which he had taken in the name of liberty, and which he could have retained if he bore it in the name of lawlessness, and he sought the exile which ended for him in the prison of Olmutz. Absolutism and anarchy alike hate Lafayette as they alike hate liberty; as they hate absolutism and anarchy.

And now, Lafayette, thy task is given thee. Speak, we charge thee, the gratitude of America to France; speak of the liberty for which America and France once fought together, and which today they together cherish and uphold. Speak, we charge thee, through endless years, through endless years America's gratitude shall last and liberty shall reign in America and France.

Archbishop Ireland's address was delivered in French and was frequently interrupted by applause.

SANG AMERICAN MELODIES.

The ceremony concluded with American melodies, finishing with the "Stars and Stripes Forever."

As a mark of esteem, a magnificent wreath has been placed on the portrait of the late Col. Villebois-Mareuil, which hangs in the Boer building at the exposition. He is the French Colonel who was killed in the South African war. Attached to the wreath is the inscription:

"In honor of Col. De Villebois-Mareuil, the Lafayette of South Africa, from some Americans."

Putting from _____
Address of Paper _____
NEW ORLEANS, LA
JULY 4 1900

THE UNVEILING OF WASHINGTON'S STATUE,
The Gift of American Women to the French Republic,
Passed Off in Paris According to the Programme.
Speeches by Porter, Delcasse and Charles Ohaille Long.
William Waldorf Astor Creates a Sensation in London by Publishing Captain Sir Berkely Milne.

Paris, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of an association of American women for the presentation of a statue of Washington to France, passed off to-day according to programme and under favorable circumstances. Sousa's Band was in attendance. The United States ambassador, General Horace Porter, presided and delivered an address.

Cutting from

Address of Paper

SALT LAKE CITY, UTAH

Date

THE DAILY TRIBUNE: SALT LAKE CITY

OF THE CHILDREN

Gift of Lafayette Presented to France.

CEREMONIES VERY IMPOSING

Heroic Statue, the Gift of American School Children, Unveiled in Presence of a

... and in a space in a space in the middle rose the statue of Lafayette, enveloped in the folds of the American

PROFUSELY DECORATED.

The whole square and the Louvre were profusely decorated with bunting, and detachments of Republican guards, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American exhibition guards, in their white helmets, assisted in maintaining order and acted as ushers.

PICTURESQUE SCENE.

The scene within the amphitheater was most striking and picturesque. The rising tiers of seats were filled with about 2000 invited guests, a large proportion of them were ladies, whose handsome costumes greatly contributed to the color effect.

The platform in front of the speakers was draped with American and French flags. Beneath, standing on either side of the statue, were an American soldier and sailor bearing the Stars and Stripes. To the left sat Sousa's band.

SOUBET ARRIVES.

A fanfare of trumpets outside announced the arrival of the President of the Republic, who drove from the Elysee in a pair-horse landau, without an escort. As he entered the amphitheater Sousa's band played the "Marseillaise." Gen. Porter Rand Commissioner Peck met and escorted the President to the platform. The band then played the "Star Spangled Banner." The entire assembly uncovered while the national anthems were being played. Gen. Porter then welcomed the guests. He said:

GEN. PORTER'S WELCOME.

"In the name of the school children of the United States whose generous contributions made possible the erection of the imposing statue which is about to be unveiled, and in the name of our Government, which added so liberal a donation to the fund, I extend to all here present a cordial welcome. Upon this day, the anniversary of our country's birth, within sight of yonder memorable concourse of the nations, in the presence of this vast assemblage of the representatives and the citizens of the Old World and the New, and in memory of a struggle in which French and American blood moistened the same soil in battles fought for a common cause, it is a fitting occasion upon which to solemnly dedicate a monument in honor of a hero of two continents, the immortal Lafayette. This statue is a gift from the land of his adoption to the land of his birth. Its purpose is to recall the record of his imperishable deeds; to testify that his name is not a dead memory, but a living reality; to quicken our sense of appreciation and emphasize the fidelity of our affection. A recital of his deeds inspires us with the grandeur of events and the majesty of achievement. He needs no eulogist. His services attest his worth. He honored the age in which he lived, and future generations will be illumined by the brightness of his fame."

SPOKE IN FRENCH.

The following portions of the address was delivered in French: "I extend a cordial greeting to all who have gathered with us today to take part in an event of international importance. Americans do not fail to appreciate profoundly this evidence of sympathy, especially on the part of the high officials of the French Republic and the eminent representatives of foreign powers whose presence here honors the occasion and adds distinction to the ceremonies. We assemble here upon the anniversary of the birthday of the American Union, to inaugurate a statue which the school children of the United States present to the country which generously cast its strength with us in battling for our national independence. This monument is the tribute paid by grateful hearts to the memory of a man who had the rare good fortune to be the hero of two countries and who was the highest personification of the great principle of liberty secured by law, and a man who, in America as well as in France, at all times and in all places, was ever

ready to make the most heroic sacrifices whenever liberty needed aid or weakness called for help, the friend and pupil of Washington, the chivalrous Lafayette.

"During the sanguinary struggle which resulted in securing liberty to the American colonies there were some who gave to the cause their sympathies, others a part of their means, but Lafayette shed his blood; he gave a part of himself. Living, he was honored by the affection of his American comrades; dead, is enshrined in the hearts of their posterity."

"In erecting this statue to this great representative soldier America has at the same time raised a monument to the memory of every Frenchman who fought for the cause of our national independence. May the presentation of this gift and the good wishes which accompany it strengthen between the two great sister republics the bonds of friendship which have so long united

When freedom's feet were weary in the wilds, He thrust his sword between her and her foes.

IV.

Republic to Republic! Yonder sea, That bore your standards to us in our need, Shall rise in mist and wander amid the worlds Ere ever the debt we owe you be forgot, Ere ever the debt man owes you be repaid. Yea, on this day of Freedom consecrate, We pledge anew beside the hero's bier Unflinching faith to that eternal Truth In whose behalf he made our cause his own. Beneath whose banner he led our ragged hosts With Washington from darkness to the day.

V.

Come Britain, elder brother of our blood; Phœnic Slav, and German patriot, come! Italia, Hellas, peaks in Time's long range; Swiss from the heights where Freedom's holy fires, Through centuries of oppression on the plain, Blazed beacon-like above a struggling world; Come, brown men from the emancipated isles, Our kinsmen and co-partners that shall be; Lovers of men in all the wide earth's lands, Columbia bids you kneel with her this day. And now, above the dust of Lafayette, In his white name beseech Almighty God To quicken in us the spirit that was his— The Son of France and brother of all mankind.

LETTER FROM M'KINLEY.

At the conclusion of the reading of the poem Gen. Porter entered the tribune, and in introducing Archbishop Ireland read the following letter received by the archbishop from President McKinley:

Executive Mansion, Washington, D. C., June 11, 1906.—Dear Sir:—Within a few days I have approved a resolution of Congress which voices in fitting terms the profound sympathy with which our people regard the presentation to France by the youth of America of a statue of Gen. Lafayette. It has given me much pleasure to learn that you have been selected to deliver the address on this most interesting occasion. No more eminent representative of American eloquence and patriotism could have been chosen and none who could better give appropriate expression to the sentiments of gratitude and affection which bind our people to France. I will be grateful if you will say how we honor in our national capital the statue of Lafayette erected by the French people and convey the hope that the presentation of a similar memorial of that knightly soldier, whom both republics are proud to claim, may serve as a new link of friendship between the two countries and a new incentive to generous rivalry in striving for the good of mankind. Very sincerely yours, WILLIAM M'KINLEY.

Archbishop Ireland then delivered the address of the day. He said: ARCHBISHOP IRELAND'S ADDRESS. Gilbert du Motier, Marquis de Lafayette! Oh, that words of mine could express the full burning love which our revolutionary sires did bear to this illustrious son of old Auvergne! Oh, that I could pronounce his name with the reverence with which my countrymen across the sea wish me to pronounce it before the people of France. In America two names are the idols of our national worship, the burden of fireside tale, the inspiration of the poet's song, the theme of the orator's discourse: The name of him who was the father of his country—George Washington; and the name of him who was the true and trusty friend of Washington, Gilbert Motier, Marquis de Lafayette.

Wealth and rank, the favor of court and King, high distinction in the service of his own country, the endearments of wife and child—all that ambition could covet or opportunity promise, the youth of 19 summers put resolutely aside to cast his lot with a far-off people battling against fearful odds—and that at a moment when their fortunes were at their lowest ebb, and hope had well-nigh abandoned their standards. When the agent of America in France sadly confessed that he was even unable to furnish a ship to carry him and other volunteers, Lafayette said, "I will buy a ship and take your men with me."

Given a command in the army of independence, Lafayette was at all times

the "preux chevalier, sans peur et sans reproche." The highest traditions of French chivalry were revived; a Roland, a Bayard, a Duguesclin lived again in the camps and on the battlefields of America.

IDOL OF AMERICAN ARMY.

By his magnanimity of soul, and by his grace of manner, not less than by his military prowess, he won all hearts and became the idol of the American army. He proved himself, to the inmost fiber of his soul, an American, as proud of America as the proudest of her patriots, the champion before all contestants of her honor and her fair name. More cheerfully even than his American companions in arms, he bore the terrible hardships of the war; again and again he pledged his personal fortune to buy food and clothing for his men, who knew him by the familiar appellation of "The Marquis." "The soldier's friend," in camp and in battle his influence was boundless; a word of cheer from his lips roused the drooping spirits of his soldiers, a word of command sent them headlong against the enemy. A visitor to the American camp, the Marquis de Chastellux, could not help remarking that Lafayette was never spoken of without manifest tokens

country they loved, and France remains; and to France the Republic of the United States of today pledges her gratitude and her friendship and promises that both shall be everlasting.

RECOGNIZES ONE RULER.

America rose in rebellion against arbitrary and absolute government; she unsheathed the sword in the name of the rights of man and of the citizen. There is but one who in his own right has power to rule over men—Almighty God, and from him is derived whatever authority is exercised in human society. That authority is not, however, directly given to the one or the few, it is communicated by him to the people to be exercised in the form which they choose; by those whom they designate. And the men in whom this authority is invested by delegations of the people are to use it not for the benefit of the one or the few, but for the good of the people. All this is the plain teaching of reason and religion, and yet not seldom were such simple truths forgotten, not seldom in practice was power held as if it belonged to dynasties and classes, and exercised as if "the human race lived for the few."

STIRRED THE WORLD.

The rebellion of a people on so large a scale as was the rising of the American colonies, could not but challenge universal attention, and the triumph of such a rebellion could not but stir other peoples to a sense of their rights and to a stern resolve to maintain them. The American colonies went further. In order to make it the more certain that civil and political power should be recognized as coming from the people, and as being given for the good of the people, they declared that with them it should be exercised by the people through as large and as direct a representation of the people as was found compatible with peace and order in the community. Hence the republican form of government adopted by them. The creation of the Republic of the United States was the inauguration of a new era in the life of the human race—the era of the rights of manhood and of citizenship and of the rights of the people. Such is the true meaning of the American Revolution, the full significance of the work done in America by Lafayette and France.

AYE OF THE PEOPLE.

"This is the age of the people. Every decade will mark a new advance in the triumphant march of democracy. Political movements do not go backward; the people do not abandon except under duress, and then only for a time, rights of which they were once possessed, or the power which they have once wielded to maintain and enlarge those rights. To seek for arguments against democracy in its apparent perils, is a waste of time. The part of true statesmanship is to study the perils such as they may be, and take measures to avert them. The progress of democracy cannot be stayed. He who would rule must rule through the people, through the individual men who constitute the people. To obtain results in the civil and political world, he must go to the individual, enlighten his mind, form his conscience and thus enlist his sympathies and win his intelligent cooperation. He who does this will succeed. He who uses other methods fail. The task for those who would rule men is made more difficult. The time is long gone by when men can be swayed by sword or proclamation. But manhood in men has meanwhile grown and they who love manhood in men should rejoice.

EXAMPLARS OF LIBERTY.

To America and France is given the noble mission to be to the world the exemplars of civil, and political liberty. That they be true to their mission must be the prayer of all friends of liberty, of all friends of humanity. The better to insure the possession of liberty they have taken to themselves the highest form of democracy—they have made themselves republics. They must show that such form of liberty is capable of enduring amid all the writhings and passions of humanity, and that beneath it in harmony with its promises there are to be found liberty's best and sweetest blessings. To them is assigned the task of proving that the fullest democracy guarantees to a people, together with liberty, the security of law and order, and the growth and prosperity of the nation—that the fullest democracy, ever true to its name and profession, means for the individual man and citizen the actual and assured enjoyment of the personal rights which he inherits from nature and nature's God, save only, inasmuch as a retrenchment of such rights is imperative for the maintenance of public order and the safeguarding of the rights of other members of the community. And now, what is said today be it said tomorrow; be it said adown the ages to come.

AMERICA'S GRATITUDE.

Here upon this historic place in France's own capital city, where meet the nations of the earth, there will stand, with

France's gracious permission, an abiding interpreter of America's gratitude to France for her participation in America's war, and of the principles of civil and political liberty which were the life and soul of that momentous struggle. Our interpreter, who shall it be? Could it be, if truth has rights, and merit has reward, but Gilbert Motier, Marquis de Lafayette? Then, genius of art, we pray thee give us back the form of our loved Lafayette. Bid him live again in his own France, to speak in America's name to France and to the world. Who more fittingly than Lafayette could be bidden to speak to France the gratitude of America?

And who more fittingly than Lafayette could stand forth before the world as the representative of the principles of civil and political liberty for which he and Washington fought? The enemies of liberty he hated—absolutism in its arbitrary authority and anarchy in its chaotic rioting.

When the struggle in France for liberty degenerated into mad riot, he cast aside the leadership which he had taken in the name of liberty, and which he could have retained if he bore it in the name of lawlessness, and he sought the exile which ended for him in the prison of Olmutz. Absolutism and anarchy alike hate Lafayette; they alike hate liberty; the friends of liberty love Lafayette as they hate them and anarchy.

now, Lafayette, thy task is given; speak, we charge thee, the gratitude of America to France; speak of the for which America and France fought together, and which today together cherish and uphold. Speak, urge thee, through endless years, endless years America's gratitude to thee and liberty shall reign in America.

Archbishop Ireland's address was delivered in French and was frequently applauded by applause.

AMERICAN MELODIES.

The ceremony concluded with American melodies, finishing with the "Stars and Stripes Forever." A mark of esteem, a magnificent has been placed on the portrait of the late Col. Villebois-Mareuil hangs in the Boer building at exhibition. He is the French Colonel who was killed in the South African war. Attached to the wreath is the in-

honor of Col. De Villebois-Mareuil, the Lafayette of South Africa, the Americans."

Cutting from

Address of Paper

NEW ORLEANS, LA.

JULY 4 1906

THE UNVEILING OF WASHINGTON'S STATUE,

The Gift of American Women to the French Republic,

Passed Off in Paris According to the Programme.

Speeches by Porter, Delcasse and Charles Ohaille Long.

William Waldorf Astor Creates a Sensation in London by Publishing Captain Sir Berkely Milne.

Paris, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of the association of American women for the presentation of a statue of Washington to France, passed off to-day according to programme and under favorable circumstances. Sousa's Band was in attendance. The United States ambassador, General Horace Porter, presided and delivered an address.

overemotional piano, is of the re-iterative Viennese sort, the sentimental waltz, blonde and sensuous, linking its excess of sweetness to nimble polkas from Ruthenia, to tired galops, dead lancers, and to tottering quadrilles from whose faded flounces as they flirt around you scatters the hot dust of hotel ballrooms, a music of loud braid and blue eyes, of schapska, and scimitar and Pilsener beer, the sentimentality and chivalry of the intoxicated North intertwined with the lust and languor of the East, an outcome of the decadence of an entire empire dancing on the edge of a volcano to these very tunes. From restaurant to restaurant this music dogs your steps, passing out with you from the exposition into the street, buzzing over your cup of coffee, following you along the boulevards to your very home, where it expires temporarily on the pavement of the courtyard in an altercation with the concierge. It is the orchestral obsession of Paris.

THE MUSIC OF OLD ARLES.

But adjoining Old Poitou come the reproductions of Old Arles, and of the Breton and Berrichon villages, whose distinctive music is delightful beyond words. You are now quite outside the sphere of those soiled violin scrapers in threadbare evening dress; those Austrian waiters en délire.

This stern-featured, gray-haired peasant, with waistcoat embroidered with yellow silk in Druidical designs, with the short coat and velvet ribbon round his hat, is as typical of the bleak dreamy Breton spirit as is the instrument which he plays. His biniou lacks the savagery of the Scotch bagpipe, its self-assertiveness, its boisterous horseplay humor, its violent tartan hues. In place of them it exhales a gentle mournfulness, a blithe gayety, and an irony as delicate as Renan's. The irony of the Breton bagpipe is one of its most personal features—a dominant note. It has its skirls, its pibrochs, its reels, its laments—common, in fact, to all mountain music—but if its colors are less violent than those of its harder Scotch relative, it none the less reproduces and paints with perfect sympathy and with exquisite tonalities of sound, the voices of Nature, the wailing and whistling of the wind across naked dunes and through forest tops, the trickling of brooks, the roar of the seas on the wild Brittany coasts, the ironical chuckle of dead calms, the siren whisper of shifting sands, the rustle of the breeze through the tall corn, and the echoes of the country side, the lowing of cows, the bleating of sheep, the singing of birds, the chatter of riotous children, the laughter and blithesome tread of village merry-makers.

All these noises it harmonizes and transmutes by means of a consummate if primitive art into a delicate music, whose inspiration is the love and the souvenir of nature. It speaks the semi-secret, half-phantom language of a small shy people struggling for the preservation of the native tongue against the inroads of conquering vocabularies as even for the maintenance of the national existence against the triumphant and dominant French neighbor. In its purity this language remains true to its pastoral and mystic origin, as does the nation to its customs, its speech, and ideas. And in all that these express, there is no taint of modern civilization, with its cosmopolitan sensations, its militarism, and the rest. The Bretons, like other Celtic peoples, live behind a closed door, a condition which must be remembered, if their music, so articulate an outpouring of their soul, is to be appreciated and understood.

A LIFETIME STUDY.

In the Berrichon village, which you enter immediately after leaving Brittany, you come at once into contact with the Latin spirit, so radically different from the Celtic, and which we shall find further intensified in Old Arles. Here in the Berri we have another form of the biniou, known, however, by that name no longer, but by its old French appellation, the cornemuse. It is accompanied by the vielle, or hurdy-gurdy, an ancient and complicated instrument combining many of the passionate qualities of the violin with the sleepier harmonies of the accordion. By means of a handle projecting from the base of the instrument, and turned by the player, a number of interior strings are struck, the musical modulations being obtained from them by a pressure upon the notes of a small external keyboard. The vielle somewhat resembles a sackbut in shape, and to be a good vielle player, or violar, requires the practice and study of a lifetime. I may congratulate the violar at the Berrichon village on being a consummate master of his instrument.

The old local tunes of the Berri are instinct with military and amorous panache. The vielle interprets admirably the light, brisk marches, riotous with glee or bright with martial ardor, which led adown two centuries of French pastoral life the spruce village couples to the altar, or the sturdy peasant recruits to the fields of Blenheim and Fontenoy. All the courage and tenderness of that fine and loyal Berrichon race is in these gray and purple modulations, which conjure up before us the gaunt grenadiers of Raffet and the perfumed horizons of Vanloo. Ah! that Latin soul, which we Anglo-Saxons are so slow to appreciate. To its urbanity, its delicate and restrained sense of form and color, its worship of beauty, at once logical and amorous, we owe so much, all that was "style," for instance, in the periods from Louis Quatorze to the Empire, and of the soul of all this perfection there is the embryo, the first matter in the old Berrichon music, undeveloped, unrefined, it may be, but still there. To the subtler harmonies of the vielle, the Berrichon cornemuse adds a rustic and masculine accompaniment, with none of the Celtic dreaminess, but a special note of somewhat coarse espièglerie, playing, in fact, Colin to Colinette.

In old Arles, with its tambourines, the national spirit of the Provence is most agreeably revived. A word of passing commendation may be accorded to two little lads who, beneath an ancient Provençal portico, play a cheap modern repertoire on violins with the bare-legged gravity of extreme youth and some of its inaccuracy, but theirs is merely the charm of childhood. The tambourines and their accompanying pipes throb forth a dulcet melody which, on the contrary, has the bouquet and the terroir of old Meridional wines—Château du Pape, for instance, that nectar beloved of Alphonse Daudet, the first Parisian patron of the tambourine. This

cutting from
Address of Paper DUBUQUE IOWA.
JUL 5 1900

MONUMENT IS UNVEILED

ROYAL PERSONAGES PRESENT MAKE CEREMONIES IMPOSING.

STARS AND STRIPES FLOAT FROM EIFFEL TOWER, THE HIGH POST OF HONOR.

Paris, July 4.—In the presence of the president of the republic, M. Loubet, the United States ambassador, Gen. Horace Porter, and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here, the statue in honor of General, the Marquis de Lafayette, the gift of the American school children to France, was presented to the nation by Mr. Frederick W. Peck, president of the Lafayette memorial commission, and was accepted by President Loubet in behalf of France. This latter fact constitutes an eloquent testimony of the importance the French government attached to the occasion and its desire to enhance the significance of the presentation by having the president of France assume the leading role in the exercises, for which the minister of foreign affairs of the American Republic.

Tri-Color and Stars and Stripes.

The morning broke out with bright sunshine, but ominous clouds soon put in an appearance. Happily, the heavy clouds passed off after a sprinkling of rain had fallen and the exercises began at 10:30 o'clock. The American flags and trooping of French and American colors were displayed on numerous buildings and on or over American houses. Throughout Paris the stars and stripes floated from the pinnacle of Eiffel tower, thus dominating the whole city. The location of the monument is within a small railed garden, which henceforth will be known as Lafayette Square, and which lies in the center of the quadrangular Place du Carrousel. The latter is surrounded on three sides by the Palace of the Louvre and divided from the gardens of the Tuilleries. A special erected barrier cut off the Place Du Carrousel and only ticket holders were allowed to pass. Within Lafayette Square itself, amid trees, whose foliage formed a resting back ground, was built a circular grand stand which was entirely draped with crimson cloth, and in a space in the middle rose the statue of Lafayette enveloped in the folds of an American flag.

The whole square and the Louvre were profusely decorated with bunting and detachments of republican guards, mounted on foot, were stationed around and lined the entrance to the square. The entire exhibition of the American guard in their white helmets assisted in maintaining order and acted as ushers. The scene within the amphitheatre was most striking and picturesque. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effects. A portion of the stand was reserved for President Loubet, the cabinet members and other French ministers; Ambassador Porter, the diplomatic corps, Commissioner Peck, Assistant Commissioner Woodward, Maj. Brackett, secretary of the commission, the national commissioners, Ambassador Draper of Rome, Minister Bellamy Storer of Madrid, Ambassador Charlemagne Tower of St. Petersburg and Minister Harris of Vienna.

The Star Spangled Banner.

President Loubet was given the seat of honor in the center of the front row, having Gen. Porter on his right and Commissioner Peck on his left. In the same room were the papal nuncio, Monsignor Lorenzelli and Archbishop Ireland. On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on either side of the statue, were an American soldier and sailor, bearing the stars and stripes. To the left sat Sousa's band. The American military and naval attaches, Kerr, Heistand, Baker, Sims, Mott and Poudston, entered just before the hour of opening, escorting Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later, punctual to the time, a fanfare of trumpets outside announced the arrival of the president of the republic, who drove from the Elysee in a landau, without an escort. As he entered the amphitheatre Sousa's band played the "Marseillaise." Gen. Porter and Commissioner Peck met and escorted the president to the platform. The band then played the "Star Spangled Banner." The entire assembly uncovered while the national anthems were being played. President Loubet, who was attired in

coat with the insignia of the rank of the Legion of Honor at the button hole, stood bare headed, surrounded by the French and American Warriers. Porter then advanced to the tribune and welcomed the guests. The delivered part of his address in French. Commissioner Peck followed. Sousa's band was then given and the boys referred to, dressed in white uniforms and sailor hats and wearing sashes, pulled the strings, the American flag enveloping the statue had subsided President Loubet of Lafayette and his sword in the cause was unfolded to the very great enthusiasm of the whole assembly arose, and waved hats, handkerchiefs and American flags, while Sousa's band played a new special composed march, "Hail to the Spirit of Liberty." When the ringing had subsided President Loubet stepped to the front of the platform and again cheers broke forth. Americans and Frenchmen uniting in hearty shouts of "Vive Loubet; Viva La France."

The president spoke briefly, alluding to the traditional friendship of the two nations. The entire audience remained standing and uncovered until the end of his remarks.

Loubet's Speech.

President Loubet said: "Gentlemen: This magnificent monument consecrates the time-honored friendship and union of two great nations. In generous impulse the government of the United States, the house of representatives and the senate having given adhesion to the ceremony which brings us here before the image of this common ancestor. But the initiative of this feat springs from the school of youth nourishing by the beautiful examples of history and the noble traditions. "I am happy to associate myself with the cordial thanks which the chambers have already sent to the people of the United States and which I renew in the name of entire France. The spectacle of these two republics penetrated this monument by the same emotions and animated by the same thoughts is not less a lesson than a fete. It shows that among nations as among individuals, the calculations of selfishness are often more opposed to the interests than the generous movements of the heart. When Lafayette crossed the ocean to help a distant people win its independence, he was not the plaything of heroic folly. He served a deep political object. He was about to find the friendship of two peoples on the common worship of their motherland and liberty. This friendship has developed and strengthened through the century which is ending. The generations which follow us will not let it become enfeebled. They will strive to multiply the amicable relations and exchanges of sympathy between the shores of the Atlantic and with us give a precious pledge to the peace of the world, and to progress and humanity."

Mrs. Manning Speaks.

Then Mrs. Daniel Manning, representing the Daughters of the American Revolution spoke. She said in part: "We have come together in this city of romantic and historic interest to honor the memory of the illustrious Lafayette,

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Address of Paper SPOKANE WASH.
JUL 3 1900

STATUE OF WASHINGTON

Unveiled With Impressive Ceremonies at Paris.

PARIS, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of an association of American women for the presentation of a statue of Washington to France, passed off today according to program and under favorable circumstances. Sousa's band was in attendance. The United States ambassador, General Horace Porter, presided, and delivered an address. It was as follows:

and sunny France extends a gracious welcome to every guest.

"The bells are ringing today throughout America to celebrate the birth of our republic, and the names of Lafayette and Washington—for Lafayette's name is indissolubly in the hearts of every one on the Fourth of July.

"On this day we laid the corner stone of our republic which your co-patriot helped us to rear. And today, from city and village, from mountain and valley comes a spontaneous outburst from every part of America to swell the note of praise in our national celebration, and none is more harmonious than the sound that is a mighty voice echoes the name of Lafayette.

"This monument is the loving gift of the young people of America who have offered of their treasures, and the monument will not only be a monument to a hero but the tribute to a great life in a thousand little minds; for one landmark of history written in stone is worth a hundred written in ink. It is with gratitude the Daughters of the American Revolution place a tablet upon this monument. We know that great deeds are 'most safely deposited in the remembrance of mankind,' we know that no tablet less broad than the earth itself can carry knowledge of the American revolution where it has not already gone; that no monument can outlive the memory of the deeds of Lafayette. But our object in placing this tablet is to give some proof of our gratitude to Lafayette and of our conviction of the benefits he conferred upon our land and of the happy influences that have been produced by the American revolution upon the interests of mankind.

"And thus, with 'hands across the sea' America joins in this tribute to her—to our—to the world's hero—Lafayette.

"The friend of America, the fellow soldier of Washington, the patriot of two countries."

A poem by Frank Putnam, dedicated to the occasion, was next read by Miss Tarquina I. Voss.

Letter From President McKinley.

At the conclusion of the reading of the poem, Gen. Porter entered the tribune, and in introducing Archbishop Ireland, read the following letter received by the archbishop from President McKinley:

"Executive Mansion, Washington, June 11, 1900.—Dear Sir: Within a few days I have approved a resolution of congress which voices in fitting terms the profound sympathy with which our people regard the presentation to France by the youth of America of a statue of Gen. Lafayette. It has given me much pleasure to learn that you have been selected to deliver the address on this most interesting occasion. No more eminent representative of American eloquence and patriotism could have been chosen, and none who could better give appropriate appreciation to the sentiment of gratitude and affection which bind our people to France.

"I will be grateful if you say how we honor in our national capitol the statue of Lafayette erected by the French people, and convey my hope that the presentation of a similar memorial of that knightly soldier, whom both republics are proud to claim, may serve as a new link of friendship between the two countries, and a new incentive to generous rivalry in striving for the good of mankind. Very sincerely yours,

—Wm. McKinley."

Archbishop Ireland's address was delivered in French and was frequently interrupted by applause. The ceremony concluded with American melodies, finishing with "The Stars and Stripes Forever."

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Address of Paper COMA, WASH.
JUL 4 1900

STATUE OF WASHINGTON.

PARIS, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of an association of American women for the presentation of a statue of Washington to France, passed off today according to program and under favorable circumstances. Sousa's band was in attendance. The United States ambassador, General Horace Porter, presided and delivered an address.

Consul-General Gowdey made the presentation and the French minister of foreign affairs, M. Delcasse, accepted it in behalf of France.

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Address of Paper PITTSBURGH
Date JUL 9 1900

Sousa's Second Appearance.

Sousa's second appearance here is even more popular than his first. The American airs have now become so well known and so popular that one or two are given after every number on the regular program. When "The Stars and Stripes Forever" is played, two American flags held by the American guards are waved and the French spectators applaud warmly. On these occasions Sousa follows the American march by the "Marseillaise," the crowd standing bareheaded. This enthusiastic international demonstration occurs every afternoon at the band stand on the esplanade. Sousa's manager says that the German tour made by the band was a great success. The band will return to that country within a few days.

The American excursion up the river to Vincennes this afternoon was a complete success. Sousa was the soul of the occasion, but no life can be put in this dead part of the exposition.

Public opinion in France is undoubtedly with Mr. Bryan, because of his opposition to imperialism. The "Temps" says that all the other planks in the platform are secondary compared with that dealing with imperialism, with its dangers, sacrifices, mirages.

The "Journal des Debats" says the Democrats are all the more deserving of admiration because they dare face the military triumphs and laurels and show them in their true light. As usual, Frenchmen who take any interest in American politics desire the defeat of the Republicans.

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Address of Paper WAUKEE, WI.
JUL 7 1900

Sousa's Story of His Father.

Vance Thompson, in The Saturday Evening Post: Paris—Sousa's band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavroche and his fellow gamins march the streets whistling "El Capitan."

I had seen Mr. Sousa on his pedestal—dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting, I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking of cosy corners.

"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair.

"Tony, Tony!" mother would say, "don't you know you have three lessons to give to-day?"

"Father would get up, stretch himself—he was a big man—and go over and kiss mother.

"Tut, tut, dear," he would say, "the day was made for rest and the night for sleep"—and he would go upstairs to bed again."

Cutting from _____
Address of Paper DUBUQUE, IOWA.
JUL 5 1900

MONUMENT IS UNVEILED

ROYAL PERSONAGES PRESENT MAKE CEREMONIES IMPOSING.

STARS AND STRIPES FLOAT FROM EIFFEL TOWER, THE HIGH POST OF HONOR.

...ans, M. Delcasse was originally designated. At the last moment the matter was reconsidered and it was decided that on the occasion of this great France-American demonstration the chief magistrate of the republic was the only fitting representative of the French republic.

The exercises were according to the program with the exception that President Loubet took the part assigned to M. Delcasse. The monument was unveiled by two boys representing the school children of France and America, Gustav Hennocque, great grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument. After a few words by Paul Thompson and the reading of a dedicatory poem by Miss Voss, representing the Daughters of the Revolution, Archbishop Ireland delivered an address, and Mrs. Daniel Manning spoke on Lafayette and the Daughters of the American Revolution.

Tri-Color and Stars and Stripes.

The morning broke out with bright sunshine, but ominous clouds soon put in an appearance. Happily, the heavy clouds passed off after a sprinkling of rain had fallen and the exercises began at 10:30 o'clock. The American flags and trooping of French and American colors were displayed on numerous buildings and on or over American houses. Throughout Paris the stars and stripes floated from the pinnacle of Eiffel tower, thus dominating the whole city. The location of the monument is within a small railed garden, which henceforth will be known as Lafayette Square, and which lies in the center of the quadrangular Place du Carrousel. The latter is surrounded on three sides by the Palace of the Louvre and divided from the gardens of the Tuilleries. A special erected barrier cut off the Place Du Carrousel and only ticket holders were allowed to pass. Within Lafayette Square itself, amid trees, whose foliage formed a resting back ground, was built a circular grand stand which was entirely draped with crimson cloth, and in a space in the middle rose the statue of Lafayette enveloped in the folds of an American flag.

The whole square and the Louvre were profusely decorated with bunting and detachments of republican guards, mounted on foot, were stationed around and lined the entrance to the square. The entire exhibition of the American guard in their white helmets assisted in maintaining order and acted as ushers. The scene within the amphitheatre was most striking and picturesque. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effects. A portion of the stand was reserved for President Loubet, the cabinet members and other French ministers: Ambassador Porter, the diplomatic corps, Commissioner Peck, Assistant Commissioner Woodward, Maj. Brackett, secretary of the commission, the national commissioners, Ambassador Draper of Rome, Minister Bellamy Storer of Madrid, Ambassador Charlemagne Tower of St. Petersburg and Minister Harris of Vienna.

The Star Spangled Banner.

President Loubet was given the seat of honor in the center of the front row, having Gen. Porter on his right and Commissioner Peck on his left. In the same room were the papal nuncio, Monsignor Lorenzelli and Archbishop Ireland. On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on either side of the statue, were an American soldier and sailor, bearing the stars and stripes. To the left sat Sousa's band. The American military and naval attaches, Kerr, Heistand, Baker, Sims, Mott and Poudston, entered just before the hour of opening, escorting Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later, punctual to the time, a fanfare of trumpets outside announced the arrival of the president of the republic, who drove from the Elysee in a landau, without an escort. As he entered the amphitheatre Sousa's band played the "Marseillaise." Gen. Porter and Commissioner Peck met and escorted the president to the platform. The band then played the "Star Spangled Banner." The entire assembly uncovered while the national anthems were being played. President Loubet, who was attired in

Cutting from _____
Address of Paper SPOKANE, WASH.
JUL 3 1900

STATUE OF WASHINGTON

Unveiled With Impressive Ceremonies at Paris.

PARIS, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of an association of American women for the presentation of a statue of Washington to France, passed off today according to program and under favorable circumstances. Sousa's band was in attendance. The United States ambassador, General Horace Porter, presided, and delivered an address. It was as follows:

a frock coat with the insignia of the highest rank of the Legion of Honor at his button hole, stood bare headed, surrounded by the French and American dignitaries.

Gen. Porter then advanced to the tribune and welcomed the guests. The general delivered part of his address in English and the rest in French. Commissioner Peck followed.

A signal was then given and the boys, previously referred to, dressed in white flannel suits and sailor hats and wearing tri-color sashes, pulled the strings, releasing the American flag enveloping the singing had subsided President Loubet's statue of Lafayette and his sword to the American cause was unfolded to view a scene of very great enthusiasm occurred. The whole assembly arose, cheered and waved hats, handkerchiefs and American flags, while Sousa's band played a new special composed march, "Hail to the Spirit of Liberty." When the ringing had subsided President Loubet stepped to the front of the platform and again cheers broke forth. Americans and Frenchmen uniting in hearty shouts of "Vive Loubet: Viva La France."

The president spoke briefly, alluding to the traditional friendship of the two nations. The entire audience remained standing and uncovered until the end of his remarks.

Loubet's Speech.

President Loubet said: "Gentlemen: This magnificent monument consecrates the time-honored friendship and union of two great nations. In generous impulse the government of the United States, the house of representatives and the senate having given adhesion to the ceremony which brings us here before the image of this common ancestor. But the initiative of this feat springs from the school of youth nourishing by the beautiful examples of history and the noble traditions.

"I am happy to associate myself with the cordial thanks which the chambers have already sent to the people of the United States and which I renew in the name of entire France. The spectacle of these two republics penetrated this monument by the same emotions and animated by the same thoughts is not less a lesson than a fete. It shows that among nations as among individuals, the calculations of selfishness are often more opposed to the interests than the generous movements of the heart. When Lafayette crossed the ocean to help a distant people win its independence, he was not the plaything of heroic folly. He served a deep political object. He was about to find the friendship of two peoples on the common worship of their motherland and liberty. This friendship has developed and strengthened through the century which is ending. The generations which follow us will not let it become enfeebled. They will strive to multiply the amicable relations and exchanges of sympathy between the shores of the Atlantic and with us give a precious pledge to the peace of the world, and to progress and humanity."

Mrs. Manning Speaks.

Then Mrs. Daniel Manning, representing the Daughters of the American Revolution spoke. She said in part: "We have come together in this city of romantic and historic interest to honor the memory of the illustrious Lafayette,

and sunny France extends a gracious welcome to every guest.

"The bells are ringing today throughout America to celebrate the birth of our republic, and the names of Lafayette and Washington—for Lafayette's name is indissolubly in the hearts of every one on the Fourth of July.

"On this day we laid the corner stone of our republic which your co-patriot helped us to rear. And today, from city and village, from mountain and valley comes a spontaneous outburst from every part of America to swell the note of praise in our national celebration, and none is more harmonious than the sound that is a mighty voice echoes the name of Lafayette.

"This monument is the loving gift of the young people of America who have offered of their treasures, and the monument will not only be a monument to a hero but the tribute to a great life in a thousand little minds; for one landmark of history written in stone is worth a hundred written in ink. It is with gratitude the Daughters of the American Revolution place a tablet upon this monument. We know that great deeds are most safely deposited in the remembrance of mankind, we know that no tablet less broad than the earth itself can carry knowledge of the American revolution where it has not already gone; that no monument can outlive the memory of the deeds of Lafayette. But our object in placing this tablet is to give some proof of our gratitude to Lafayette and of our conviction of the benefits he conferred upon our land and of the happy influences that have been produced by the American revolution upon the interests of mankind.

"And thus, with hands across the sea America joins in this tribute to her—to cur—to the world's hero—Lafayette.

"The friend of America, the fellow soldier of Washington, the patriot of two countries."

A poem by Frank Putnam, dedicated to the occasion, was next read by Miss Tarquina I. Voss.

Letter From President McKinley.

At the conclusion of the reading of the poem, Gen. Porter entered the tribune, and in introducing Archbishop Ireland, read the following letter received by the archbishop from President McKinley:

"Executive Mansion, Washington, June 11, 1900.—Dear Sir: Within a few days I have approved a resolution of congress which voices in fitting terms the profound sympathy with which our people regard the presentation to France by the youth of America of a statue of Gen. Lafayette. It has given me much pleasure to learn that you have been selected to deliver the address on this most interesting occasion. No more eminent representative of American eloquence and patriotism could have been chosen, and none who could better give appropriate appreciation to the sentiment of gratitude and affection which bind our people to France.

"I will be grateful if you say how we honor in our national capitol the statue of Lafayette erected by the French people, and convey my hope that the presentation of a similar memorial of that knightly soldier, whom both republics are proud to claim, may serve as a new link of friendship between the two countries, and a new incentive to generous rivalry in striving for the good of mankind. Very sincerely yours,

—Wm. McKinley."

Archbishop Ireland's address was delivered in French and was frequently interrupted by applause. The ceremony concluded with American melodies, finishing with "The Stars and Stripes Forever."

g from _____
ss of Paper COMA, WASH.
JUL 4 1900

STATUE OF WASHINGTON.

PARIS, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of an association of American women for the presentation of a statue of Washington to France, passed off today according to program and under favorable circumstances. Sousa's band was in attendance. The United States ambassador, General Horace Porter, presided, and delivered an address. Consul-General Gowdey made the presentation and the French minister of foreign affairs, M. Delcasse, accepted it in behalf of France.

Cutting from _____
Address of Paper PITTSBURGH, PA.
Date JUL 9 1900

Sousa's Second Appearance.

Sousa's second appearance here is even more popular than his first. The American airs have now become so well known and so popular that one or two are given after every number on the regular program. When "The Stars and Stripes Forever" is played, two American flags held by the American guards are waved and the French spectators applaud warmly. On these occasions Sousa follows the American march by the "Marseillaise," the crowd standing bareheaded. This enthusiastic international demonstration occurs every afternoon at the band stand on the esplanade. Sousa's manager says that the German tour made by the band was a great success. The band will return to that country within a few days.

The American excursion up the river to Vincennes this afternoon was a complete success. Sousa was the soul of the occasion, but no life can be put in this dead part of the exposition.

Public opinion in France is undoubtedly with Mr. Bryan, because of his opposition to imperialism. The "Temps" says that all the other planks in the platform are secondary compared with that dealing with imperialism, with its dangers, sacrifices, mirages.

The "Journal des Debats" says the Democrats are all the more deserving of admiration because they dare face the military triumphs and laurels and show them in their true light. As usual, Frenchmen who take any interest in American politics desire the defeat of the Republicans.

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Address of Paper MILWAUKEE, WI.
JUL 1 1900

Sousa's Story of His Father.

Vance Thompson, in The Saturday Evening Post: Paris—Sousa's band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavroche and his fellow gamins march the streets whistling "El Capitan."

I had seen Mr. Sousa on his pedestal—dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting, I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking of cosy corners.

"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair.

"Tony, Tony!" mother would say, 'don't you know you have three lessons to give to-day?'

"Father would get up, stretch himself—he was a big man—and go over and kiss mother.

"Tut, tut, dear," he would say, 'the day was made for rest and the night for sleep'—and he would go upstairs to bed again."

ing from **SYRACUSE, N. Y.**
ress of Paper
JUL 5 1900

CELEBRATED FOURTH IN PARIS

Independence Day Enthusi- astically Observed.

PARIS, July 5.—Never was the Fourth of July more enthusiastically celebrated in Paris than it was yesterday, not alone by the Americans, but by the French. It is no exaggeration to say that the two countries appeared to be only one nation. Everywhere the American and French flags were entwined, the former predominating. The American flag certainly occupied the highest point for a gigantic stars and stripes floated from the Eiffel Tower. A great number of Frenchmen wore the flag in their buttonholes and street venders did a brisk trade selling the American emblem. The inauguration of the Lafayette statue following the unveling of the Washington statue Tuesday, raised French enthusiasm to the highest pitch. The speeches, furthermore, especially those of Ambassador Porter and Archbishop Ireland, spoke in French, breathed such

a sympathetic spirit that France feels repaid for her share in securing American independence.

Throughout the day not a jarring note was heard. Festivity succeeded festivity. Six thousand persons gathered around the Lafayette statue. Throughout the day the American sections of the exhibition were overcrowded. A reception given by Ambassador Porter was attended by the rank and beauty of Paris. The Chamber of Commerce banquet was a huge success. A speech delivered by M. Millerand, minister of commerce, was in the happiest vein.

The day closed with street rejoicing in front of the opera house where Sousa's band beneath a vast yellow and white canopy adorned with French and American flags, played its best selections. The crowd was so dense that locomotion was almost impossible. A graceful act was performed by some Americans, who placed a beautiful wreath before the portrait of Col. Villebois Mareuil in the Transvaal section of the exhibition, with the inscription: "To the Transvaal Lafayette."

Amid all this joyousness, which the government had done its utmost to secure, the ministry itself ran serious danger of foundering. Gen. Jamont's resignation of the highest command in the army was the culmination point of the discontent among the superior offi-

cers. Fortunately, the new minister of war, Gen. Andre, rose to the occasion and summarily dismissed Gen. Jamont instead of accepting his resignation. Gen. Andre and Gen. Bluegere, the new generalissimo are sound Republicans. They are determined to strike hard and deep at the first symptom of further insubordination, but it would be idle to deny that the situation is filled with the gravest danger, especially at the present moment, when coalesced Europe is engaged in dealing with China. It becomes clearer and clearer that the highest ranks of the army are filled with men lacking the first principal of Republican patriotism. The example set by Gen. Chanoine is rapidly proving contagious. Confidence, however, is felt in the government. Forewarned s forearmed. Discipline will be strenuously maintained in the army, and it is hoped that the manifest exhibition of an attempt at military hectoring will cause the Republicans to rally in the Chamber of Deputies.

utting from **RICHMOND, VA.**
Address of Paper
JUL 4 1900

STATUE OF WASHINGTON

Unveiled in Paris With Appropriate Ceremonies.

PARIS, July 3.—The ceremonies connected with the unveling of the equestrian statue of Washington, the gift of "an association of American women for the presentation of a statue of Washington to France," passed off to-day favorably. Sousa's Band was in attendance. The United States Ambassador, General Horace Porter, presided and delivered an address. Consul General Gowdry made the presentation, and M. Delcasse, the French Minister of Foreign Affairs, accepted on behalf of France. M. Delcasse, in his reply, eulogized the character of Washington, saying: "Washington was as great a statesman as a captain. His mind was well balanced, and finds its place again in this constitution under shelter of the republic. The United States has undergone, in barely a century, a prodigious development, which compels the admiration of old Europe, and which at the same time gives its cause for reflection. It has enforced a principle whose justice is absolute, no matter what may be the latitude, temperament or customs, and that is that public powers should move in full independence within the clearly defined sphere of their attributes, by the side of Parliament, whose decisions impose themselves supremely and become the law of the country."

ing from **BUFFALO, N. Y.**
ress of Paper
JUL 8 1900

HE'S CAUGHT THE CAR

From Ainslee's Magazine.

Did you notice this, that as soon as Mr. Sousa reached the "Washington Post March" period of his life he had no more autobiographical reminiscences? Life should be interesting to him now; he lives at the Netherland Hotel, which is very comfortable, indeed; he performs at the Metropolitan Opera House, which stands tolerably high among the theaters of the country; his band is to play at the Paris exposition.

See that man running for a car. He yells, he whistles on his fingers, he waves his umbrella. Perhaps some of the sympathetic pedestrians help him. They halloo: "Hay! hay, there! Conductor!" The women lean out of the windows; the children stop their games. The car goes bumping along, the silly conductor dreaming as he leans against the dashboard. But by and by even his ear detects a noise; even his eye observes a commotion. He turns, sees the man, gives the motorman the bell to stop, and pulls the passenger aboard. All interest in the man that ran after the car ceases. The women take in their heads; the children resume their quarrel where they left off; the pedestrians mind their own affairs. They are glad if they helped to call the conductor's attention, but they don't care to know that now the man is sitting down, now he is wiping his forehead, now he says to the conductor: "Why didn't you stop when I hollered at you?" now he gives the conductor a dime, and the conductor gives him back a nickel and rings up the fare. They are satisfied to know that it must be all right with him now that he has caught the car. Mr. Sousa may be said to have caught the car.

ing from **BUFFALO, N. Y.**
ress of Paper
JUL 8 1900

Sousa's band returned to Paris last Monday after a successful tour of Germany, where the American composer's marches are now all the rage. Sousa played at the unveling of the Washington statue on Saturday, on Monday at the unveling of the Lafayette statue, and on Wednesday, when the new march, "Hail to the Spirit of Liberty," was first given on the evening of the Fourth. The band played in front of the Opera House that night, while all Americans in Paris gathered in the Plate de L'Opera to celebrate Independence Day.

Cutting from **MUSICAL COURIER**
Address of Paper **New York City**
Date **JUL 7 1900**

MAURICE SHAPIRO'S TRIP.

SIX weeks ago Maurice Shapiro, of the music publishing house of Shapiro, Bernstein & Von Tilzer, left New York for Europe on a pleasure trip. He returned home last Saturday. "Well, I should say I did have a good time," he remarked yesterday. "The only thing that was unsatisfactory was the brevity of my trip. I was away just six weeks. I should have had ten weeks or three months. But I have no complaint to make, for I enjoyed myself every minute of the time. I visited many interesting places in Europe. I was at the Paris Exposition some time and enjoyed the big show amazingly. Undoubtedly, it is the grandest international exposition that the world has yet seen. At every turn I ran across some Americans. Why, Europe is overrun with them.

"When I was in Germany I met Sousa. The success of his band on its tour through Germany was wonderful. The reports about the enthusiasm he aroused have not been exaggerated. Sousa is a wonder and no mistake. I saw enough while I was in Europe to fill a book. The weather was delightfully cool all the time.

"I am glad to find that our business has been prospering during my absence. Everything has gone along swimmingly. We are about to bring out some songs which will create a sensation."

Cutting from **UNION**
Address of Paper **SPRINGFIELD, MASS.**
Date **JUL 5 1900**

SOUSA'S MARCHES CHEAP.

Sousa Sold "Washington Post" and "High School Cadets" for \$70.

"The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a great big gob of kindness in their hearts bought copies. I think about \$4 worth. But the rest of the world, tho it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was eighteen years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of a cabalistic mark of them; I suppose it meant O. K., and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you know what they all say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—giving me 100 copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get 100 copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months I finally got word that they might bet the piece out the following quarter. "Now that you have made a hit, don't those pieces sell?" "Mr. Sousa shook his head and

pressed his lips together. "The world does not turn back and look for what it has once passed by." It wants something new.

"After awhile I sold my compositions for what I could get. Anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the man of Philadelphia."

"Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke for all that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years." —From Ainslee's Magazine.

ing from **MONTANA**
ress of Paper
JUL 4 1900

STATUE OF WASHINGTON

Gift of American Women to the Republic of France.

UNVEILED AT PARIS YESTERDAY

Address by the American Ambassador, Gen. Horace Porter --- Presentation Speech by Consul General Gowdy, and Response by M. Del Casse, Foreign Minister.

Paris, July 3.—The ceremonies connected with the unveling of the equestrian statue of Washington, the gift of an association of American women for the presentation of a statue of Washington to France," passed off today according to programme and under favorable circumstances. Sousa's band was in attendance. The United States ambassador, Gen. Horace Potter, presided and delivered an address. It was as follows:

g from **TIMES**
ress of Paper
JUL 7 1900

At the Paris Fair.

This day of the opening, Sousa's Band is installed on a platform by the side of the pavilion. Half of the United States, to speak roughly, you would say, is groped around it. I cannot imagine a more amusing crowd. Perhaps fifty invitations at the most have been issued. Those who came early got into the building. Everybody else, with true republican simplicity, stands and waits, and I hear one expatriated pair of colonists, father and son, wondering whether they will recognize the "Star-spangled Banner" when they hear it. A woman next us evidently has friends at court. "If you see the United States consul," she says every time anyone of the elect with a ticket goes by, "please tell him I'm here and he must find some way of getting me inside." "The consul," but she still stands there. A stout female at my right is not pleased with the pavilion of the United States. "Just look at that little bit of an Italy!" she says. "Buildin' three times as big as ours. Now don't our just look mean by the side of it!" "The 'Colony' is there, lounging, laughing, bantering, as though it were at a garden party; and New York, and Chicago, and San Francisco; and all at once Sousa's Band strikes up that thrilling, magnetic air, "La Marseillaise." Then, as by one sudden impulse, all the men uncovered and the women slightly bow their heads. What and where is that strange chord in all of us, born of whatever nation we may be, or under what sky, which never fails to be touched and to vibrate when any one sounds to it the note "fatherland"? There is a moment's hush, and then Sousa's Band breaks into "O! Say Can You See, By the Dawn's Early Light," there is a half-suppressed "Oh!" of emotion, followed by a wild clapping of hands. The pavilion of the United States is inaugurated—

ing from _____
ess of Paper BUFFALO, N. Y.
JUL 7 1900

LET THE PEOPLE GET THE BENEFIT OF CONVENTION HALL.

The attempt to tie up the use of Convention Hall by a resolution designed to protect the Buffalo theaters is wrong and should be opposed. It is inconceivable that the great auditorium to be made in the old Armory building should be desired for any purpose for which one of the theaters is legitimately adapted. There is no danger that any company of players will attempt to play in this vast barn for the purpose of beating the theaters out of their patronage. On the other hand, there is no good reason why great popular concerts and the occasional grand opera performances to which Buffalo is treated should performe be held in the small theaters or not at all. They are not legitimate theater attractions and the theaters lose nothing to which they are entitled by having Convention Hall open to them. Since the remodelling of Music Hall into a theater Buffalo has no large auditorium suited to a symphony orchestra performance. Convention Hall should, at least temporarily, fill this need.

Commissioner Boeckel, speaking of the proposed ordinance, well said:

"A great many entertainments have been giving Buffalo the go-by because we have no proper accommodation, and now when we are about to have a proper place for them we should be careful not to place any obstacles to their being held by an ordinance of this kind.

"For example, we have no place for an orchestral entertainment since Music Hall has been changed so as to reduce its seating capacity 50 per cent.

"Sousa's Band gave Buffalo the go-by because if it had used Music Hall it would have had to charge \$1 a seat, whereas its regular charge is twenty-five cents."

The resolution has been referred to the Board of Public Works for amendment, and it is to be hoped that when it reappears in the Common Council there will be no improper restrictions put upon the use of this new piece of public property.

ing from _____
ress of Paper ATTLE, WASH.
JUL 4 1900

SOUSA'S STORY OF HIS FATHER.

1894.
Sousa's band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the arch king's music has got into the heads and hearts of the people—Gavroche and his fellow-gamins march the streets whistling "El Capitan."

I have seen Mr. Sousa on his pedestal—dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting, I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cozy corners.

"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a good many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair.

"Tony, Tony!" mother would say, "don't you know you have three lessons to give today?"

"Father would get up, stretch himself—he was a big man—and go over and kiss mother.

"Tut, tut, dear," he would say, "the day was made for rest and the night for sleep—and he would go upstairs to bed again."—Vance Thompson, in the Saturday Evening Post.

ing from _____
ress of Paper BUFFALO, N. Y.
JUL 8 1900

SOUSA MARCHES GO CHEAP.

1894.
From Ainslee's Magazine. "After awhile," said Mr. Sousa, "I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the publisher, Coleman of Philadelphia."

"And all you got out of them was \$70?" Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke for all that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years."

SOUSA'S STORY OF HIS FATHER.

1894.
Was Not Enthusiastic About Work—
"Day for Rest and Night for Sleep."

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"Tony, Tony!" mother would say, "don't you know you have three lessons to give today?"

"Father would get up, stretch himself—he was a big man—and go over and kiss mother.

"Tut, tut, dear," he would say, "the day was made for rest and the night for sleep—and he would go up-stairs to bed again."—Saturday Evening Post.

ing from _____
Address of Paper ALBANY, N. Y.
JUL 9 1900

Berlin critics say that Sousa's band plays no better and no worse than the German bands. They have also discovered that Sousa bases his own pieces on "nigger songs."

ing from _____
ress of Paper SAN FRANCISCO, CAL.
JUL 5 1900

UNVEILING OF THE STATUE OF DE LAFAYETTE

Gift of the American School Children to the French Nation.

Address of Acceptance Is Made by President Loubet and an Oration Is Delivered by Archbishop Ireland.

PARIS, July 4.—In the presence of the President of the republic, M. Loubet; the United States Ambassador, General Horace M. Porter, and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here, the statue in honor of General the Marquis de Lafayette, the gift of the American school children to France, was presented to the nation by Ferdinand W. Peck, president of the Lafayette Memorial Commission, and was accepted by President Loubet in behalf of France. This latter fact constitutes eloquent testimony of the importance of the French Government attached to the occasion and its desire to enhance its significance by having the President assume the leading role in the exercises, for which the Minister of Foreign Affairs, M. Delcasse, was originally designated.

The ceremonies occurred in the garden of the Tuilleries. The monument was unveiled by two boys, representing the schools of France and America, Gustave Hennocque, great-grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument. After a few words by Paul Thompson and the reading of the dedicatory poem by Miss Voss, representing the Daughters of the Revolution, Archbishop Ireland delivered an address, and Mrs. Daniel Manning spoke on Lafayette and the Daughters of the American Revolution. Ambassador Porter was president of the day's exercises.

The scene within the amphitheater was most striking and picturesque. The rising tiers of seats were filled with about 2000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effect.

President Loubet, who was attired in a frock coat, with the insignia of the highest rank of the Legion of Honor at his buttonhole, stood bareheaded, surrounded by the French and American dignitaries.

General Porter then advanced to the tribune and welcomed the guests.

The general spoke the first part of his address in English and the rest in French. Commissioner Peck followed.

A signal was then given and the boys previously referred to, dressed in white flannel suits and sailor hats and wearing tricolor sashes, pulled the strings releasing the American flag enveloping the statue.

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view, a scene of great enthusiasm occurred. The whole assembly arose, cheered and waved hats, handkerchiefs and American flags, while Sousa's band played a new and especially composed march, "Hail to the Spirit of Liberty."

When the ringing applause subsided, President Loubet stepped to the front of the platform and again cheers broke forth. Americans and Frenchmen uniting in hearty shouts of "Vive, vive Loubet, vive la France." The President spoke but briefly, alluding to the traditional friendship of the two republics, the entire audience remaining standing and uncovered until the end of his remarks.

President Loubet said in part: Gentlemen: This magnificent monument consecrates the time-honored friendship and union of two great nations. In generous impulse the Government of the United States, through the House of Representatives, has given force to the ceremony which brings us before the image of a common ancestor. But the initiative of this festive springs from the school of youth nourished by the beautiful examples of history and the noblest traditions.

I am happy to associate myself with the cordial thanks which the Chambers have already sent to the people of the United States and to renew them in the name of entire France. The spectacle of these two republics consecrating this monument by the same emotions and animating individuals, the calculations of selfishness are often more opposed to their interests than the generous movements of the heart. When Lafayette crossed the ocean to help a people to win its independence he was not the plaything of heroic folly. He served a deep political object. He was about to cement the friendship of two peoples on the common work of their liberty. This friendship, born in the brotherhood of arms, has developed and strengthened through the century which is ending. The generations which follow us will not let it become enfeebled. They will strive to multiply the amicable relations and exchanges of sympathy between the two shores of the Atlantic and with us give a precious pledge to the peace of the world and to progress and humanity.

Archbishop Ireland said in part: Gilbert du Motier, Marquis de Lafayette! Oh, that words of mine could express the full burning love which our revolutionary sires did bear to this illustrious son of old Auvergne!

Oh that I could pronounce his name with the reverence with which my countrymen across the sea wish me to pronounce it before the people of France. In America two names are the idols of our nation—a worship, the burden of the tale, the inspiration of the poet's song, the theme of the orator's discourse; the name of him who was the Father of his Country—George Washington; and the name of him who was the Father of Democracy—Lafayette!

He gave and rank, the favor of court and king, the distinction in the service of his own country, the endearments of wife and child—all that ambition could covet or opportunity promise, he cast his lot with a far-off people battling against their fortunes were at their lowest and hope had well-nigh abandoned their standards. When the agent of America in France sadly confessed that he was even unable to furnish a ship to carry him and other volunteers, Lafayette said: "I will buy a ship and take your men with me."

Given a command in the army of independence, Lafayette was at all times the "preux chevalier sans peur et sans reproche." The highest traditions of French chivalry were revived. A Roland, a Bayard, a Duguesclin lived again in the camps and on the battlefields of America.

own capital city where meet the nations of the earth, there will stand, with France's gracious permission, an abiding interpreter of America's gratitude to France for her participation in America's war, and of the principles of civil and political liberty which were the life and soul of that momentous struggle. Our interpreter who shall it be? Who could it be, if truth has rights, and merit has reward, but Gilbert Motier, Marquis de Lafayette? Then genius of art, we pray thee give us back the form of our loved Lafayette. Bid him live again in his own France to speak in America's name to France and to the world. Who more fittingly than Lafayette could be bidden to speak to France the gratitude of America? And who more fittingly than Lafayette could stand forth before the world as the representative of the principles of civil and political liberty for which he and Washington fought? The enemies of liberty he hated—absolutism in its arbitrary authority and anarchy in its chaotic rioting. When the struggle in France for liberty degenerated into mad riot he cast aside the leadership which he had taken in the name of liberty, and which he could have retained if he bore it in the name of lawlessness, and he sought the exile which ended for him in the prison of Olmutz. Absolutism and anarchy alike hate Lafayette as though he held liberty; the friends of liberty love Lafayette as they hate absolutism and anarchy.

And now, Lafayette, thy task is given thee. Speak, we charge thee, the gratitude of America to France; speak of the liberty for which America and France once fought together and which to-day they together cherish and uphold. Speak, we charge thee, through endless years; through endless years America's gratitude shall last and liberty shall reign in America and France.

SOUSA MAKES A HIT.

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PARIS, May 12.—Americans and the American musicians received an extraordinary welcome from Parisian and foreign listeners at the exhibition this week. Sousa's Band made its debut and gave daily open-air concerts on the beautiful Esplanade des Invalides. It is no exaggeration to say that these performances have been the feature of the exposition the past week, and, while Americans are naturally delighted to hear the familiar National airs and popular marches and melodies, the intense enthusiasm displayed by the French audiences and the encomiums they have passed on the music and its interpretation have been most flattering to Sousa's fellow-countrymen.

Each afternoon the stand has been surrounded by an assembly numbering thousands, and the spot has become a fashionable gathering place for the American colony and visitors. The climax of enthusiasm was reached when on each occasion during the rendition of the march "The Stars and Stripes Forever" the assemblage has stood bareheaded as Old Glory was unfurled by two uniformed American guards. The march is listened to in silence, but upon its conclusion the audience raises shouts and hurrahs, hats go into the air, and ladies throw flowers upon the bandstand.

This demonstration is not confined to Americans, but is joined in by the French spectators. It has been a triumph for Sousa. Among those present have been United States Ambassador Porter and his family, Mr. John K. Gowdy and family, Mr. and Mrs. Potter Palmer, Mrs. Kingdon, Mrs. Logan, and Messrs. Myron Herrick and Webb Hayes.

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JUL 4 1900

OUR GIFT TO FRANCE

Heroic Statue of George Washington Was Unveiled in Paris.

WITH DUE CEREMONY

Ambassador Horace Porter Made the Opening Speech, and M. Delcasse Responded.

PARIS, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of an association of American women for the presentation of a statue of Washington to France, passed off today according to program and under favorable circumstances. Sousa's band was in attendance. The United States ambassador, General Horace Porter, presided, and delivered an address. It was as follows:

When the American people were called upon to give to France a gift which should be a monument to the friendship between the two nations, the first thought was of George Washington, the Father of our Country, and the name of him who was the Father of Democracy—Lafayette! He gave and rank, the favor of court and king, the distinction in the service of his own country, the endearments of wife and child—all that ambition could covet or opportunity promise, he cast his lot with a far-off people battling against their fortunes were at their lowest and hope had well-nigh abandoned their standards. When the agent of America in France sadly confessed that he was even unable to furnish a ship to carry him and other volunteers, Lafayette said: "I will buy a ship and take your men with me."

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Address of Paper
Date **JUL 5 1900**

AMERICA OPENS HER EXPOSITION PAVILION

Mr. Peck Turns Structure Over to French Authorities.

Many Americans at the Ceremony — Sousa's Band Greets M. Picard with "The Marseillaise."

PARIS, May 12.—The American pavilion at the exposition was formally turned over to the authorities and public this afternoon. The inauguration took place in the presence of Embassy and Consulate officials, a number of high French functionaries, foreign diplomats and Commissioners, and such a concourse of American citizens that many who were provided with tickets were unable to gain admittance to the building.

French municipal guards and policemen formed a cordon around the building, keeping the space in front of the main entrance, on the embankment of the Seine, free for the passage of the official party. The crowd assembled mainly on the terrace around the building facing the river, on which a special platform had been erected for Sousa's Band.

Before the ceremony the crowd became so dense that orders were given to the police to keep the people at a respectful distance from the doors. The French officers adhered so strictly to the letter of their instructions that even guests holding invitation tickets were not allowed to pass. Considerable confusion resulted from this cause, and United States Ambassador Porter, with his party, found the passage barred until an official, perceiving him from the building, hastened to meet him, and the Ambassador's party scrambled through.

The arrangements for handling the crowd were very unsatisfactory, and many gave up the effort to enter. The interior of the pavilion was brightly decorated with American flags and tricolor bunting, with which the balconies were draped, while from the summit of the dome around the golden eagle flew the Stars and Stripes and the French flag.

The balconies were occupied exclusively by invited guests, while on the floor of the building a double line of American guards, with white Summer helmets, formed an aisle through which the official party passed from the main entrance to the spot where the presentation took place. Behind these guards Americans who gained admission stood and witnessed the proceedings.

The ceremony of transferring the pavilion was quite simple, consisting of an address by Ferdinand W. Peck, Commissioner of the United States, who handed over the pavilion to M. Alfred Picard as the head of the exposition, and the latter's response in accepting the transfer. Sousa's band provided the music, and the selections played were composed purely of American airs, except for the "Marseillaise."

Americans began arriving at the pavilion shortly after luncheon, and the scene during the interval preceding the opening ceremony resembled a smart social gathering. Mr. Peck reached the pavilion about 2 o'clock to await the arrival of M. Picard, who, escorted by B. D. Woodward, Assistant United States Commissioner, entered the exposition gate at the Invalides bridge at 2:30 o'clock, and proceeded immediately along the Quai d'Orsay to the entrance of the American building, which faces the Seine.

After a brief glance at the equestrian statue of Washington, which guards the portals of the American National pavilion, M. Picard ascended the steps leading to the door. Here Mr. Peck stood, surrounded by the members of the United States Commission, and as he welcomed the French Commissioner General, Sousa's band struck up the "Marseillaise." All the spectators at once uncovered, and amid the strains of the French hymn, M. Picard was conducted by Mr. Peck to the center of the rotunda. The audience greeted the conclusion of the air with a storm of applause which M. Picard acknowledged.

Mr. Peck, in replying to a brief and enthusiastic speech, which was greeted with enthusiastic hurrahs from the audience, said: "The great Nation which I have the honor to represent has, by your suffrage, added this building upon the soil of our sister republic, France. We rejoice that we have been permitted to erect this structure upon the Rue de Nations, an international avenue, destined to become the most famous and historic feature of your great universal exposition; for those homes of the people of the world, standing by the side of one another, will promote in a high degree that great fraternity which should exist between the nations of the earth."

"We have builded our structure as a part of your international undertaking, and therefore it is my duty and great pleasure to transfer to you, as the executive head of the exposition, this edifice, which is the gift of a nation gladly uniting with other nations in bringing to France its resources and products as a contribution to the great peace festival so happily inaugurated here."

Mr. Peck then presented M. Picard with a check for the sum of 100,000 francs, and concluded his remarks with the words: "Vive la Commission Internationale. Vive l'Exposition Universelle. Vive la France."

LAFAYETTE STATUE UNVEILED AT PARIS

Presentation by Archbishop Ireland and Reception by the President of France.

Gift of the School Children of the United States and an Occasion of Much Significance.

Paris, July 4.—12:50 p. m.—In the presence of the president of the republic, M. Loubet, the United States ambassador, General Horace Porter and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here, the statue in honor of General, the Marquis de Lafayette, the gift of the American school children to France, was presented to the nation by Mr. Ferdinand W. Peck, president of the Lafayette memorial commission, and was accepted by President Loubet in behalf of France.

This latter fact constitutes eloquent testimony of the importance the French government attached to the occasion and its desire to enhance the significance of the presentation by having the president of France assume the leading role in the exercises, for which the minister of foreign affairs, M. Delcasse, was originally designated. At the last moment the matter was reconsidered and it was decided that on the occasion of this great Franco-American demonstration the chief magistrate of the republic was the only fitting report of the French republic.

The exercises were according to the program, with the exception that President Loubet took the part assigned to M. Delcasse. The monument was unveiled by two boys representing the school children of France and America, Gustave Hennocque, great grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument. After a few words by Paul Thompson and the reading of a dedicatory poem by Miss Voss, representing the Daughters of the American Revolution, Archbishop Ireland delivered an address and Mrs. Daniel Manning spoke on Lafayette and the Daughters of the American Revolution.

American flags and trophies in French and American colors were displayed on numerous buildings, and on or over American houses throughout Paris and the stars and stripes floated from the pinnacle of the Eiffel tower, thus dominating the whole city. The location of the monument is within a small railroad garden which henceforth will be known as Lafayette square, and which lies in the center of the quadrangular Place Du Carrousel.

The whole square and the Louvre were profusely decorated with bunting and detachments of republican guards, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American exhibition guards, in their white helmets, assisted in maintaining order and acted as ushers.

The scene within the amphitheater was most striking and picturesque. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effect.

A portion of the stand was reserved for President Loubet, the cabinet members and other French ministers; Ambassador Porter, the diplomatic corps, Commissioner Peck, Assistant Commissioner Woodward, Major Brackett, secretary of the commission, the national commissioners, Ambassador Draper of Rome, Minister Bellamy Storer of Madrid, Ambassador Charlemagne Tower of St. Petersburg and Minister Harris of Vienna.

President Loubet was given the seat of honor in the center of the front row, having General Porter on his right and Commissioner Peck on his left. In the same row were the papal nuncio, Monsignor Lorenzelli and Archbishop Ireland. On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on either side of the statue, were an American soldier and sailor, bearing the stars and stripes. To the left sat Sousa's band. The American military and naval attaches entered just before the hour for opening escorting Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later, punctual to time, a fanfare of trumpets outside announced the arrival of the president of the republic, who drove from the Elysee in a pair horse landau, without an escort. As he entered the theater Sousa's band played the Marseillaise. General Porter and Commissioner Peck met and escorted the president to the platform. The band then played the "Star Spangled Banner." The entire assembly uncovered, while the national anthems were being played.

General Porter then advanced to the tribune and welcomed the guests. The general spoke the first part of his address in English and the rest in French. Commissioner Peck followed.

A signal was then given, and the boys previously referred to, dressed in white flannel suits and sailor hats, and wearing tri-color sashes, pulled the strings releasing the American flag enveloping the statue.

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view, a scene of very great enthusiasm occurred. The whole assembly arose, cheered and waved hats, handkerchiefs and American flags, while Sousa's band played a new and especially composed march "Hail to the Spirit of Liberty." When the singing had subsided President

trious son of old Auvergne! Oh, had I could pronounce his name with the reverence with which my countrymen across the sea wish me to pronounce it before the people of France. In America two names are the idols of our national worship, the burden of fireside tales, the inspiration of the poet's song, the theme of the orator's discourse: The name of him who was the father of his country—George Washington, and the name of him who was the true and trusty friend of Washington, Gilbert Motier, Marquis de Lafayette.

HIS WORK FOR US.

"Wealth and rank, the favor of court and king, high distinction in the service of his own country, the endearments of wife and child—all that ambition could covet or opportunity promise, the youth of nineteen summers put resolutely aside to cast his lot with a far-off people battling against fearful odds—and that at a moment when their fortunes were at their lowest ebb and hope had well nigh abandoned their standards. When the agent of America in France sadly confessed that he was even unable to furnish a ship to carry him and other volunteers, Lafayette said: 'I will buy a ship and take your men with me.'"

"Given a command in the army of independence, Lafayette was at all times the 'preux chevalier, sans peur et sans reproche.' The highest traditions of French chivalry were revived; a Roland, a Bayard, a Duguesclin lived again in the camps and on the battlefields of America. "By his magnanimity of soul and by his grace of manner, not less than by his military prowess, he won all hearts and became the idol of the American army. He proved himself to the inmost fiber of his soul an American, as proud of America as the proudest of her patriots, the champion before all contestants of her honor and her fair name. More cheerfully even than his American companions in arms, he bore the terrible hardships of the war; again and again he pledged his personal fortune to buy food and clothing for his men, who knew him by the familiar appellation of 'The Marquis, The Soldier's Friend.' In camp and in battle his influence was boundless; a word of cheer from his lips roused the drooping spirits of his soldiers, a word of command sent them heading against the enemy. A visitor to the American camp, the Marquis de Chastellux could not help remarking that Lafayette was never spoken of without manifest tokens of attachment and affection.

DESERVES OUR GRATITUDE.

"But much as Lafayette deserved and receives our love and honor in return for his personal services in the cause of America, his chief title to the gratitude of our people is that his heroic figure ever looms up before their enraptured fancy as the symbol of the magnanimity which France as a nation displayed toward our country in her laborious struggle for life and liberty. The value of the aid given to us by France in our war for independence is inestimable; the joy which the memory of it awakens in our souls is that which comes to us through the consciousness of our national life itself.

"Yes, America's gratitude is due and is given to the France of a century ago—to Louis XVI., De Vergennes, De Maudrepa, who ruled in those days her destinies; to the people of France who cheerfully bore the burdens which our war brought upon them; to the seamen and soldiers of France, who offered their lives in sacrifice upon the altars of American liberty; and America's gratitude is due and is given to the France of today, the living heir to the rights, and the glories of rulers and soldiers and people of former ages. Rulers and soldiers and people of a century ago have passed away, but the country they loved and revere remains; France remains; and the republic of the United States, and her friendship, and promises that both shall be everlasting."

CAPABLE OF ENDURING.

"To America and France is given the noble mission to be to the world the exemplars of civil and political liberty. That they be true to their mission must be the prayer of all friends of liberty, of all friends of humanity. The better to insure the possession of liberty they have taken to themselves the highest form of democracy—they have made themselves republics. They must show that such form of liberty is capable of enduring amid all the writhings and passions of humanity, and that beneath it in harmony with its promises there are to be found liberty's best and sweetest blessings. To them is assigned the task of proving that the fullest democracy guarantees to a people, together with liberty, the security of law and order and the growth and prosperity of the nation—that the fullest democracy, ever true to its name and profession, means for the individual man and citizen the actual and assured enjoyment of the personal rights which he inherits from nature and retribution of God, save only inasmuch as for the maintenance of public order and the safeguarding of the rights of other members of the community. And now, what is said today be it said tomorrow; be it said down the ages to come."

Here upon this historic Place in the nations own capital city, where meet the nations of the earth, there will stand, abiding interpreter of America's gratitude to France for her participation in America's war, and of the principles of civil and political liberty which were the life and soul of that momentous struggle. Our interpreter, who shall it be? Who could it be, if truth has rights, and merit has reward, but Gilbert Motier, Marquis de Lafayette? Then genius of art, we pray thee give us back the form of our loved Lafayette. Bid him live again in his own France to speak in America's name fittingly than Lafayette could be bidden to speak to France the gratitude of America? And who more fittingly than Lafayette could stand forth before the world civil and political liberty for which he and Washington fought? The enemies of liberty he hated—absolutism in its arbitrary authority and anarchy in its chaotic

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Paper **SACRAMENTO**
JUL 3 1900

WASHINGTON'S STATUE IN PARIS.

America Women to France.

July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of the Daughters of the American Revolution, passed off to-day with a program and under favorable circumstances. Sousa's band was present. The United States Ambassador, Mr. Porter, presided, and General Gowdey made the speech, and the French Minister of Foreign Affairs, M. Delcasse, in accepting the statue, thought of offering France the hero who was the father of his race could do more particularly for the American women. He whose noble immortality has just been unveiled may be cited as an example for the citizens of the world. I doubt if another could have in history who could reunite the qualities desired for the guidance of a free people.

Philadelphia, Pa.
JUL 7 1900

Telegram a dinner
light by Mr. W.
Philadelphia, suit
ness any banquet
markable city. The
about \$10,000. The can-
sing room changed it
unit. There were sit-
for the blue ceiling,
\$1,000 each. The dining
Hotel Ritz was turned
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and ceased at inter-
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-al decorations came de-
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-ening away aristocratic
- though only twenty-five
- present, it was the most
- costly American social
- given in Paris. No om-
- invited except Mrs. Potter

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JUL 7 1900

SOUSA'S EXPERIENCE.

"The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a great big gob of kindness in their hearts bought copies. I think about \$4 worth. But the rest of the world, though it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was eighteen years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of a cabalistic mark on them; I suppose it meant O. K., and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you know what they all say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—giving me one hundred copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get one hundred copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of about six or seven months I finally got word that they might get the piece out the following quarter."

"Now that you have made a hit, don't those pieces sell?"
"Mr. Sousa shook his head and pressed his lips together. 'The world does not turn back and look for what it has once passed by. It wants something new.'"

"After awhile I sold my compositions for what I could get, anything from \$5 to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the publisher, Coleman, of Philadelphia."

"And all you got out of them was \$70?"
"Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke for all that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years."
—Ainslee's Magazine.

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Date _____

Police force in Manila.
Sousa says that one hears more music whistled in the streets of our cities than in any other country in the world.

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JUL 4 1900

STATUE OF WASHINGTON.

PRESENTED TO FRANCE BY AMERICAN WOMEN.

LARGE CROWDS AND MANY PRETTY TOILETTES DESPITE THREATENING WEATHER.

Monument Designed and Executed in the United States by Citizens of This Country and From Native Materials.

Special Dispatch to the "Chronicle."
PARIS, July 3.—The ceremonies connected with the equestrian statue of Washington, the gift of "an association of American women for the presentation of a statue of Washington to France," passed off to-day according to programme and under favorable circumstances. Sousa's Band was in attendance. Ambassador Porter presided and delivered an address.

Though the morning was threatening and a shower of rain fell, it did not keep away a large assemblage of ladies, and there was a plentiful sprinkling of pretty toilets on the platform erected at the side of the monument, on which Sousa's band played. The exercises opened with "The Star Spangled Banner" and the "Marschallaise," which was cheered by the guests and the crowd that was assembled outside the police cordon. General Porter delivered his speech, part in English and part in French. M. Delcasse invariably leading the applause which greeted every reference to Washington's virtues and to Franco-American ties of friendship. Consul-General Gowdy followed with the speech of presentation, and then General Porter introduced Mrs. Daniel Manning and Mrs. Jones, representing the Daughters of the American Revolution, who were escorted from the stand to the foot of the statue, and at a given signal pulled the cord which unveiled the bronze statue.

As the covering fell apart and the band struck up "Hands Across the Sea," M. Delcasse arose and delivered a speech accepting the monument. While M. Delcasse was speaking a regrettable incident occurred, which, happily, was noticed only by a few immediate bystanders, the bulk of the audience remaining in absolute ignorance of what had happened. A Frenchman, who afterward boasted of being a Nationalist and a member of the Nationalist Society, and whose object was self-evident, placed himself in front of M. Delcasse, in full view of those in the front seats. When M. Delcasse spoke of discipline and the army, he shouted: "Vive l'Armee!"

Later on, when M. Delcasse referred to what Washington had done for his country, the intruding individual cried: "He was not a Dreyfusard!" M. Delcasse naturally ignored the interruptions, but at a sign from General Porter, one of the American exhibition guards, who were acting as ushers, tapped the man on the shoulder and warned him, a little late, however. When M. Delcasse referred to the Presidency being conferred on Washington, this disturber of harmony took occasion to exclaim: "Yes, but Colonel Marchand is refused a reception at the Hotel de Ville!" referring to the recent decision of the Minister of War. The guard at that time told the man to hold his tongue or he would be put outside, and the interrupter subsided until M. Delcasse concluded, when he insisted on giving his name and address and political opinion to the reporters present. Colonel Charles Chaille Long delivered an oration in French. The ceremony was concluded with Sousa's band playing "The Stars and Stripes Forever."

The statue is in bronze and is about fifteen feet in height to the head of Washington and twenty-two to twenty-three feet to the point of the uplifted sword. Washington is represented in full military costume taking command of the American Army at Cambridge, July, 1776.

The pedestal was designed by Charles F. Mackin of Mackin, Mace & White, and is of Milford granite and Knoxville marble, and is about fifteen feet in height and classic in treatment. The statue was cast in bronze in New York by the Henry Bonnard Bronze Company, and the pedestal was executed in the United States. The architect is an American, and the two sculptors—Daniel C. French, who modeled the figure of Washington, and Edward C. Potty, who made the horse, are both American. The monument, therefore, is essentially American.

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It was observed at the first performance of Sousa's Band in the American section of the Paris Exposition that the enthusiasm of the great audience that gathered to hear it did not break all bounds until the "cakewalk" and other rag-time pieces were played. It danced and whooped and demanded encores until the band was exhausted. The Frenchmen present couldn't understand it.

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JUL 1 1900

At the Paris Fair.

(Katharine De Forest, in Harper's Bazar.)
This day of the opening, Sousa's band is installed on a platform by the side of the pavilion. Half of the United States, to speak rashly, you would say, is grouped around it. I cannot imagine a more amusing crowd. Perhaps fifty invitations at the most have been issued. Those who came early got into the building. Everybody else, with true republican simplicity, stands and waits, and I hear one expatriated pair of colonists, father and son, wondering whether they will recognize the "Star-spangled Banner" when they hear it. A woman next us evidently has friends at court. "If you see the United States consul," she says every time any one of the elect with a ticket goes by, "please tell him I'm here and he must find some way of getting me inside." Time passes, but she still stands there. A stout female at my right is not pleased with the pavilion of the United States. "Just look at that little bit of an Italy!" she says. "Buildin' three times as big as ours. Now, don't ours just look mean by the side of it!" The "Colony" is there lounging, laughing, bantering, as though it were a garden party; and New York, and Chicago, and San Francisco; and all at once Sousa's band strikes up that thrilling, magnetic air, "La Marsellaise." Then, as by one impulse, all the men heads and the women slightly bow their chord in all of us, born of whatsoever nation we may be, or under what sky, one sounds to it the note "father-land"? There is a moment's hush, and then as Sousa's band breaks into "Oh, say can you see, by the dawn's early light," there is a half-suppressed "Oh!" of emotion, followed by a wild clapping of hands. The pavilion of the United States is inaugurated.

Outwitted the Boers.

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Date _____

FRANCE AND AMERICA.

Ceremonies Coupled With Unveiling of Statue of Washington.

PARIS, July 3.—The ceremonies coupled with the unveiling of the equestrian statue of Washington, the gift of "An Association of American women for the presentation of a statue of Washington to France," passed off to-day according to programme and under favorable circumstances. Sousa's band was in attendance. The United States ambassador, Gen. Horace Porter, presided and delivered an address.

Consul General Gowdy made the presentation, and the French minister of foreign affairs, M. Delcasse, accepted in behalf of France.

M. Delcasse, in accepting the statue, said:

"The offering to France a statue of the hero, who was the incarnation of the virtue of his race, could not but go to the heart of this country, but it touched it more particularly when coming from the American women who unite so perfectly valor with grace. I beg the women of the United States to accept, with my respectful homage, the profound thanks of the French nation. He whose noble image has just been unveiled may perhaps be cited as an example for the world, but, especially, to the citizens of a democracy. I doubt if another could be found in history who could re-unite in the same degree the qualities demanded for the guidance of a free people."

The equestrian statue of Washington is in bronze and is about fifteen feet in height to the top of the head of Washington, and from twenty-two to twenty-three feet to the point of the uplifted sword. Washington is represented in full military costume, taking command of the American army at Cambridge (July 9, 1776), and lending his sword to his country.

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Cutting from _____
Address of Paper _____
Date _____

MONUMENT OF WASHINGTON

Was Unveiled in Paris With Appropriate Ceremonies.

Paris, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of "an association of American women for the presentation of a statue of Washington to France" passed off favorably to-day. Sousa's band was in attendance. The United States ambassador, Gen. Horace Porter, presided and delivered an address.

ing from _____
 Address of Paper _____
 Date _____

WORK DRAGS AT PARIS

General Irresponsibility
 the Trouble.

NO ONE TAKES THE LEAD

Sousa's Band Gives a Concert.
 Coquelin and Bernhardt to
 Appear Together.

PARIS, May 8.—The great Exposition is slowly getting into shape, but slowly is an adverb that has a significance of its own in France. So slow is the progress, indeed, that General Manager Picard has just issued orders that exhibits not in place by May 12 will be excluded. It may be interesting to hear from the exhibitors themselves in respect of this proclamation, for the controlling powers of the Exposition are surely responsible, indirectly at any rate, for part of the delay. In the machinery section, for example, the wires supplying electricity are not yet ready for use, and on this account the exhibitors of delicate electric machines have been unwilling to unpack their goods, and a similar state of things prevails, I am told, in many other departments. All this, as I have mentioned already, is the result, primarily, of the general irresponsibility that pervades all French administrations, and next the frightful perfunctoriness with which everything involving work is done on this side of the channel.

Clamor for a Change.

Everybody understands the situation, and the best minds of the country everlastingly bewail it, but no one suggests a remedy, except the Nationalists, who clamor incessantly for a change of Government. This, of course, would change nothing, for character undergoes no change and is only modified by years of training. And oceans of ink will be wasted before an attempt is made in the right direction.

Sousa's band gave its first concert at the Exhibition on Saturday afternoon, and a throng of about two thousand spectators, at least eighteen hundred of whom were Americans and English, applauded the performances, singling out, of course, the national hymn and the familiar popular and negro melodies for particularly hearty demonstrations of delight.

I need not tell you that the band includes a number of first rate players, and that its instruments are of the very best. At the same time, it would be useless flattery to proclaim that its work is such as to astonish European connoisseurs. Europe is liberally provided with first rate bands, and I am not sure that in a friendly contest America should come out ahead. But we can so far outstrip the Old World in other ways that, in respect of music, we can afford, I think, to be modest. The few Frenchmen present Saturday joined in the plaudits bestowed upon Sousa's playing, but I looked in vain in the leading newspapers of the next day for critical approval or even discussion of the strangers' work. Remembering the money and enthusiasm lavished upon French and foreign performers in America during the last twenty-five years one cannot help thinking that the return is small.

ing from _____
 Address of Paper _____
 Date _____

AMERICAN WOMEN'S GIFT.

Equestrian Statue of Washington Duly Presented to France.
 Paris, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of an association of American women for presentation of a statue of Washington to France, passed off today according to programme and under favorable circumstances. Sousa's Band was in attendance. The United States ambassador, General Horace Porter, presided and delivered an address. Consul General Gowdy made the presentation and the French Minister of Foreign Affairs, M. Delcasse, accepted in behalf of France.

ing from _____
 Address of Paper _____
 Date _____

ELKINS AMAZES PARIS.

THE PHILADELPHIA MILLIONAIRE
 GIVES A SUMPTUOUS DINNER.

Spends a Fortune to Entertain
 Twenty-five Guests, and
 Scorns Officials.

Special to "The Record."
 Paris, July 10.—The most brilliant and costly American social dinner ever given in Paris was that at which William L.



WILLIAM L. ELKINS,
 The Millionaire Philadelphian, Whose
 Sumptuous Banquet Opened
 Parisians' Eyes.

Elkins, the Philadelphia millionaire, last night entertained 25 guests at the Hotel Ritz.

The table decorations alone cost \$10,000. The canopy over the dining room changed it into a starry vault. There

were silver stars all over the blue ceiling. The palms cost \$1000 each. Berets sang when Sousa's Band ceased at intervals.

The electric lights in the trees were made to imitate icicles. Immense pyramids of ice in each corner of the room with lighted up with electric lights. The floral decorations were of wondrous beauty. The hotel people decline to state the cost of the flowers through fear of frightening away aristocratic customers. No officials were invited except Mrs. Potter Palmer. Mr. Elkins, who is spreading himself socially, scorns the officials.

ing from _____
 Address of Paper _____
 Date _____

UNVEILING OF THE STATUE.

EQUESTRIAN FIGURE OF GEORGE
 WASHINGTON IN BRONZE.

It is Presented to the French Nation
 by the Women of America—
 Minister of Foreign Affairs Re-
 ceives the Gift for the People.

PARIS, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of "an association of American women for the presentation of a statue of Washington to France," passed off today according to programme and under favorable circumstances. Sousa's band was in attendance. The United States ambassador, General Horace Porter, presided and delivered an address. Consul General Cowdrey made the presentation, and the French minister of foreign affairs, M. Delcasse, accepted in behalf of France. M. Delcasse said:

Cutting from _____
 Address of Paper _____
 Date _____

HE'S CAUGHT THE CAR.

From Ainslee's Magazine.
 "And did you notice this, that as soon as Mr. Sousa reached the 'Washington Post March' period of his life he had no more autobiographical reminiscences? Life should be interesting to him now; he lives at the Netherland Hotel, which is very comfortable. Indeed, he performs at the Metropolitan Opera house, which stands tolerably high among the theaters of the country; his band is to play at the Paris Exposition. Why should he not talk about his later life? Because he is an Arcadian, and so knows what is dramatic and what is not.
 "See that man running for a car. He yells, he whistles on his fingers, he waves his umbrella. Perhaps some of the sympathetic pedestrians help him. They halloo: 'Hay! hay, there! Conductor!' The women lean out of the windows; the children stop their games. The car goes bumping along, the silly conductor dreaming as he leans against the dashboard. But by and by even his ear detects a noise; even his eye observes a commotion. He turns, sees the man, gives the motorman the bell to stop and pulls the passenger aboard. All interest in the man that ran after the car ceases. The women take in their heads; the children resume their quarrel where they left off; the pedestrians mind their own affairs. They are glad if they helped to call the conductor's attention, but they don't care to know that now the man is sitting down, now he is wiping his forehead, now he says to the conductor, 'Why didn't you stop when I hollered at you?' Now he gives the conductor a dime and the conductor gives him back a nickel and rings up the fare. They are satisfied to know that it must be all right with him now that he has caught the car.
 "Mr. Sousa may be said to have caught the car."

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 Address of Paper _____
 Date _____

WASHINGTON STATUE PRESENTED TO FRANCE

GIFT OF ASSOCIATION OF AMERICAN WOMEN.

Consul General Gowdy Made Presentation Speech and Minister M. Delcasse Paid Our Country Many Compliments in Accepting—Ambassador Porter Delivered an Address—Description of Statue.

PARIS, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of "An Association of American Women for the Presentation of a Statue of Washington to France," passed off today according to programme and under favorable circumstances. Sousa's band was in attendance. The United States Ambassador, General Horace Porter, presided and delivered an address.

Consul-General Gowdy made the presentation and the French Minister of Foreign Affairs, M. Delcasse, accepted in behalf of France.

M. Delcasse said:
 "The thought of offering France a statue of the hero who was the incarnation of the virtue of his race could not but go to the heart of his country. But it touched it more particularly when coming from the American women who unite for perfect valor with grace. We beg the women of the United States to accept with my respectful homage the profound thanks of the French Nation. He whose noble immobile image has just been unveiled may perhaps be cited as an example for the world, but especially to the citizens of a democracy. I doubt if another could be found in history who could unite in the same degree the qualities demanded for the guidance of a free people."
 Colonel Charles Long delivered an oration.

The equestrian statue of Washington is in bronze and is about 15 feet in height to the top of the head of Washington, and from 22 to 23 to the point of the uplifted sword. Washington is represented in full military costume, taking command of the American Army at Cambridge (July 3, 1776) and dedicating his sword to the services of his country.

The pedestal was designed by F. McKim, of McKim, Mace & White, and is of Molford granite and Knoxville marbles and is about 14 feet in height and classic in treatment. The statue was cast in bronze in New York by the Henry Bonnard Bronze Company, and the pedestal was executed in the United States. The architect is an American and the two sculptors, Daniel C. French, who modeled the figure of Washington, and Edward C. Potter, who made the horse, are both Americans. The whole monument, therefore, is essentially American.

THE LOUD AMERICAN IN PARIS.

The Contempt Which He
Brings Upon His Native
Land.

The French Given Wrong
Impression by the "Typical
Yankee."

SOME INTERESTING EXPOSITION GOSSIP.

No one who has traveled even a few months in Europe can have failed to learn what is the conception of the average American in that part of the world. The probability is that most of us have met the type as well as the conception, and have been divided between indignation that so hasty a judgment should be passed on our nation and a lively dislike for the people who misrepresent us abroad. The boastful, prideful, contemptuous American may be met almost as often as the quieter, more appreciative type, and he is the thorn in the flesh of the permanent American colony in cities like Paris, Dresden and London, where he is apt to bring the entire mass of American residents anew under the contempt, totally undeserved, of the native population, says the Paris correspondent of the Boston Herald.

The "typical" American, in spite of all the years that thousands of our most cultivated citizens have been crossing the sea, is still thought of in Europe as a vulgarly rich individual, who thinks his money the key to every door, who is apt to dress somewhat loudly, who cares little for the art and architectural treasures of the old lands which he visits, who always compares what he sees with things "much better at home," and who is always aching to spring some fresh, "eye-opening" sensation on the unsophisticated folk of the old world. Because he makes the most noise he is inevitably accepted as a type of the rest of us.

The injustice of this is simply enormous, but there is no lack of opportunity, particularly in Paris this summer, to understand how the foreigner gets this impression.

Thousands of the Americans who are arriving here almost daily have a naive contempt for Frenchmen, for instance, and have no hesitation in letting people know it. They talk of it in the boulevard cafes, where every third Frenchman is likely to understand English, and they are equally free of speech in every American bank or other public place in the city. In the office of the American Express, recently, just opposite the Grand Opera, a young man from the western part of the United States called attention to himself by calling out to one of the clerks in a loud voice:

"I say, is that what you call the Paris Opera? Why, you can beat that all hollow in St. Louis!"

After the clerk had assured him with some confusion that he was indeed looking upon the Opera, celebrated in song and story, the westerner, turning away with contempt, added:

"Well, I ain't seen anything yet that we can't beat over the pond. The Seine can't touch the Chicago lake front, and you could put the Opera inside the Auditorium and never know it was there!"

A native of the United States building the centre of the United States building the other day and fairly lectured a lot of French visitors, several of whom were well acquainted with the English tongue, on the various beauties and advantages of Baltimore compared with Paris. Did they want to know what good public that street cars were? Well, they'd just better come to Baltimore; there was nothing like it in Europe, and very little outside. And had they seen the Chicago exposition? No? What a pity! Well, the exposition of 1900 wasn't a pinch on it, that was certain. Why, at Chicago some thing like four times as much space was covered, and the buildings were marvels

of architectural loveliness, not mere bulks of iron and steel. And talk about the Midway Plaisance—well, they needn't think they were showing Americans anything; they had seen all Paris had to offer several years ago. And what a rotten shame—these are his own words—that the French government should make a monopoly out of the tobacco manufacture! Why, take himself, an American who liked a good smoke, better than anything else in the world, he had tried all over Paris that day to get a decent cigar—couldn't do it. None to be had. Now in Baltimore—etc., etc.

It is, perhaps, not necessary to say that his hearers listened to him as to some curiosity. They laughed and talked among themselves after he had finished. Perhaps he thought they had believed what he said and were deeply impressed. They were not.

"Un drole de type—c'est homme la!" remarked one of them as he turned away. "A curious old rascal!"

In the American cafe a few days ago I happened to linger over a cup of coffee a bit longer than suited the taste of two young American youths at a table near by. Whatever the experience of the man from Baltimore, I had found a good cigar on the boulevard, and was enjoying it to the end.

"What lazy fellows these Frenchmen are!" remarked one of the young men to the other. "This duffer ought to have gone to work an hour ago."

"Yes," acquiesced the other, appreciatively, "and see how stingy they are, too. There isn't a half-inch of that stogy left, I'll bet!"

A quicker way of arriving at general truths by reasoning from particular cases was never observed. I informed the young men in tolerable English that I was a fellow-citizen of theirs, much to their confusion; but one may well doubt if the lesson did any good. The gentleman from Baltimore, I learned some time later, has been in Paris not quite a fortnight.

Most of this kind of Americans are surprised and disappointed at the boulevards. "The finest thoroughfare in the world!" contemptuously exclaimed one of them at the California headquarters some days ago. "I don't see it. I'm disappointed. Why, Broadway can give this cards and spades."

If you accompany one of these gentlemen to Notre Dame, he patronizingly hints that the new cathedral in New York "can walk all over this." When he sees the Louvre for the first time he is a bit bewildered, but he speedily regains his nonchalance, and wonders why they don't take down the old stone balustrades on the stairway and put up some "art iron work." Then he goes on:

"You know they do that kind of work betted on our side than anywhere else in the world."

The room where the pictures by American artists are hung in the Luxembourg gallery is the only one he cares to see there. He sees the portrait by Whistler of his mother. Then he begins again:

"They do say, you know, that that is the best portrait in the world!"

A half-hour later he is leaning over the grille of stone that surrounds the splendid tomb of the modern Caesar in the Invalides.

"How do you think he compares with Grant?" he asks. "They say that if Grant had had the same number of men he would never have lost the day at Waterloo."

So on, ad infinitum.

At the cafes he gives the largest fees

to the waiters, and has no objection to letting everybody in the neighborhood see the amount of his bounty. He cannot know that the waiter, like the Frenchmen about him, think the less of him for his greenness. At the box office of the theatres he tries to bribe the clerk to let him stuff more than the authorized number of spectators into the logs, and is surprised that money will not effect this little business. He cannot speak two consecutive words of French, and is therefore accompanied by a guide, who fleeces him at every stop. But he despises the French language. They didn't teach it at school, when he was a boy, and the darned thing sounds so foolish, anyway!

The guide shows him "Paris by night," the shady hills of Montmartre and the obscene cabarets that have succeeded the old taverns where budded the genius of Verlaine and were drawn the first sketches of Steuben. He tells you with a wink that he has been there—but you just ought to see the levee in Chicago, or Coney Island! In fact, he is at once the greenest and the most blase individual that walks the planet, and there is nothing that you can show him which he has not already seen in much better shape in the states.

We have had cultivated ambassadors in Paris, and have one at present. One Sorbonne is attracting more American students each year. The Montparnasse neighborhood is full of young men and women from the United States, who are at least as cultured and well-bred as the average French art student. The American colony of the city, numbering far over 10,000, is made up of a cosmopolitan set of people, who are the most sophisticated persons yet discovered, who are fit to mingle in the loftiest society that exists and who are far more traveled and experienced than nine-tenths of French society. The French political leaders know the history of our country, understand the problems with which we have had to deal and have the sincere respect for our ideals and our progress toward them.

Yet notwithstanding all this—if you ask a Frenchman, of any class, to define what he considers the typical American, you had best get your ears ready to be pained by a description of the kind of person who has been dealt with above. The Frenchman can't help it. It is but human nature to listen to the man who makes the most noise and show of himself. I dare say we at home have the same jaundiced idea of the "typical Frenchman," whom we dress in a long, greasy frock coat, with pointed beard, wide-kneed trousers and manifold gesticulation, and whom we make say "zee" instead of "the." The thing is too easy to be avoided, and it is as fair, or as unfair, for us as for the Frenchman.

The exposition of 1900, however, might have corrected some of these absurdly erroneous ideas about us. "Might have," I say; and was expected to by the permanent American residents of Paris, who would far rather have had us shine by our reserve and appreciation, our good taste and judgment, our breeding and courtesy, than by the height of our columns of statistics or our contributions to the machinery department. They have suffered so long from the worn-out old ideas and jokes about "le yankee" that they seem to this exposition to demolish once for all the old tradition.

What are the facts? Shall one tell them frankly as they are spoken of here on every side, by unprejudiced Frenchmen and Americans? If so, here is part of the story:

The new arrival who passes judgment swiftly and openly has already been spoken of. But more was expected of the United States commission itself, which consists of all told, upward of a hundred persons, men and women, who come in direct contact with the French administration of the exposition itself and with the hordes of French exhibitors, journalists, politicians, etc. As with the other foreign commissions, the members of ours are invited to various state functions, receptions, etc., and are continually before the public in one way or another. Yet hardly a single one of them can speak French, to begin with.

Prof. Woodward of Columbia, the assistant commissioner-general, is an accomplished linguist, and is as fluent in the French language as in his own. But the French language as in his own. But when this is said all is said. Mr. Peck, our head commissioner, cannot utter three

syllables in French, and as a doubtful distinction of being the one foreign commissioner who is unfamiliar with the language of the country to which he has been sent as a representative. Even the Siamese and Chinese representatives speak French easily and can come into close and sympathetic touch with the French authorities. That counts for a great deal.

It has been said often in Paris since Mr. Peck was appointed that Pres. McKinley had not shown a very delicate consideration for France, to put it no stronger, in having the United States represented by a man who, whatever his other undoubted qualifications for the office, cannot express any man occupying such a position would speak that language as a matter of course. The embarrassment and difficulties of various kinds caused by this defect of our commission can be perceived in full only by somebody who has been on the spot here.

A week ago I happened to arrive in the large general office on the avenue Rapp, just as a well known member of the Figaro staff entered the room. Some dozen or more minor officials of the commission, including Mr. Peck's son-in-law, Charles H. Simms, assistant director of liberal arts, sat at desks in different portions of the place, each occupied with a caller, or with some clerical work. The Frenchman addressed himself to Mr. Simms, but the latter did not understand a word of French and unconsciously turned to Commissioner B—, with a like result. He tried a third and then a fourth. But only puzzled faces met him. Finally a pert youngster at the central table shouted:

"Isn't there any one here that can talk to this dago?"

When, after a long search, somebody was found who understood the language of France, the journalist explained that he had come to ask for information about the inauguration of the Publishers' building in the United States section. I walked down the street with him when he left the room. He felt he had made himself a nuisance, but was half angry at the unceremonious manner in which he had been received, and immeasurably surprised and perplexed at the explanation of a great foreign commissioner to the position of 1900 not a word of French was spoken except by a lame negro and a French office boy!

But it would be useless to start giving examples of the unfortunate position into which Mr. Peck has been thrown by his inability to speak the language of the country to which he has been sent. From the very beginning, over a year ago, his experience has been full of errors which could never have been made by a man half-way familiar with the French speech and usages. The opera house story is the property of the world, and has been probably recounted in every civilized language of the globe—how Mr. Peck and his party drew the attention of the entire salle of the opera to them one night because they were breaking the rules of the theatre, and yet could not understand a word of the reproof administered by the municipal guard who stood outside the loge; and how, finally, the party in high dudgeon got up and left the place. This is only one story. A score of others of a like kind have got to the ears of the French public through the newspapers that like to make copy out of us; can we be greatly surprised if, when we send to represent us a commission that cannot speak French, the people of Paris think we must be a crude folk, not unlike the conception furnished by their comic papers?

In other respects, the record of the commission is not much better. Did Mr. Peck and his aides (with the exception, once more, of the accomplished Prof. Woodward), ever hear of the protocols, the code of behavior in diplomatic and ministerial receptions in Europe? One doubts it. A thousand eyes were fastened on our commissioner one night last April, when he came into the salon where the foreign minister was welcoming his guests and bowed to the huissier at the door, in blue brocade knickerbockers with a long silver chain dangling round his neck, instead of the minister and his ladies. The minister saved the terrible situation only by stepping from underneath the canopy

and stretching out his hand to our representative, who, however, did not seem at all embarrassed by his unfortunate mistake. This incident saw the light in the papers of Paris next morning. Again, can we be surprised if Frenchmen judge that if our chosen men do not know the code of conduct in state functions the rest of us are in the same box?

When the little row arose between the Turkish commission and our over the fact that a part of our building was obscured by the Turkish pavilion, our commission went all to pieces and was the talk of this capital for a week or two. Mr. Peck had said openly in public that he would telegraph the state department at Washington to "send a warship to bombard Constantinople" if the injury were not immediately repaired. The occasion on which he said this was the reception offered him at the Palace hotel by his confreres of the commission. True, it was a "strictly American affair," as the Paris edition of the New York Herald called it, but there were scores of distinguished Frenchmen present, many of whom must have heard Mr. Peck's threat. Another fact in this little affair which has not yet been published is that when M. Millerand, the minister of commerce, and therefore the official head of the exposition, sent word to our commission that he would give Mr. Peck an interview on the subject at 10.30 o'clock on a specified day, our commissioner, still in great wrath, sent back word that "he could not come until 1 o'clock; he had other engagements!"

A few days ago, when Pres. Loubet paid us the rare compliment of coming in person to visit our national pavilion on the Seine, neither Mr. Peck nor his assistant was on hand to receive him. "Some mistake" had occurred. Yet if our ambassador, who has no official connection with the exposition, had informed himself of the hour of M. Loubet's arrival, one would think that surely our special commissioner could have done the same. This little incident has created gossip here that does little to change the popular conception of American nonchalance.

When it was noised abroad a fortnight ago how the United States commission intended to celebrate the Fourth of July in Paris a wave of consternation swept through the permanent residents' ranks. A few of the latter had a meeting and agreed to try and dissuade our representatives from doing what they threatened, which was this:

On the morning of the Glorious Fourth Pres. McKinley, in Washington, was to press an electric button which would instantly unfurl from the top of the Eiffel tower, 4500 miles away, a large United States flag! If this were a domestic exposition, one within our own borders, such a proceeding would be as proper and as fitting as ingenious. But in a foreign position—only the ingeniousness was left.

It is still devoutly hoped here that the commission has changed its mind. We are going to celebrate our national anniversary very fittingly by the unveiling of the Lafayette statue; that ought to be enough, without dragging the Eiffel tower into the matter. If the original plan is carried out, our kind of patriotism will strike our friends, the French, as a most curious species, and we can certainly not blame them for hearing back to their familiar conception of the "typical American."

When Sousa's band played here a month ago, each day two United States guards with large American flags in their hands took up their station in front of the band, and at particular passages in the patriotic music waved them frantically at the great audience, half French, half American. "One of the flags might have been the French tri-color," suggested a French reporter in writing up the concert. "It would have been in accord with the custom on such occasions." But no such change was made. Evidently this, too, was "a strictly American affair."

"Who is this man Sousa?" asked another French critic. "I suppose he must be one of the musical officials of the government." It was explained that this was not the case.

"Why, then," continued the questioner, "are the flags waved when his own com-

positions are played? They are not national hymns, have been told."

It was hard to answer the query, and there was not time to; for just then the trombone passage in the Stars and Stripes Forever march was on deck again, and the flags and renewed frenzy got into the newspapers, as is usually the case, and it ended in misunderstanding on both sides.

The flow of feminine enthusiasm over Mr. Sousa was equally calculated to puzzle and mystify the French. "This man," they remarked, "must have accomplished great things for your country. No bandmaster of ours would be treated like a conquering hero unless this were the case." When informed that the female flurry was not thus justified, but was based purely on the fact that Sousa was playing to the French "the greatest band music God A might on earth," our exaggerated patriotism on foreign shores must have again curiously impressed the French observer. But there was no other explanation to give.

It will not be forgotten how loftily our national building has been talked about. It was to be "easily" the best of them all. Special dispensation was to be gotten from the French government, by which we were to have a boat landing at its foot whence American steam launches were to take visitors to one of our main exhibits down the river in Vincennes. As a matter of fact, no such permit was secured, nor could it have been granted. Nor, as a matter of fairly authenticated gossip, was it asked for. We were to have four elevators in the building which would show the French "how folks go upstairs in our country." There is not one elevator at this writing. The building was to be richly furnished. It contains a dozen chairs on the ground floor and a piano, on the closed lid of which rests the premonitory legend: "Please do not touch this piano!" There is also a portrait of Mr. McKinley. Upstairs there are a few bare rooms.

The other day I met Mrs. Harris, the lady who has been appointed by our government to take charge of the arrangements inside this building of ours. With no particular reason I asked where she was going. "To find something to put in that dreadful building," she replied, laughing. "They have told me to get something—anything."

The architect of this "ink pot," as our much boasted pavilion is called commonly here, on account of its shape, was met in front of the Grand Hotel a day or two before he left Paris, after having been offered a dinner in his honor to fete the pavilion's completion.

"Just been up to see that building of yours," remarked his friend. "It's great!"

"What!" jocularly replied Coolidge. "Is this thing still standing?"

The tone about the structure has evidently changed. At any rate, it is impossible for any fair-minded person here not to agree absolutely with the Frenchman who came dejectedly down its steps this morning, holding out his arms in a warning gesture to some of his friends who were about to enter the building:

"Pas la peine!" he said. "Il n'y a absolument rien a voir!" (Not worth the trouble—there's nothing at all to see!)

As to our participation in the body proper of the exposition itself, we have distinguished ourselves in every practical sphere. Our manufactures, our machinery, our agricultural display, and, indeed, our art, as well, are set forth in glowing and truthful terms. Never was it plainer than we are a great nation; never will it be plainer to the French themselves than now. But as to the rest, we have not covered ourselves with glory. Every newspaper man here, every close observer, every one who listens to conversation in the cafes and at the street corner, knows that the "typical American" to the French mind is not changed by this exposition. Each American that he sees is like the rest, whether it be on the boulevards talking about the glories of home, or in the offices of our commission, or in a box at the theatre. The ordinary rules of reasoning bolster him up in considering that we are all alike, and it will now be strange if he changes his mind for many years to come.

whose noble image has just been unveiled may perhaps be cited as an example for the world, but especially to the citizens of a democracy. I doubt if another could be found in history who could reunite in the same degree the qualities demanded for the guidance of a free people."

Col. Chas. Chaillé Long delivered an oration.

The equestrian statue of Washington is in bronze and is about fifteen feet in height to the top of the head of Washington and from twenty-two to twenty-three feet to the point of the uplifted sword. Washington is represented in full military costume taking command of the American army at Cambridge, July 3, 1776, and dedicating his sword to the service of his country.

HARRINGTON AND MILBRIDGE.

Another Interesting Maine Sketch by Wayfarer.

Harrington and Milbridge No. 5, Washington County, was incorporated into a town, June 17, 1796. Milbridge was set off and incorporated into a town, July 14, 1848.

Just who the first settlers were, I am unable to state. The following named persons as early settlers or heirs or assigns received deeds of their lands, April 2, 1794:

- | | |
|----------------------|---------------------|
| Brown, George | Lovett, Isaac |
| Brown, Jesse | Libby, Joseph |
| Brown, David | Mitchell, John |
| Clark, James | Nichols, Alexander |
| Cole, Ebenezer | Nash, Reuben |
| Cole, Ebenezer, Jr | Rea, William |
| Cole, Cornelius | Small, Daniel |
| Collins, Richard | Small, Ellisha |
| Cates, Edward | Sawyer, Josiah |
| Cates, Samuel, heirs | Sandborn, Richard |
| of | Snow, Ambrose |
| Chamberlain, Aaron, | Strout, Joseph |
| heirs of | Strout, Joseph, Jr |
| Campbell, James | Strout, Thomas |
| Dinsmore, John | Strout, Benjamin |
| Dorman, Jabez | Ward, John |
| Ficket, Zebulon | Wallace, James |
| Grace, James | Wallace, Benjamin |
| Joy, Francis | Whitney, Mathtias |
| Jordan, Ebenezer | Wallis, Joseph |
| Jordan, Ebenezer, Jr | Wallis, Joseph, Jr |
| Knowles, Nathaniel | Judd, Ebenezer War- |
| Leighton, Thomas | ren. |
| Leighton, Thomas, Jr | |

I presume this is a nearly correct list of the early settlers. There was a good deal of moving from one place to another in the early days so that it is not easy to locate all. I give a meagre account, the best I have:
Without doubt, the real founder of the town was Joseph Wallace.

DAVID BROWN.

He was born on Cape Cod, Dec. 3, 1744, and went with his brother Jesse to Falmouth, now Portland. He went to what is now Milbridge in 1765-66 and settled on the lot now owned by John Hutchins. He married first in Falmouth, Sally Jordan, sister of Nathaniel Jordan of Narraguagus, Dec. 15, 1768. He was then "of Narraguagus." He married second, Hannah, daughter of David Alden of Cape Elizabeth, 1786-87. She born there 1 Dec., 1752. He married third, Abigail Alden, sister of second wife. She born 25 Dec., 1777. He lived to be very old and is said to have been the father of 27 children. I made them up in part, as follows; perhaps not in order:

- i. George (?) had lots 1794.
- ii. Polly, m. James Leighton of Steuben.
- iii. Lucy.
- iv. Sally, b. June 11, 1775; m. Nathaniel Strout.
- v. John, "oldest son," was an enterprising ship master. Commanded a Castine ship; d. in Havana.
- vi. Jesse, m. Deborah Wallace and moved to East Machias. Children: Albert, Ambrose, David, John, Hannah, Maria, Caroline and Elizabeth.
- vii. David, b. Aug. 14, 1782; d. young, in New Orleans.
- viii. Elizabeth, b. Dec. 14, 1785.
- ix. Child by second wife, b. 1787.
- x. Hannah, m. Samuel Rich of East Machias.
- xi. Betsy, m. Ezekiel Rich of East Machias.
- xii. Joseph W., probably by third wife; b. 13 Jan., 1790; m. Sophronia, daughter of James Wallace. Eight children.
- xiii. Benjamin O., b. Feb. 13, 1802; d. May 13, 1803.
- xiv. James O., b. June 5, 1804; d. June 5, 1805.
- xv. Deborah, b. 30 June, 1805; m. W. F. Munson of Cooper.
- xvi. Mehtable, b. 5 June, 1807; m. James Strout.
- xvii. Almira, b. 5 Aug., 1809; m. David Boynton of Machias.
- xviii. Abigail, b. 30 Nov., 1811; m. Warren Foster and James B. Mansfield.
- xix. William P., b. 20 April, 1814; m. Mary Dyer and Sophia Godfrey; seven children.
- xx. James, b. 10 June, 1815; m. Caroline Doyle of Northport and moved there. Two sons. The other children I cannot name.
- xxi. Jesse Brown settled on the east side where Fickett's wharf is or was. He had one daughter that I find who mar-

- viii. Lucy; m. Charles Foster.
- ix. Hilda; m. Carlow.
- x. Anna; m. William Lynch.

ISAAC LOVETT.

Isaac Lovett, a young Englishman, came to this river with Joseph and Benjamin Wallace. He was clerk and book-keeper for Major Joseph Wallace for several years. He was a fine penman, as shown by the old books that he kept, some of which are yet in existence, and a man of considerable education. He married Annie Sawyer, daughter of John Sawyer of Jonesport.

- Children:
- i. Daniel; m. Betsey Leighton. No children. He died Dec. 4, 1848, aged 74.
 - ii. Annie; m. Joseph Strout.
 - iii. Rebecca; m. John Ward; 10 children.
 - iv. Ellsabeth; m. Charles Pirthell. Children: David, Daniel, Lena C., Charles R., Joseph S., and Annie.
 - v. Ruth; m. Dana Cole.
 - vi. Jane; m. Moses Hinckly, his second wife.
 - vii. Mary; m. David Thompson.
- William McNeil of Narraguagus, sold Theodore Leighton of some land on the west side of Mill river, for £100, Jan. 3, 1772. Lincoln Records, Vol. 10, p. 110.

JOSIAH SAWYER.

From Cape Elizabeth, settled in Milbridge, after 1760. Rev. soldier; Married Elizabeth, of Jesse Brown. Children not in order:

- i. Josiah L.; m. Rebecca Grindle of Sedgwick. Children: Charles, William, Eldridge, Eben, Philo, Temperance, Louisa, Joanna, Helen and Rebecca.
 - ii. William; m. Sarah, of Andrew Dyer. Children: Eric, Mary, Henry, Harris.
 - iii. George B.; m. Mary Roberts, of Cape Elizabeth. She was living in 1886 at the age of 90. Children: Catherine, Joseph W., William R., Stillman D., Emery W., Frank, David, Mary Ann, Phoebe H.
 - iv. John; m. Lydia Dyer. Children: Handy, John, Rebecca and Sarah.
 - v. Lydia; m. Joseph Grindle of Sedgwick.
 - vi. Sally; m. Josiah Wallace, Jr of Milbridge.
 - vii. Jane; m. Thomas Strout.
 - viii. Hannah; m. 1st, Henry Dyer, Jr.; No. 2, — French.
- Nathaniel Jordan. There were Jordans on the Narraguagus early, but I have been unable to connect them.
Ebenezer Jordan had lot in 1794.
Ebenezer Jordan, Jr., had lot in 1794.
Nathaniel Jordan settled in Milbridge on lot now owned by Miller Godfrey.
Nathaniel Jordan married Polly, daughter of Nathaniel Bailey, in Columbia, "both of Harrington" Feb. 11, 1799. He moved to Bangor about 1820.
Sally Jordan, sister of Nathaniel Jordan, married in Falmouth, Dec. 15, 1768, David Brown of Narraguagus.

JOHN SMALL.

Came from Cape Elizabeth about 1763, and settled on the lot below the Creek, near the Methodist meeting house in Milbridge. He had two wives whose names I do not see. Children perhaps not in order:

1. Jonathan, 2, by first wife; took up lot, afterward owned by Joseph Tucker. He had children.
- ii. John, 3, who m. Ellsabeth, daughter of Isaac Patten, and had children: John, 4, Larkin, David, Alfred and William.
- iii. Joseph, 3, Rev. soldier? Capt. Sullivan's company; m. and had children: John, 4, drowned at the age of 14, Joseph, 4, father of Joseph, Jr., 5, who was living in Steuben in 1888; Hannah, 5, Ellsabeth, 5, Clarissa, 5, and Jane, 5.
- iv. Timothy, 3.
- v. Daniel, 3; Rev. soldier (?); m. — Coffin and had children: Samuel, 4, Thomas, Isaac, Levi, James, and three daughters.
- vi. James, 3, youngest son; m. Priscilla Worster of Columbia. Children: Isaac, 4, Aaron T., Amariah, Stimpson, Simon G., Austin, James A., Clarissa, Betsey, Mary J., and Martha. All married, but possibly Austin.
2. Timothy, married. Children: James, Alexander, Eliza, Sophia, Priscilla.
3. Daniel. Married — Coffin. Chil-

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AMERICA'S GIFT TO FRANCE.

Women's Statue of Washing-ton Unveiled at Paris.

M. Delcasse Accepts on Behalf of the French Nation.

(A. P. DAY REPORT.)

PARIS, July 3.—[By Atlantic Cable.] The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of "An association of American women for the presentation of a statue of Washington to France," passed off today according to programme and under favorable circumstances. Sousa's Band was in attendance.

The United States' Ambassador, Gen. Porter, presided and delivered an address. Consul-General Gowdey made the presentation and the French Minister of Foreign Affairs, M. Delcasse, accepted in behalf of France. M. Delcasse, in accepting the statue, said:

"The thought of offering France a statue of the hero who was the incarnation of the virtue of his race could not but go to the heart of this country. But it touched it more particularly when coming from the American women who unite perfect valor with grace. I beg the women of the United States to accept with my respectful homage the profound thanks of the French nation. "He whose noble immobile image has just been unveiled may perhaps be cited as an example for the world, but especially to the citizens of a democracy. I doubt if another could be found in history who could reunite in the same degree the qualities demanded for the guidance of a free people."
Charles A. Long delivered an oration.

WASHINGTON STATUE.

Unveiling at Paris Passes Off Under Favorable Circumstances and According to Programme.

PARIS, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of the Association of American Women for the presentation of the statue of Washington to France," passed off to-day according to programme and under favorable circumstances. Sousa's band was in attendance. The United States Ambassador, Gen. Horace Porter, presided and delivered an address.

Consul General Gowdy made the presentation and the French Minister of Foreign Affairs, M. Delcasse, accepted in behalf of France. M. Delcasse, in accepting the statue said:

"The thought of offering France a statue of the hero who was the incarnation of the virtue of his race could not but go to the heart of this country. But it touched us when coming from the American women, who unite so perfectly valor with grace. I beg the women of the United States to accept with my respectful homage the profound thanks of the French nation. He whose noble image has just been unveiled may perhaps be cited as an example for the world, but especially to the citizens of a democracy. I doubt if another could be found in history who could reunite in the same degree the qualities demanded for the guidance of a free people."

Col. Chas. Chaille Long delivered an oration.

The equestrian statue of Washington is in bronze and is about fifteen feet in height to the top of the head of Washington and from twenty-two to twenty-three feet to the point of the uplifted sword. Washington is represented in full military costume taking command of the American army at Cambridge, July 3, 1776, and dedicating his sword to the service of his country.

GLOBE
Cutting from
Address of Paper TORONTO, CAN.
Date JUL 4 1900

STATUE OF WASHINGTON.
Equestrian Monument Unveiled at Paris—Gift to France of American Women.
(Associated Press Despatches.)
Paris, July 3.—The ceremony connected with the unveiling of the Washington Monument passed off to-day according to programme, under favorable circumstances. Sousa's Band was in attendance. Ambassador Porter presided, and delivered an interesting address. Consul-General Gowdy made the presentation, M. Deicasse, the French Minister of Foreign Affairs, accepting on behalf of France.
The monument is an equestrian statue of Washington, in bronze, and is about 22 feet high to the point of the uplifted sword. Washington is represented in full military costume, taking command of the American army at Cambridge (July 3, 1776), and dedicating his sword to the service of his country. It is the gift of "an association of American women for the presentation of a statue of Washington to France."

Newspaper Cutting Bureau in the World.

PREP
Cutting from
Address of Paper DETROIT, MICH.
Date JUL 5 1900

SOUSA'S EARLY MARCHES.

Sold Two for \$70 and Publisher Made a Fortune Out of Them.

"The first piece I ever had published paid for," said Mr. Sousa. "It cost me \$2 and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a great big gob of kindness in their hearts bought copies. I think about \$4 worth. But the rest of the world, though it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of cabalistic mark on them; I suppose it meant O. K., and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you know what they all say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—giving me 100 copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get 100 copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought this was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months I finally got word that they might get the piece out the following quarter.

"Now that you have made a hit, don't those pieces sell?"

"Mr. Sousa shook his head and pressed his lips together. 'The world does not turn back and look for what it has once passed by. It wants something new.'

"After awhile I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the publisher, Coleman, of Philadelphia.

"And all you got out of them was \$70?"

"Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke at that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years."—Ainslee's Magazine.

Desert NEWS
Cutting from
Address of Paper SALT LAKE CITY, UTAH.
Date JUL 7 1900

SOUSA IN BERLIN.

Sousa, with his sixty fine American boys, had a good reception and made a success of the Berlin engagement. The American band does very artistic work and enjoys a lofty position in its domain. The American colony turned out en masse and one felt quite at home in the gathering. Arthur Pryor's trombone work was the best feature of the program, and this virtuoso was generally applauded and gave one of his own composed melodies as an encore.

LEDGER
Cutting from
Address of Paper TACOMA, WASH.
Date JUL 5 1900

UNVEIL LAFAYETTE STATUE

President Loubet Takes an Important Part in the Exercises—Eloquent Address by Bishop Ireland of Minnesota.

PARIS, July 4.—In the presence of the president of the republic, M. Loubet, and the United States ambassador, General Horace Porter, and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here, the statue in honor of General the Marquis de Lafayette was presented to the nation by Mr. Ferdinand W. Peck, president of the Lafayette monument commission, and was accepted by President Loubet in behalf of France.

This latter fact constitutes eloquent testimony of the importance the government attached to the occasion, and its desire to enhance the significance of the presentation by having the president of France assume the leading role in the exercises, for which the minister of foreign affairs, M. Del Casse, was originally designated.

Sprinkling of Rain.

The morning was bright with sunshine, but ominous clouds soon put in an appearance. Happily these passed off after a sprinkling of rain had fallen and before the exercises began at 10:30 o'clock, the American flags and trophies in French and American colors were displayed on numerous buildings and over American homes throughout Paris, and the Stars and Stripes floated from the pinnacle of the Eiffel tower, thus dominating the whole city.

The location of the monument is within a small railed spot in the garden which henceforth will be known as Lafayette square, and which lies in the center of the quadrangle Place Du Carrousel.

The whole square and the Louvre were profusely decorated with bunting, and detachments of republican guards, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American exhibition guards, in their white helmets, assisted in maintaining order and acted as ushers.

A Striking Scene.

The scene within the amphitheater was a most striking and picturesque one. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly contributed to the color effect.

A portion of the stand was reserved for President Loubet, the cabinet members and other French ministers, Ambassador Porter, the diplomatic corps, Commissioner Peck, Assistant Commissioner Woodward, Major Brackett, secretary of the commission, the national committees, Ambassador Draper of Rome, Minister Storer of Madrid, Ambassador Tower of St. Petersburg, and Minister Harris of Vienna.

President Loubet was given the seat of honor, in the center of the front row, having General Porter on his right and Commissioner Peck on his left. In the same row where the Papal nuncio, Mon. Lorenzelli, and Archbishop Ireland. The platform in front of the speakers was draped with American and French flags. Beneath, standing on either side of the statue, were an American soldier and sailor, bearing the Stars and Stripes. To the left sat Sousa's band.

President Loubet Arrives.

The American military and naval attaches entered just before the hour of opening, escorting Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later, punctual to the time, a fanfare of trumpets announced the arrival of the president of the republic, who drove from the Elysee in a landau, without escort. As he

entered the amphitheater Sousa's band played "The Marseillaise." General Porter and Commissioner Peck met and escorted the president to the platform. The band then played "The Star Spangled Banner." The entire assemblage uncovered while the national anthems were being played.

President Loubet, who was attired in a frock coat, with the insignia of the highest rank of the Legion of Honor in his buttonhole, stood bareheaded, surrounded by the French and American dignitaries.

General Porter then advanced to the tribune and welcomed the guests. The general spoke the first part of his address in English and the rest in French. Commissioner Peck followed.

A signal was then given and the boys previously referred to, dressed in white flannel suits and sailor hats, and wearing tri-color sashes, pulled the strings releasing the American flag enveloping the statue.

Assembly Is Enthusiastic.

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view a scene of very great enthusiasm occurred. The whole assembly arose, cheered and waved hats, handkerchiefs and American flags, while Sousa's band played a new and especially composed march, "Hail to the Spirit of Liberty." When the ringing applause had subsided President Loubet stepped to the front of the platform and again cheers broke forth. Americans and Frenchmen uniting in hearty shouts of "Vive, vive Loubet, vive la France." The president spoke but briefly, alluding to the traditional friendship of the two republics, the entire audience remaining standing uncovered until the end of his remarks.

A poem by Frank Putnam, dedicated to the occasion, was next read by Miss Turjina I. Voss.

Letter From President McKinley.

At the conclusion of the reading of the poem General Porter entered the tribune and introducing Archbishop Ireland, read the following letter, received by the archbishop from President McKinley:

"Executive Mansion,

"Washington, June 11, 1900.

"Dear Sir: Within a few days I have approved a resolution of Congress which voices in fitting terms the profound sympathy with which our people regard the presentation to France by the youth of America of a statue of General Lafayette. It has given me much pleasure to learn that you have been selected to deliver the address on this most interesting occasion.

"No more eminent representative of American eloquence and patriotism could have been chosen and none who could better give appropriate expression to the sentiments of gratitude and of affection which bind our people to France.

"I will be grateful if you will say how we honor in our national capital the statue of Lafayette erected by the French people and convey my hope that the presentation of a similar memorial of that knightly soldier whom both republics are proud to claim may serve as a new link of friendship between the two countries and a new incentive to generous rivalry in striving for the good of mankind.

"Very sincerely yours,

"WILLIAM M'KINLEY."

Archbishop Ireland delivered an address in French, and was frequently interrupted by applause.

The ceremony concluded with American melodies, finishing with the "Stars and Stripes Forever."

As a mark of esteem a magnificent wreath has been placed on the portrait of the late Colonel Villebois-Mareuil, which hangs in the Boer building at the exposition. He is the French colonel who was killed in the South African war. Attached to the wreath was the inscription:

"In honor of Colonel De Villebois-Mareuil, the Lafayette of South Africa, from some Americans."

NEWS
Cutting from _____
Address of Paper _____ GALVESTON, TEX.

July 5, 1900
Presentation of the statue of Lafayette to be held November 6, 1900.

A FRANCO-AMERICAN EVENT

STATUE OF MARQUIS DE LAFAYETTE
UNVEILED AT PARIS YESTERDAY
BY TWO SCHOOLBOYS.

ACCEPTED BY PRESIDENT LOUBET

Presentation by F. W. Peck—Addresses
Were Made by Archbishop Ireland
and Mrs. Daniel Manning.

Paris, July 4.—In the presence of the president of the republic, M. Loubet, and the United States ambassador, General Horace Porter, and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here the statue in honor of General the Marquis de Lafayette, the gift of the American

As the flag dropped and the heroic statue of Lafayette offering his sword to the American cause was unfolded to view a scene of great enthusiasm occurred. The who assembly arose, cheered and waved the American and American flags, why Sousa's band played a new and specially composed march, "Hail to the Spirit of Liberty." When the applause had subsided President Loubet stepped to the front of the platform and again cheers broke forth. Americans and Frenchmen uniting in hearty shouts of "Vive Loubet! Vive la France!"

The president spoke briefly, alluding to traditional friendship of the two republics, the entire audience remaining standing uncovered until the end of his remarks.

President Loubet said: "Gentlemen: This magnificent monument consecrates the time-honored friendship and great union of two great nations. In generous impulse the government of the United States, the house of representatives and the senate has given adhesion to the ceremony which brings here before us the image of this common ancestor. But the initiative of this fete springs from the school of youth, nourished by the beautiful examples of history and the noblest traditions.

"I am happy to associate myself with the cordial thanks which the chambers have already sent to the people of the United States, and which I renew in the name of entire France. The spectacle of these two republics penetrated this monument by the same emotions and animated by the same thoughts is not less a lesson than a fete. It shows that among nations as among individuals the calculations of selfishness are often more opposed to their interests than the generous movements of the heart. When Lafayette crossed the ocean to help a distant people win its independence he was not the plaything of heroic folly. He served a deep political object. He was about to found the friendship of two peoples on the common worship of their motherland and liberty. This friendship, born in the brotherhood of arms, has developed and strengthened through the century which is ending. The generations which follow will not let it become enfeebled. They will strive to multiply the amicable relations and exchanges of sympathy between the two shores of the Atlantic, and with us give a precious pledge to the peace of the world and to progress and humanity."

Mr. Thompson followed.

Then Mrs. Daniel Manning, representing the Daughters of the American Revolution, delivered an address.

A poem by Frank Putnam, dedicated to the occasion, was read by Miss Tarquina I. Voss.

At the conclusion of the reading of the poem General Porter entered the tribune, and introducing Archbishop Ireland, read the following letter received by the archbishop from President McKinley:

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"I will be grateful if you say how we honor in our national capital the statue of Lafayette, erected by the French people and convey my hope that the presentation of a similar memorial of that knightly soldier, whom both republics are proud to claim, may serve as a new link of friendship between the two countries and a new incentive to generous rivalry in striving for the good of mankind. Very sincerely yours
WILLIAM MCKINLEY.

The archbishop then delivered his address.

Archbishop Ireland's address was delivered in French, and was frequently interrupted by applause.

The ceremony concluded with American melodies, finishing with the "Stars and Stripes Forever."

As a mark of esteem a magnificent wreath had been placed on the portrait of the late Colonel De Ville de Bois-Mareuil, which hangs in the Boer building at the exposition. He is the French colonel who was killed in the South African war. Attache to the wreath was the inscription: "Honor of Colonel De Ville de Bois-Mareuil the Lafayette of South Africa, From Some Americans."

DISPATCH
Cutting from _____
Address of Paper _____ ST. PAUL, MINN.

July 5, 1900

Mr. Sousa's Story of His Father

Sousa's band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavroche and his fellow-gamins march the streets whistling "The Captain."

I had seen Mr. Sousa on his pedestal—dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting, I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cosy corners.

"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair.

"Tony, Tony!" mother would say, 'don't you know you have three lessons to give today?'

"Father would get up, stretch himself—he was a big man—and go over and kiss mother."

"Tut, tut, dear," he would say, 'the day was made for rest and the night for sleep'—and he would go upstairs to bed again."—Vance Thompson, in The Saturday Evening Post.

JOURNAL
Cutting from _____
Address of Paper _____ ALBANY, N. Y.
JUL 7 - 1900

SOUSA'S MARCHES CHEAP.

Sousa Sold "Washington Post" and "High School Cadets" for \$70.

Ainslee's Magazine.

"The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a great big gob of kindness in their hearts bought copies. I think about \$4 worth. But the rest of the world, though it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 13 years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of a cabalistic mark of them; I suppose it meant O. K., and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you know what they all say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—giving me 100 copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get 100 copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After a dozen letters from me during a period of six or seven months I finally got word that they might get the piece out the following quarter.

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Stude
Cutting from _____
Address of Paper _____ PHILADELPHIA, PA.
Date _____ JUL - 5 1900

THE Temple of Music is to be one of the attractive features of the Pan-American Exposition to be held at Buffalo from May 1 to November 1, 1901. Music will hold an important place at this great educational event, and the exposition will use every effort to secure the most excellent music features and entertainments ever offered at such a gathering. Sousa's Band of fifty instruments has already been secured. The Mexican government will send the famous Mexican Mounted Band of the City of Mexico.

Newspaper Cutting Bureau in the World.
Cutting from _____
Address of Paper _____ BALTIMORE, MARYLAND
Date _____ JUL - 5 1900

IN MEMORY OF LAFAYETTE

STATUE GIVEN BY AMERICAN CHILDREN UNVEILED IN PARIS.

President Loubet, Archbishop Ireland, Gen. Porter, Ferdinand Peck and Others Speak.

PARIS, July 5.—The most prominent representatives of the American colony in this city and a brilliant gathering of Frenchmen were present yesterday when the statue of Lafayette, the gift of the American school children, was presented to the nation by Ferdinand W. Peck, president of the Lafayette Memorial Commission. President Loubet, on behalf of France, accepted it—an indication of the importance of the event in the eyes of the French Republic. M. Delcasse had originally been assigned to this part. The monument was unveiled by two boys representing the school children of France and America—Gustave Hennoche, grand-grandson of the Marquis De Lafayette, and Paul Thompson, son of the projector of the monument.

Miss Voss, representing the Daughters of the American Revolution, read a dedicatory poem, Archbishop Ireland delivered an address and Mrs. Daniel Manning spoke on Lafayette.

Prominent Guests.

There were about 2,000 invited guests, a portion of the stand being reserved for President Loubet, the Cabinet members and other French Ministers, Ambassador Porter, the Diplomatic Corps, Commissioner Peck, Assistant Commissioner Woodward, Maj. Brackett, secretary of the commission; the national commissioners, Ambassador Draper of Rome, Minister Bellamy Storer of Madrid, Ambassador Charlemagne Tower of St. Petersburg and Minister Harris of Vienna. President Loubet was given the seat of honor. In the same row were the papal nuncio, Monsignor Lorenzelli, and Archbishop Ireland. As President Loubet entered the amphitheater Sousa's Band played the "Marseillaise" and later the "Star Spangled Banner."

CHATTANOOGA, TENN.
Paper _____ JUL 7 - 1900

A NOTABLE DINNER

George W. Ochs One of the Speakers at the Paris Exposition Banquet.

Paris, July 6.—(Special.)—Commissioner-General Ferdinand W. Peck gave a notable dinner tonight in honor of the jurors of the United States at the National pavilion in the exposition. There were 300 guests, including some of the most distinguished people in Paris. This was the first banquet given in the pavilion. The speakers were Ambassador Porter, chairman of the superior jury; Tuck of the international council of Egypt, chairman of jurors; Geo. W. Ochs, manager of the Paris exposition edition of The New York Times; John Philip Sousa, Senor Quesada, the Cuban commissioner; William Smith, of Chicago, and Archbishop Ireland. There was a great demonstration favoring amity between France and America, and congratulations for the trophies won by the American exhibitors against the world.

Cutting from

Address of Paper

Date

SEATTLE, WASH.

JUL - 6 1900

SOUSA THE BANDMASTER.
(From Ainslee's Magazine.)

"Not only is Sousa a writer of pretty tunes; he is also a good band conductor, which is a talent on the same line as being a good general, only about ten times more difficult. It is no fool's job to direct an organization of fifty men when they are all highly paid, thoroughly competent musicians, virtuosos on their particular instruments. Consider, then, what it must be to make a fine concert organization out of enlisted men receiving \$13 a month. Some directors use quite plain language at rehearsals; some even go so far as to humiliate publicly a performer making a mistake at a concert. The bandmen say that Mr. Sousa never does anything to hurt their feelings. If an error is made at rehearsal, it is called at once, but no abuse goes with it. In the profession it is considered something remarkable that he is able to lick a new band into shape so soon to give them their cues and to make new men understand his signals in so short a time, particularly as he has a way of conducting that is different from other men, and has a set of poses and gestures for each piece. All honor is to be given to Patrick Sarsfield Gilmore as the great man who made it possible for the military band to live as a concert or

organization by so increasing the clarionets, which correspond to the violins in an orchestra, as to enable orchestral works to be put on the military band, but John Philip Sousa has taken hold where Gilmore left off and has climbed to greater heights. Sousa's band is a purely concert organization; it never marches.

"Look over its roster, and while there are names there undoubtedly German, French and Italian, there are plenty of others as frankly American as a corn-field.

"As a means of livelihood the bandmen do not come quite so near starvation as the prophets of their town probably foretold when the boys started out. Salaries in the season range from \$40 a week and more. Of course, that is not as much as railroad presidents make, but it is likely that the bandmen have a good deal more pleasure out of life than the railroad presidents do."

Cutting from

Address of Paper

NEWS

DULUTH MINN.

JUL 8 1900

SOUSA'S BAND AT PARIS.

Inauguration of the American Pavilion at the World's Fair.

This day of the opening, Sousa's band is installed on a platform by the side of the pavilion. Half of the United States, to speak rashly, you would say, is grouped around it. I cannot imagine a more amusing crowd. Perhaps fifty invitations at the most have been issued. Those who came early got into the building. Everybody else, with true republican simplicity, stands and waits, and I hear one expatriated pair of colonists, father and son, wondering whether they will recognize the "Star Spangled Banner" when they hear it. A woman next us evidently has friends at court. "If you see the United States counsel," she says every time any one of the elect with a ticket goes by, "please tell him I'm here and he must find some way of getting me inside." Time passes, but she still stands there. A stout female at my right is not pleased with the pavilion of the United States. "Just look at that little bit of an Italy!" says she. "Bulldin' three times as big as ours. Now, don't ours look just mean beside of it!"

The "colony" is there, lounging, laughing, bantering, as though it were at a garden party; and New York and Chicago, and San Francisco; and all at once Sousa's band strikes up that thrilling, magnetic air, "LaMarseillaise." Then, as by one sudden impulse, all the men uncover and the women slightly bow their heads. What and where is that strange chord in all of us, born of whatsoever nation we may be, or under what sky, which never fails to be touched and to vibrate when any one sounds to it the note "fatherland?" There is a moment's hush, and then as Sousa's band breaks into "Oh, say, can you see, by the dawn's early light," there is a half-suppressed "Oh!" of emotion, followed by a wild clapping of hands. The pavilion of the United States is inaugurated.—Katherine De Forest in Harper's Bazar.

Cutting from

Address of Paper

Date

New York City

That John Philip Sousa says he will teach the French people patriotic airs before he returns home.

Cutting from

Address of Paper

Date

DENVER, CO

JUL 7 - 1900

THE EARLY STRUGGLES OF JOHN PHILIP SOUSA

"The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a great big gob of kindness in their hearts bought copies. I think about \$4 worth. But the rest of the world, though it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of a cabalistic mark on them; I suppose it meant O. K., and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that you know what they all say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—giving me one hundred copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get one hundred copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months, I finally got word that they might get the piece out the following quarter."

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Cutting from

Address of Paper

Date

NEW ORLEANS, LA.

JUL 8 - 1900

for the following years.

Sousa's Band is here breeding homesickness in the colony and fascinating the Parisians, says a Paris letter in the Philadelphia Saturday Evening Post. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavoche and his fellow-gamins march the streets whistling "El Capitan." I had seen Mr. Sousa on his pedestal—dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting, I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cozy corners. "My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair. 'Tony, Tony,' mother would say, 'don't you know you have three lessons to give to-day?' Father would get up, stretch himself—he was a big man—and go over and kiss mother. 'Tut, tut, dear,' he would say, 'the day was made for rest and the night for sleep—and he would go up stairs to bed again.'

Cutting from

Address of Paper

Date

REPUBLICAN
CEDAR RAPIDS, IOWA

JUL 7 - 1900

Mr. Sousa's Father.

Sousa's band is here breeding homesickness in the colony and fascinating the Parisians, says Vance Thompson in the Philadelphia Post. There is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavoche and his fellow-gamins march the streets whistling "El Capitan."

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"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a good many. And then he had a remarkably fine objection to work. Father would come down to breakfast about midday. After the meal he would light

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Cutting from

Address of Paper

Date

WISCONSIN
MILWAUKEE, WI

JUL 7 1900

Criticism of Sousa at Berlin.

Editor Wisconsin: A writer in a Berlin newspaper perpetrates the following singular criticism of Sousa and his band, who recently gave a number of concerts in the German capital:

John Philip Sousa, known in America as the composer of numerous operettes and the director of a popular orchestra, but in Europe, until recently, only as the composer of the "Washington Post," gave, yesterday, in Kroll's garden, the first of a series of concerts. It is worth one's while to attend the concerts. Not on account of the music, which one hears there. That, from first to last, belongs in the category of inferior "garden literature." Even that which Mr. Sousa calls a "suite in three movements," is scarcely anything more than the "Washington Post" repeated three times; first, in allegro, then in adagio and, finally, in presto! Nor on account of the orchestra. That is no better than any German military band. It pays to go to Kroll's to see Mr. Sousa conducting his men. His directing is unlike that of any other conductor. He does not make this or that motion to draw from the orchestra this or that shade of tone. Moreover, inspired by what he hears, he indulges in an ever-changing, lively pantomime. Now he appears to be holding in his left hand the reins of a four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the music. Again, he stands, his head inclined to one side as though taking aim with a gun, by way of portraying as a shot the fortissimo stroke on the base drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra.

The above criticism is overdrawn. Those who have had the pleasure of seeing Mr. Sousa in this city will agree that he is one of the most graceful and composed of conductors. He does not gesticulate or stand on his tiptoes, as some directors do. The only remarkable thing about his conducting is the swinging of his arms, and that is a perfectly legitimate motion. As for his ability to draw from his orchestra certain shades of expression, close observers of Mr. Sousa's manner of directing have been heard to remark that it seemed as though the music came from his fingertips.

Cutting from

Address of Paper

Date

DRAMATIC
NEW YORK CITY

JUL 14 1900

SOUSA IN LONDON.

Sousa's Band will give a series of concerts in London before returning to America.

cutting from _____
 address of Paper _____
 date _____

THE RAGTIME IN PARIS.

"SOUSA, le grand Souza!" Thus the newspapers of Paris. And upon investigation who does this personage turn out to be, but our own Mr. John Philip Sousa, apotheosized. Paris worships him and his band,—"le plus illustre des fanfares Americaines." Paris is enraptured with the leader's "gestes d'automate" and chest-bastarred with medals; delighted with "Dixey" and "Marching Through Georgia;" above all in a frenzy over "those inimitable ragtime upon which dance themselves the cake walks, of origin negro, which are the rage in New York from music halls to drawing rooms."

At his opening concert on the 5th of May, the American colony (led by "Mr. Peck, the very elegant Commissioner-General of the United States") gathered to welcome "M. Philip Sousa."

The reporter of a Paris paper observed the colony with scientific interest. He observed that when the ragtime was heard a significant rustle went through the audience, and that when the band had finished the "Stars and Stripes" the hearers were delirious. There arose "frenzied applause, violent whistles (supreme indication of approval.)"

Thus, then, has Paris ascertained what American music is, and what our composers create. A pleasant prospect for the intelligent American, the subscriber to seats at the Boston Symphony Orchestra, or the Philharmonic, or the Thomas concerts, who may by chance visit the Exposition.

"You shall hear some of your own music," says the polite Parisian. "Oh, we know it well here; it delights us, the ragtime. We have learned it of your distinguished M. Sousa. He composes your national music, is it not so?"

Well, there is no doubt that Mr. Sousa does represent, with his music, the preference of the majority of Americans. It is very likely that even in the American colony—made up of comparatively intelligent persons—a "selection" of Mr. MacDowell's, played by the Boston Symphony Orchestra, would not have caused such a tossing up of hats as that which followed Mr. Sousa's rendering of the "Stars and Stripes."

It would be pleasant to have the United States represented among the

nations by the best musical organization in the world, since that happens to be an American organization. But there is some comfort, on the other hand, in the reflection that, of their kinds, both Mr. Sousa's band and Mr. Sousa's music are excellent.—Criterion.

cutting from _____
 address of Paper _____
 date _____

Mr. Sousa's Story of His Father.
 [Vance Thompson, in the Saturday Evening Post.]

Sousa's band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavroche and his fellow gamins march the streets whistling El Capitan.

I had seen Mr. Sousa on his pedestal—dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting. I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cosy corners.

"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I have known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair.

"Tony, Tony!" mother would say, "don't you know you have three lessons to give to-day?"

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cutting from _____
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HE'S CAUGHT THE CAR.

Composer Sousa Has Ceased Chasing After Popularity.

And did you notice this, that as soon as Mr. Sousa reached the "Washington Post March" period of his life, he had no more autobiographical reminiscences? Life should be interesting to him now; he lives at the Netherland hotel, which is very comfortable, indeed; he performs at the Metropolitan Opera house, which stands tolerably high among the theaters of the country; his band is to play at the Paris exposition. Why should he not talk about his later life? Because he is an Arcadian, and so knows what is dramatic and what is not, says a writer in "Ainslee's."

See that man running for a car. He yells, he whistles on his fingers, he waves his umbrella. Perhaps some of the sympathetic pedestrians help him. They halloo: "Hay! hay, there! Conductor! The women lean out of the windows; the children stop their games. The car goes bumping along, the silly conductor dreaming as he leans against the dashboard. But by and by even his ear detects a noise; even his eye observes a commotion. He turns, sees the man, gives the motor-man the bell to stop, and pulls the passenger aboard. All interest in the man that ran after the car ceases. The women take in their heads; the children resume their quarrel where they left off; the pedestrians mind their own affairs. They are glad if they helped to call the conductor's attention, but they don't care to know that now the man is sitting down, now he is wiping his forehead, now he says to the conductor: "Why didn't you stop when I hollered at you?" now he gives the conductor a dime, and the conductor gives him back a nickel and rings up the fare. They are satisfied to know that it must be all right with him now that he has caught the car.

... tells something about himself on Ainslee's magazine: "After awhile," Mr. Sousa, "I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the publisher, Coleman of Philadelphia." "And all you got out of them was 50?"

Mr. Sousa nodded. He did not seem to feel bad about it. He seemed inclined to think it was a kind of a joke on him, of course, but a good joke for all that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years."

cutting from _____
 address of Paper _____
 date _____

SOUSA SAYS THAT HIS MARCHES GO CHEAP



SOUSA, THE GREAT COMPOSER

"The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a great big gob of kindness in their hearts bought copies. I think about \$4 worth. But the rest of the world, though it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of a cabalistic mark on them; I suppose it meant O. K., and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you know what they'll say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—giving me one hundred copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get 100 copies of each of my two pieces, which would cost the publisher, perhaps, \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months I finally got word that they might get the piece out the following quarter."

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—Ainslee's Magazine.

cutting from _____
 address of Paper _____
 date _____

AMERICAN IN PARIS GIVES DAZZLING DINNER

PARIS, July 10.—A dinner given last night by William L. Elkins of Philadelphia surpassed in sumptuousness even Thaw's "beauty banquet." The table decorations alone cost \$10,000.

The canopy over the dining-room changed it into a starry vault. There were silver stars over the blue ceiling. The palms cost \$1,000 each.

The dining-room of the Hotel Ritz was turned into a tropical grove. Berets sang when Sousa's band was not playing.

The electric lights in the trees were made to imitate icicles. Immense pyramids of ice in each corner of the room were lighted up with electric lights. The floral decorations baffle description.

The hotel people decline to state the cost of the flowers through fear of frightening away aristocratic customers. Although only twenty-five guests were present it was the most brilliant and costly American social dinner ever given in Paris. No officials were invited, except Mrs. Potter Palmer. Mr. Elkins, who is spreading himself socially, scorns the officials. He has brought over twelve American horses for his use.

cutting from CHRONICLE
Address of Paper CHICAGO, ILL
Date JUL 8 1900

PROFESSOR SOUSA'S FATHER

Story the Famous Leader Tells of His Habitual Laziness.
Now that John Phillip Sousa and his famous band are delighting the visitors to the Paris exposition there is a fresh crop of stories about the leader. One of the best, however, is not about him, but about his father, which is related by the bandmaster with a good deal of gusto on occasions. The



SOUSA AT HIS EASE IN PARIS.

Paris correspondent of the Saturday Evening Post related it. "I had seen Mr. Sousa on his pedestal," he writes, "dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting, I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Harry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cozy corners.

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cutting from MORNING TELEGRAPH
Address of Paper New York City
Date JUL 16 1900

PARIS FLOUTS SOUSA NOW.

Fickle French Have Ceased Admiring His Music and Say Mean Things About It.

PARIS, July 15.—Fickle Paris has changed again. Now she has jumped on Sousa. And the bewhiskered bandmaster does not like it. Sousa's band was quite the rage during the first series of concerts. Now his reign seems over. Other regimental bands have appeared in the Exposition grounds, and as novelty is the cry here, Sousa is deserted.

But worst of all is the change of heart on the part of the critics. They say Sousa's music is "tum-tum" and boisterous and smacks of the "boisterous noise of the Far West." So Sousa is mad. He vows the French people have no soul, stamina, no sense and less judgment.

cutting from PATRIOT
Address of Paper HARRISBURG, PA.
Date JUL 1 1900

SOUSA THE BANDMASTER

Has Carried Gilmore's Work To Higher Development
Ainslee's Magazine: "Not only is Sousa a writer of pretty tunes; he is also a good band conductor, which is a talent on the same line as being a good general, only about ten times more difficult. It is no fool's job to direct an organization of fifty men when they are highly paid, thoroughly competent musicians, yiptupos on their particular instruments. Consider, then, what it must be to make a fine concert organization out of enlisted men receiving \$13 a month. Some directors use quite plain language at rehearsals; some even go so far as to humiliate publicly a performer making a mistake at a concert. The bandmen say that Mr. Sousa never does anything to hurt their feelings. If an error is made at a rehearsal, it is called at once, but no abuse goes with it. In the profession it is considered something remarkable that he is able to lick a new band into shape so soon, to give them their cues and to make new men understand his signals in so short a time, particularly as he has a way of conducting that is different from other men, and has a set of poses and gestures for each piece. All honor is to be given to Patrick Sarsfield Gilmore as the great man who made it possible for the military band to live as a concert clarionets, which correspond to the or organization, by so increasing the violins in an orchestra, as to enable orchestral works to be put on the military band, but John Phillip Sousa has taken hold where Gilmore left off and has climbed to greater heights. Sousa's band is a purely concert organization; it never marches.

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cutting from DISPATCH
Address of Paper COLUMBUS, O.
Date JUL 8 1900

THEY LIKE SOUSA.

THE MORE THEY HEAR THE MORE THEY WANT.

Europe Crazy Over the Catchy 14, 1900.
American Airs—French Views on American Politics.

SPECIAL CABLEGRAM TO COLUMBUS SUNDAY DISPATCH. Copyrighted 1900.

Paris, July 7.—Sousa's second appearance is even more popular than his first. The American airs have now become so well known and so popular that one or two are given after every number on the regular program. When "The Stars and Stripes Forever" is played, two American flags held by the American guards, are waved and the French spectators applaud warmly. On these occasions Sousa follows the American march by the "Marseillaise," the crowd standing bareheaded. This enthusiastic demonstration occurs every afternoon at the band stand on the Esplanade.

Sousa's manager says that the German tour made by the band was a great success. The band will return to that country within a few days.

The American excursion up the river to Vincennes this afternoon was a complete success. Sousa was the soul of the occasion, but no life can be put into this dead part of the exposition.

Public opinion in France is undoubtedly with Mr. Bryan because of his opposition to imperialism. The Temps says that all the other planks in the platform are secondary, compared with that dealing with imperialism, with its dangers, sacrifices, mirages.

The Journal des Debats says the Democrats are all the more deserving of administration because they dare face the military triumphs and laurels and show them in their true light. As usual, Frenchmen who take any interest in politics desire the defeat of the Republicans.

cutting from PLAIN DEALER
Address of Paper CLEVELAND, OHIO.
Date JUL - 9 1900

AWARDS TO EXPOSITION.

Enemies of French Cabinet Decry Composition of Juries—Sousa is Very Popular at Paris.

SPECIAL CABLE TO THE PLAIN DEALER. RR, 1900.

PARIS, July 8.—All the official world of the exposition will be absorbed during the next fortnight with the awards. The class juries have finished their work and the group and superior juries are now revising their comparisons. Meanwhile the enemies of the cabinet are making another desperate effort to gain political capital out of the exposition by decrying the composition of the juries.

A committee has been organized and offices have been rented in the heart of the city for the purpose of carrying on a regular campaign in the hope of breaking down the conclusions of the juries.

M. Hechevrel, the secretary of this committee, said to your correspondent today: "Contrary to all usages and assurances given exhibiting manufacturers at the beginning that all would be done fairly, they are likely to be pushed aside now that the authorities have made certain of the participation of these manufacturers, and when the nominations are made others without any claims will be given the places they should have had."

Deputy Georges Berry, one of the principal movers in this attack, said to your correspondent today that on Tuesday of Wednesday a question would be put to M. Millerand, minister of commerce, on this subject in the chamber.

M. Millerand says, however, that there is nothing in all this. Everything has been organized as in other expositions. The decision of such class juries will be observed in all essential particulars.

Judge Tuck, one of the American members of the superior jury, confirms this statement. He said to your correspondent: "We have heard nothing of this Berry attempt to stir trouble."

In any case the movement is not likely to affect foreign awards. Prof. Gore today made some very optimistic statements about the United States awards. He said: "The United States has equaled or excelled every foreign country in the number of high awards. In one instance it has even excelled France. Minnesota butter has taken more prizes than any other samples in the exhibition. Denmark was a close second. In superior education we have taken seven grand prizes. In textiles one-half of our exhibits have taken grand prizes and the other half gold medals. In mineralogy our thirty-one exhibits took thirty-nine prizes. One exhibit received an award both for material and installation.

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cutting from CLIPPER
Address of Paper New York City

J. Wylie Guildtouch will again be in advance of Maude Paige next season, and is at present spending a month with his sister in Paris, France. He says in a letter to THE CLIPPER: "The land of the Stars and Stripes is in evidence here. At the Exposition, on the boulevards, in the cafes and theatres you find crowds of Americans. The American Building at the Exposition is always crowded. I had to wait nearly two hours to edge my way into it. Sousa's band made a great impression, and the natives are looking forward to his return. I leave for London next week, where I will spend a week, then two weeks at my home in Scotland, then start for the land of the free and the one night stands."

cutting from DRAMATIC REVIEW
Address of Paper SAN FRANCISCO CAL.
Date JUL 14 1900

Sousa, who is now touring Europe with his celebrated band, will come here under the management of Gottlob, Marx and Company upon his return from across the water.

cutting from CHICAGO, ILL
address of Paper

cutting from MILWAUKEE, WIS
address of Paper
date

STAR

address of Paper
date

SOUSA MARCHES GO CHEAP

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"Mr. Sousa shook his head and pressed his lips together. 'The world does not turn back and look for what it has once passed by. It wants something new.'
"After awhile I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the publisher, Coleman, of Philadelphia."
"And all you got out of them was \$70?"
"Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke for all that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years."
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A GERMAN TRIBUTE TO SOUSA.

The Leader and His Band Were a Great Success in Berlin.

The German Times of Berlin speaks as follows of the engagement of John Phillip Sousa and his band in that city:

The past week at Kroll's garden, which served to introduce to the Berlin public Sousa and his famous American band, was one of remarkable interest. Mr. Sousa, who is a born leader, is a man of many talents. It is not given to every successful conductor to be an equally successful composer and librettist besides. John Phillip Sousa is all these and more. He never fails to inspire his men with his native energy and unbounded enthusiasm. The discipline in his band, every member of which is an artist, is perfect. Their precision, correct intonation, tone coloring and rendering of the various numbers of their extensive repertoire resemble the work of a virtuoso on his instrument, so complete is the ensemble. The band is composed of young men principally, who infuse into their performances a snap and vigor which is contagious. To use an Americanism, Sousa and his band have caught on here and no mistake about it; they have taken Berlin by storm. Germans everywhere are fairly wild over Sousa marches, and they are bound to become as popular as the Strauss waltzes. Mr. Sousa's conducting of his marches is unique. Our German friends admit the playing of this band is different from anything they have ever heard and confess themselves completely captivated, and indeed I know of no band its equal. On Thursday I heard them play an overture of Tannhauser-Wagner, and scenes from the same composer's "Lohengrin," the smoothness, beautiful effects and quality of tone they produced in these selections were surprising and must be heard to be appreciated. Those who did not hear the Sousa band play Wagner have missed a wonderfully effective performance. The Thursday programme was a musically interesting one and besides Sousa's suite, "The Last Days of Pompeii," were played his "The High School Cadets" march and "The Stars and Stripes Forever," destined to become one of the most popular marches. With the audiences that filled Kroll's nightly to overflowing, the Sousa marches were chief favorites, as was attested by the applause and expressions of delight which greeted the first few bars of every march played, and nothing would do but a frequent repetition of each in turn. As was the case when this band appeared in Brussels, the people went wild with enthusiasm, many of the men throwing up their hats and the ladies waving their handkerchiefs and cheering; encore followed encore on a programme of eighteen numbers and the last piece was given with as much vigor as was the first one. The Sextette from "Lucia-Donizetti," as played by Messrs. Pryor, Chapman, Lyons, Williams Mantia and Wardwell, was received with stormiest applause and was redemanded

Negro melodies, plantation songs, American national airs, as likewise German and folkslieder, formed a prominent part of the programmes, which, besides well known compositions by the composer and other well known American composers, contained selections from Wagner, and others.
Among the compositions of Mr. Sousa which met with great success here were his symphonic poem, "The Chariot Race," "The Three Quotations," and "Songs of Grace and Songs of Glory;" in the latter he has given a beautiful setting to "Near My God, to Thee," and "Rock of Ages," and the manner in which the band played these made me feel as if I had suddenly

cutting from PITTSBURGH, PA
address of Paper

SOUSA MARCHES WENT CHEAP.

Two Famous Ones Brought but \$70 a Piece to the Composer.

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—Ainslee's Magazine.

paper Cutting Bureau in the World.

from BOSTON, MASS
address of Paper

Boston's Twentieth Century Exposition
At the Mechanics Building, long famous for elaborate displays, the Merchants' and Manufacturers' Twentieth Century Exposition, opens its doors Monday, Oct. 1, and continues for four weeks. Every corner and niche in the great building, including the basements, will contain something of interest to the people. There will be displays of furniture, house furnishings, house decorations, art, photography and lithography, dry goods, clothing, millinery, boots and shoes, hats and caps, underwear, haberdashery, jewelry, vehicles, stable paraphernalia, plumbing, pharmacy, surgical appliances, illuminating fixtures, cereal foods, fish and fisheries, produce and agriculture, mineral and mining, motive power, etc. The music alone will compel an attendance. Sousa and his famous band will play here his first engagement on his return from a triumphal European trip; also Victor Herbert and Fanciulli's Seventy-first Band.

cutting from
address of Paper
date

At the first performance of Sousa's band, in the American section of the Paris exposition, the enthusiasm of the great audience of Americans that gathered to hear it did not break all bounds until the "Cake Walk" and other rag-time pieces were played. Then the American colony became delirious. The Frenchmen present couldn't understand it.

cutting from RICHMOND, VA
address of Paper

SOUSA, THE BANDMASTER.

Has Carried Gilmore's Work to Higher Development.

"Not only is Sousa a writer of pretty tunes; he is also a good band conductor, which is a talent on the same line as being a good general, only about ten times more difficult. It is no fool's job to direct an organization of fifty men when they are all highly paid, thoroughly competent musicians, virtuosos on their particular instruments. Consider, then, what it must be to make a fine concert organization out of enlisted men receiving \$13 a month. Some directors use quite plain language at rehearsals; some even go so far as to humiliate publicly a performer making a mistake at a concert. The bandmen say that Mr. Sousa never does anything to hurt their feelings. If an error is made at rehearsal it is called at once, but no abuse goes with it. In the profession it is considered something remarkable that he is able to lick a new band into shape so soon, to give them their cues and to make new men understand his signals in so short a time, particularly as he has a way of conducting that is different from other men, and has a set of poses and gestures for each piece. All honor is to be given to Patrick Sarsfield Gilmore as the great man who made it possible for the military band to live as a concert organization by so increasing the clarionets, which correspond to the violins in an orchestra, as to enable orchestral works to be put on the military band, but John Phillip Sousa has taken hold where Gilmore left off and has climbed to greater heights. Sousa's band is a purely concert organization; it never marches.
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—Ainslee's Magazine.

g from
 ss of Paper
RECORD
PHILADELPHIA, PA.
JUL 15 1900

SOUSA'S MUSIC NOT ADMIRER.
 Sousa's Band, which enjoyed a tremendous vogue during the first series of its concerts, is rather deserted, now that other regimental bands have appeared all over the Exposition grounds. Their first curiosity having been satisfied, the music critics and the public now scoff at what they term the "savagely boisterous tunes of the Far West."
 The Chinese restaurant bazaar at the Exposition, having recently been the scenes of several hostile demonstrations, is now protected by an additional guard of twenty policemen.
 Cleo de Merode is now dancing at the Indo-Chinese Theatre.

g from
 ss of Paper
NEW YORK CITY

In Memory of Lafayette
 One of the pleasant celebrations of the Fourth last week was that in France, when Ferdinand W. Peck, President of the Lafayette Memorial Commission, presented to the French nation a statue in honor of Lafayette, the gift of American school children. There were present President Loubet, Ambassador General Horace Porter and a large assembly of French and American citizens. American flags and trophies in French and American colors were displayed on numerous buildings, and the Stars and Stripes floated from the pinnacle of the Eiffel Tower. General Porter welcomed the guests on behalf of the school children of the United States, and expressed the cordial sympathy evidenced by this gift for the French Republic. Then followed the presentation speech by Commissioner Peck, after which the monument was unveiled by two boys representing the school children of the two countries, Gustave Hennocque, great grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument. The statue is of heroic size, and represents Lafayette offering his sword to the American cause. The assembly arose and cheered while Sousa's Band played a new and specially composed march. It had been expected that the Minister of Foreign Affairs, M. Delcasse, would make the speech of acceptance, but President Loubet took his place in a brief and cordial address. Then followed short addresses by Richard Thompson, the projector of the monument, and Mrs. Daniel Manning, representing the Daughters of the Revolution; a poem by Frank Putnam, and then the principal address by Archbishop Ireland, preceded by a letter from President McKinley expressing his gratification at his selection for the oration. The different addresses emphasized not only the great service rendered by Lafayette himself, but the important share taken by the French troops representing the people of France and their interest in American liberty, which was cordially reciprocated by the people of America in the affairs of France.

g from
 ss of Paper
LEADER
KINGSTON, N. Y.
JUL 13 1900

Berlin critics say that Sousa's band plays no better and no worse than the German bands. They have also discovered that Sousa bases his own pieces on "nigger songs."

g from
 ss of Paper
NEWS
STANFORD, OHIO
JUL 11 1900

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Has Carried Gilmore's Work to Higher Development.
 "Not only is Sousa a writer of pretty tunes, he is also a good band conductor, which is a talent on the same line as being a good general, only about ten times more difficult. It is no fool's job to direct an organization of fifty men when they are all highly paid, thoroughly competent musicians, virtuosos on their particular instruments. Consider, then, what it must be to make a fine concert organization out of enlisted men receiving \$13 a month. Some directors use quite plain language at rehearsals; some even go so far as to humiliate publicly a performer making a mistake at a concert. The bandmen say that Mr. Sousa never does anything to hurt their feelings. If an error is made at rehearsal, it is called at once, but no abuse goes with it. In the profession it is considered something remarkable that he is able to lick a new band into shape, so soon, to give them their cues and to make new men understand his signals in so short a time, particularly as he has a way of conducting that is different from other men, and has a set of poses and gestures for each piece. All honor is to be given to Patrick Sarsfield Gilmore as the great man who made it possible for the military band to live as a concert or organization by so increasing the clarionets, which correspond to the violins in an orchestra, as to enable orchestral works to be put on the military band, but John Philip Sousa has taken hold where Gilmore left off and has climbed to greater heights. Sousa's band is a purely concert organization; it never marches.
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g from
 ss of Paper
POST
BOSTON, MASS.
JUL 15 1900

20TH CENTURY EXPOSITION.
Merchants' and Manufacturers' Fair to Be a Mammoth Affair.
 Boston, pre-eminently the best city in this country for a first-class exposition, is preparing to present the people this fall the grandest and most complete display of products ever gotten together in one hall. Mechanics' building has long been famous for the elaborate displays made therein, but never has it been as completely filled as it will be at the Merchants' and Manufacturers' Twentieth Century Exposition, which opens its doors to the public Monday, Oct. 1, and continues for four weeks. Every corner and niche in the great building, including the basements, will contain something of interest to the people. Special and novel features—strikingly original—will create a furor of public interest. Here will be displays of furniture, house furnishings, house decorations, art, photography and lithography, dry goods, clothing, millinery, boots and shoes, hats and caps, underwear, haberdashery, jewelry, vehicles, stable paraphernalia, plumbing, pharmacy, surgical appliances, illuminating fixtures, cereal foods, fish and fisheries, produce and agriculture, mineral and mining, motive power, etc., etc.
 If you discard every other attraction the music alone will compel an attendance phenomenal even in Boston's annals. Since the great Peace Jubilee nothing like it has ever been presented in a like space of time. Sousa and his famous band will play here his first engagement on his return from a triumphal European trip. Victor Herbert, who has as many friends and admirers as Sousa, is also to render his choicest music, and Fanciulli's Seventy-first Band has been secured for a week.

Cutting from
 Address of Paper
COURIER
BUFFALO, N. Y.
JUL 11 1900
 Date

THEATER MANAGERS
PROTEST AGAINST CITY COMPETITION IN BAND CONCERTS
The Use of Convention Hall For Musical Entertainments Takes Business Away From Managers.
 Objections are being made to the city entering into cheap competition with certain of the Buffalo theaters through the medium of the new Convention Hall. On Thursday Manager John Laughlin of the Lyceum and the new Music Hall Theaters will appear before the Abbermanic Committee on Ordinances and object to the leasing of the hall for entertainments and concerts that would otherwise be given in one of the theaters.
 Already plans have been laid to lease the hall for concerts and this idea appears to meet the approval of the Department of Public Works. The case of Sousa's Band is an instance. Claims have been made that in case Sousa could secure the hall he would have made a charge of admission of twenty-five cents, but otherwise he would not be able to play in Buffalo, because he could secure no suitable place. This statement is pronounced absurd by theatrical men, who claim that Sousa never plays at less than one dollar for the best seats. Relative to his position in the matter, Manager Laughlin said to a Courier reporter yesterday:
 "Things have come to a pretty pass when the city enters into competition with theatrical managers who pay large taxes for the support of the city government. The idea that Convention Hall should be leased for theatrical entertainments which otherwise appear in some one of the theaters is essentially wrong in principle.
 "The Convention Hall can be maintained without recourse to leasing in for purposes which will be an injury to business men and taxpayers. This talk that there is no other place suitable for concerts of a certain class except the Convention Hall is rot. Music Hall is not reduced by the alterations so as to be unfitted, and, in any event, the new theater is in every way the best place which could be secured for concerts. Theatrical managers paying taxes upon an assessment of half a million do not look kindly upon the proposition to lease the Convention Hall for any and all purposes, and I shall make a strong protest against the establishment of such a principle."
 A laugh at the expense of a man who has a considerable interest in an afternoon paper is going the rounds of theatrical men. The newspaper man in question, in common with a hardware dealer, has interested himself in the new Convention Hall because of the financial profit he hoped to reap. He professes a predilection for good music and in this role has attempted to branch out in the guise of a manager of musical enterprises.
 It occurred to him that he could turn a dollar or so to his benefit by bringing Strauss' orchestra of Berlin, which will tour this country next season, to Buffalo. As one of the inducements for having the orchestra appear in Buffalo under his management, he announced that he would give the concerts a free "boost" in his paper for three months preceding the event. The promised "boost" did not turn out to be the inducement expected and the orchestra will appear in Buffalo under the management of Manager Stirling of the Star.

g from
 Address of Paper
NEWS
MILWAUKEE
JUL 14 1900
 Date

and will give a series of concerts in London before returning to

CITIZEN
 Cutting from _____
 Address of Paper BROOKLYN, N. Y.
 Date JUL 15 1900

SOUSA'S EARLY MARCHES.

Sold Two for \$70 and Publisher Made a Fortune Out of Them.

"The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a great big gob of kindness in their hearts bought copies. I think about \$4 worth. But the rest of the world, though it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet; and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of cabalistic mark on them; I suppose it meant O. K., and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you know what they all say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—giving me 100 copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get 100 copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought this was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months I finally got word that they might get the piece out the following quarter."

"Now that you have made a hit, don't those pieces sell?"

Mr. Sousa shook his head and pressed his lips together. "The world does not turn back and look for what it has once passed by. It wants something new."

"After awhile I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the publisher, Coleman, of Philadelphia."

"And all you got out of them was \$70?"

Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke at that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years.—Ainslee's Magazine.

CITIZEN
 Cutting from _____
 Address of Paper ALBANY, N. Y.
 Date JUL 12 1900

An Exposition Vignette

Sousa's Band.

All the world has gathered about the kiosk near the Pont des Invalides to hear Sousa's Band.

The "wanderer" heard once again the "American" tongue, saw once again the mobile faces of the American boys and compared their enthusiastic eyes with the lustrous but blase ones of the Europeans; the eagle flashed here and there on caps, the Stars and Stripes waved gayly in the breeze. His heart grew big, he seemed to see the great broad prairies of his country rolling before him once more, the scents of its woods and fields came back to him, a wild bound of liberty seemed to surge through his veins that was different from all the quick throbs of his heart when he had heard the "Marseillaise" rise toward the blue sky of France, or the national air of the Germans swell out, like some great, tender organ tone. He knew then how much he was an American, and that he had not forgotten the "land of liberty," in spite of his four years of self-exile, no more than the child forgets its mother.

Sousa took his place brisk and quick. The band struck up, and the "American wanderer" listened with pride and animation to Audran's "Cigale." He saw with appreciation how the foreign faces lighted up about him and heard their "bravos" with as much pride as if he were conducting the band himself.

A small French ouvrier, with preternaturally large, dark eyes, was standing near him. He was one of those excitable little men whose body agitated as naturally itself at the sound of gay music as a child laughs when it is pleased. He was a most animated little "grasshopper" during that execution of the "Cigale."

The "American wanderer" understood his temperament; it is a type that one always sees on the boulevards when there is to be a fete full of color and sound, and he knows very well that the animation of the little man was no special tribute to the excellence of the music, for he was sure that he would have hopped about to the thrum of drums with just as much alacrity, but yet his heart somehow warmed to the chipper little ouvrier, and in a friendly fashion he shared his program with him.

One number after another succeeded. The "Liberty Bell" floated out, an enthusiastic woman tied the American colors on her umbrella and waved it wildly to the French breezes as the melody rose and swelled. American faces broke into a smile, as if in their mind's eye they saw that congregation of states beyond the sea which they proudly call "my country," and the little ouvrier approved of it all. He beats time with his feet, and then with his hands, and he hummed the air with such unctious that people began to look about them to discover the energetic soloist.

Then followed a "plantation melody," and the "wanderer" felt such a choking homesickness for that rugged, drowsy, beautiful "South"—land of his birth—that it seemed to him he must have stifled had not the chirpy little Frenchman kept up that gay accompaniment by him, which resembled to such a laughable degree the refrains of the "darkies on the plantation" that he was forced to smile in a sociable way.

Sousa gave his short arms a military jerk, the band stood up, two young lads unfurled back an American flag, and amid a fluttering of stars and bars the "American March" blared forth a victorious strain. The ouvrier was wild. He danced up and down, he shouted for the benefit of the assembly: "C'est chic, ca! Ah! C'est chic!" And when it was finished he reassured the crowd by announcing that it would be repeated. "Ca viendra," as he expressed it. The "wanderer" nodded sympathetically to the ouvrier, and showed his approval of the little man's excitement now and then by a broad smile.

But "the march" did not come again, and the crowd soon dispersed, the little ouvrier with it, murmuring: "Chic, chic."—(New York Commercial Advertiser.)

MORNING TELEGRAPH
 Cutting from _____
 Address of Paper ALBANY, N. Y.
 Date JUL 11 1900

ELKINS' DINNER DAZZLED PARIS

American Put New Limit on Extravagance.

DECORATIONS WERE COSTLY

De Young's Treetop Feast Easily Outdisplayed by the Philadelphia Millionaire's Lavish Banquet.

PARIS, July 10.—American surprises in the line of unique entertainment have been outdone by William L. Elkins, Millionaire Michael H. De Young set the pace his treetop party, but now comes Elkins who raises the limit all around. He has just given a dinner which in the matter of money has passed the limit. Once more Parisians wonder at the dollar careless Americans and are busy guessing what new feature the visitors will add to the Exposition.

Thousands for Decorations.
 At the feast given by Mr. Elkins the table decorations cost \$10,000. The canopy over the dining room changed it into a starry vault. There were silver stars all over the blue ceiling. The palms cost \$1,000 each. The dining room of the Hotel Ritz was turned into a tropical grove. Berest sang when Sousa's band ceased at intervals. The electric lights in the trees were made to look like icicles. Nor was this the coldest proposition in evidence.

Illuminated the Ice.
 Immense pyramids of ice in each corner of the room were lighted up with electric lights. The floral decorations were superb. The hotel people decline to state the cost of the flowers through fear of frightening away aristocratic customers. Although only twenty-five guests were present, it was the most brilliant and costly American social dinner ever given in Paris. No officials were invited except Mrs. Potter Palmer. Mr. Elkins, who is spreading himself socially, scorns the officials. He has brought over twelve American horses for his use here.

STAR.
 Cutting from _____
 Address of Paper KANSAS CITY, MO.
 Date JUL 11 1900

Sousa in Paris.

From the Saturday Evening Post.
 Sousa's band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavroche and his fellow-gamblers march the streets whistling El Capitan. I had seen Mr. Sousa on his pedestal—dressed in gold-braded uniform and waving a baton—any number of times, but he is quite as interesting. I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cozy corners.
 "My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair.
 "Tony, Tony!" mother would say, "don't you know you have three lessons to give to-day?"
 "Father would get up, stretch himself—he was a big man—and go over and kiss mother.
 "Tut, tut, my dear," he would say, "the day was made for rest and the night for sleep—and he would go upstairs to bed again."—Vance Thompson.

WISCONSIN
 Cutting from _____
 Address of Paper MILWAUKEE, WI
 Date JUL 11 1900

HE HAS CAUGHT THE CAR.

Why Sousa No Longer Talks of His Life.

And did you notice this, that as soon as Mr. Sousa reached the "Washington Post March" period of his life he had no more autobiographical reminiscences? Life should be interesting to him now; he lives very comfortable, indeed; he performs at the Metropolitan Opera house, which stands tolerably high among the theaters of the country; his band is to play at the Paris exposition. Why should he not talk about his later life? Because he is an Arcadian, and so knows what is dramatic and what is not.

See that man running for a car. He yells, he whistles on his fingers, he waves his umbrella. Perhaps some of the sympathetic pedestrians help him. They hullo: "Hay! hay, there! Conductor!" The women lean out of the windows; the children stop their games. The car goes bumping along, the silly conductor dreams as he leans against the dashboard. But by and by even his ear detects a noise; even his eye observes a commotion. He turns; sees the man, gives the motorman the bell to stop, and pulls the passenger aboard. All interest in the man that ran after the car ceases. The women take in their heads; the children resume their quarrel where they left off; the pedestrians mind their own affairs. They are glad if they helped to call the conductor's attention, but they don't care to know that now the man is sitting down, now he is wiping his forehead, now he says to the conductor: "Why didn't you stop when I hollered at you?" Now he gives the conductor a dime, and the conductor gives him back a nickel and rings up the fare. They are satisfied to know that it must be all right with him now that he has caught the car.
 Mr. Sousa may be said to have caught the car.

CHARMING HOP AT LONG BEACH HOTEL

Two Hundred New Visitors on
Saturday Help to Fill the
Spacious Ball Room.

CONCERT FRIDAY NIGHT

LONG BEACH, L. I., Sunday.—Nearly two hundred arrivals yesterday, which came to swell the large number already here, helped make the Saturday night hop at the Long Beach Hotel a most brilliant affair. The large ball room floor was crowded with dancers, who enjoyed to the utmost the delightful dance card provided.

Among those who arrived yesterday were Mrs. John Philip Sousa, Mr. John Philip Sousa, Jr.; Miss J. P. Sousa and Miss Helen Sousa. Mrs. Sousa was early surrounded by a host of friends who extended congratulations on the magnificent reception which has been tendered the American bandmaster abroad.

Mr. Max Bendix, the violinist, Miss Katherine Bloodgood, the contralto, and Mr. George Eugene Lager gave a very enjoyable concert at the hotel Friday night.

Arrivals at the Long Beach Hotel from New York:—R. Mallette, W. B. Crowell, Mr. and Mrs. J. J. McEvilly, Mr. and Mrs. W. H. Cary, Mr. and Mrs. E. N. Chapman, George Hewlett, J. D. Chapman, Mrs. M. A. Place, Miss Florence Marsball, Mrs. H. P. Gardner, Miss Gardner, Max Bendix, Miss Katherine Bloodgood, R. E. Burnham, M. W. Walbridge, Mr. and Mrs. Joseph F. Webber, Miss Lorraine A. Webber, Miss Jo L. Webber, Dr. F. D. Merchart, Mr. and Mrs. L. H. Stevens, Master Lynden Stevens, Miss M. Loew, Miss F. J. Radcliff, Henry P. Gardner, R. E. Leavitt, Miss Lily K. Kausser, Miss Cora Klausner, L. J. Kenedy, George A. Nagle, Mr. and Mrs. S. F. Manges, Master Horace S. Manges, Miss Brooks, Mrs. W. Elibeck, Miss Elibeck, A. M. Elibeck, Mrs. C. F. Garrison, Miss Garrison, Miss Josephine F. Garrison, E. Hamerslag, W. R. Bigelow, A. M. Snedeker, James W. Benning, Irving K. Weed, M. Arnold, Mrs. L. Oppenheimer, Mrs. John Philip Sousa, Miss J. P. Sousa, Miss Helen Sousa, John Philip Sousa, Jr.; A. L. Mitchell, Louis F. Eggers, A. L. Webster, Mr. and Mrs. E. P. Leonard, Jr.; F. B. Smidt, Charles Klungenstein, Mr. and Mrs. Charles H. Hilliard, F. A. Croker, the Rev. Dr. Edward S. Flagg, Sava Straus, Mrs. E. N. Kiernan, A. P. Kiernan, F. S. Manning, Dr. J. B. Manning, Mr. and Mrs. W. H. O'Dwyer, F. B. Hendrickson, J. M. Motley, Clarence Halstead, Mr. and Mrs. Alford White, Miss Emma J. Dawson, Miss Underwood, A. D. Higgins, Reginald Sprague Tobey, Clarence Tucker Briggs, Mr. and Mrs. Alford Lincoln Foote, Miss Olga Tobler, Floyd Ferguson, L. H. Cohen, Mr. and Mrs. J. P. Barron, W. K. Miller, J. C. Nicoll, Otto H. Droegge, Mr. and Mrs. W. L. Miller, Mr. and Mrs. E. E. Baldwin, Mrs. S. R. Pinckney, Wynne Ferguson, J. Ward, John Monks, Jr.; Clarence V. Steinhart, Mr. and Mrs. P. Monlun, W. J. Elibeck, E. R. Tufts and Miss Marion Russell.

From Brooklyn:—Mrs. Reilly, Mrs. Hickford, Mr. P. K. Adams, Mr. W. Arthur Nicolay, Mr. A. L. Taylor, Mr. and Mrs. I. Stearns, Mr. C. E. Snevily, Mr. C. E. Snevily, Jr.; Mr. and Mrs. W. O. Merlan, Mrs. W. B. Mack, Miss I. J. Anderson, Mr. and Mrs. Chris. Joost, Jr.; Mr. D. McGrath, Mrs. H. H. Close, Mr. and Mrs. S. M. Giddings, Mr. G. Welling Giddings, Mr. and Mrs. James J. Kirwin and family and Mr. and Mrs. W. E. O. Beebe.

Mr. C. Wynne, Hempstead; Mr. J. R. Mix, Orange, N. J.; Mr. P. H. Hall, Orange, N. J.; Mr. C. E. Gardiner, Mrs. Gardiner, Miss M. L. Zimmerman, Miss Helen G. Gardiner, Mr. C. E. Gardiner, Jr., Mr. Kenard Gardiner, Miss Amy B. Gardiner and Miss Mary S. Gardiner, Garden City, L. I.; Mr. A. B. Beers and Mr. Albert D. Beers, Plainfield, N. J.; Mr. and Mrs. G. E. Eager, Chicago; Miss Shepherd, Washington, D. C.; Mr. and Mrs. A. B. Halliday, Yonkers, N. Y.; Mr. J. P. Frazer, Mrs. Isabel F. Mocher and Miss Frazer, East Orange, N. J.; Dr. and Mrs. S. G. Pinkney, Atlanta, Ga.; Mrs. Charles P. Moses, Syracuse, N. Y.; Mr. and Mrs. W. C. D. Armond, Philadelphia; Mr. and Mrs. Charles E. Titus, Mrs. E. V. W. Rossiter and Miss Rossiter, Flushing, L. I.; Miss M. Fonda, New Orleans, La.; Mr. H. Byran Scott, Detroit; Mr. and Mrs. A. M. Onderdonk, Mr. L. Williams, Miss Williams and Mr. and Mrs. "Hal" B. Fullerton, Hempstead, L. I.; Mr. Frank F. Eagle, Newark, N. J.; Mr. Herbert Crabbe and family, New Brighton, N. Y.; Mr. Lewis A. Hall, Michigan; Miss Woodseem and Mr. and Mrs. Charles W. Holcomb, Boston; Mr. and Mrs. C. Lambert, Paterson, N. J.; Miss Florence Suydam, Honesdale, Pa.; Mr. and Mrs. Robert G. Humes, Glen Ridge, N. J.; Mr. George E. Baldwin and Mr. and Mrs. John B. Mayo, Canton, Ohio; Mr. J. O. Gorham, Austin, Texas; Mr. George A. Orvis, Manchester, Vt., and Mr. Arthur N. Webster, Boston.

There is a story going the rounds to the effect that Sousa sold the "Washington Post March" and the "High School Cadet March" for \$35 each. According to the very pretty little yarn, given on the authority of Sousa himself, these sales were made outright, and he realized nothing from the popularity of these pieces.

Neither of these stories can be regarded as wholly true. Sousa received handsome royalties for both marches and was enabled to live in quite handsome style in Washington, although receiving only the salary of a first lieutenant as leader of the Marine Band. The "Washington Post March" was really a sort of payment to that paper for huge bundles of gratuitous advertising dealt out to Sousa during the time he was in Washington, while the boys of the high school, through collections in the school itself, accumulated \$500, which they paid for the dedication of the "High School Cadet March." Before this he had received good prices and good royalties for such compositions as the "Thunderer" and a funeral march, and was already famous when the "Post" and "Cadet" marches were published.

Look to America.

Sousa, by the way, has lost his grip on the popularity of the fickle Parisians. They now regard his music as noisy, and "tum-tummy." This should not worry Sousa a bit. Americans still like the catchy style of his compositions, and as it is to Americans he must look for money returns, he should be content with the favor of his own people.

Sousa was always a popular favorite in Washington as the leader of the Marine Band, and the crowds he attracted to the White Lot on Saturday afternoons were composed of the best people in the town. There were always thousands in attendance at every performance of the Marine Band, and the music turned out was just as good as that paid for now at high prices in the opera houses and theatres of the country, where his band appears.

His departure from the city left the marine service people guessing as to where they should turn for a successor to Sousa. He had placed the standard of the organization so high that it was feared it could not be maintained.

Fanciulli's Jealousy.

Prof. Fanciulli, now leader of the Seventy-first Regiment Band, followed him, however, and kept up the reputation of the National Capital's pet band in a way to please every one. The jealousy of Fanciulli was one of the hottest things in a hot town for several years, and the very mention of Sousa's name was sufficient to send him into a frenzy.

It was at a quiet little gathering in the Press Club one night that this jealousy was played upon in a way to afford intense joy for the onlookers. It filled Fanciulli with deep grief, however, and left him bitter and black hearted for weeks. Even now the mere mention of the incident fills him with rage.

Fanciulli was jealous of Sousa, not as a bandmaster, but as a composer. Fanciulli composed marches, and excellent ones, but they never had the vogue of the Sousa productions. The Italian could never understand this, and imputed it to

the prejudice of the American people. For the Sousa marches Fanciulli had only the most supreme contempt, and never permitted his band to play them at the White Lot concerts.

This Was Too Much.

On the evening in question the late lamented Herrmann was entertaining the newspaper men clustered around the large central table in the main room of the Press Club with some wonderfully clever and dexterous tricks. He drafted silver dollars from the air, found cabbages in the pockets of staid old press gallery ornaments, and generally amused and entertained.

During the course of the seance he suddenly whipped a No. 10 shoe from Fanciulli's whiskers, much to the delight of the crowd and the discomfiture of the musician. Fanciulli was just in the midst of an explanation to the effect that he did not usually carry shoes in his beard, when "Pop" Merrick, the hand made humorist of the Washington Post, broke into the conversation.

"There's one thing you can't get out of Fanciulli, Professor," he said, with a tone in his voice that meant ill for the band leader.

"It is what?" asked Herrmann.

"You can't get a Sousa march out of him," said Merrick.

It took three strong men to restrain Fanciulli. The insult was too much for his hot Southern blood and he boiled and sizzled with rage.

This was not the end of his troubles however. A week later when I met him he was explosive with indignation.

"What do you think?" he spluttered "Some infamous wretch has printed the story about me as a joke. It is an out rage, but that is not all. Sousa's press agent has taken it up and is spreading it everywhere as an advertisement for Sousa. It is an infamy."

ing from **OREGONIAN**
ess of Paper **PORTLAND, ORE.**
JUL - 8 1900

SOUSA MARCHES GO CHEAP

Sold "Washington Post" and "High School Cadets" for \$70.

Ainslee's Magazine.

"The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a great big gob of kindness in their hearts bought copies. I think about \$4 worth. But the rest of the world, though it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I

thought I would try Philadelphia. I went up to the publishing house of Lee & Walker, and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of a cabalistic mark on them; I suppose it meant O. K., and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you know what they all say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—giving me 100 copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to \$15, and for that I was to get 100 copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months, I finally got word that they might get the piece out the following quarter.

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newspaper cutting bureau in the world.

Cutting from **MUSIC TRADES.**
New York City.
Address of Paper
Date **JUL 14 1900**

HERBERT L. CLARKE'S SUCCESS.

I have received a letter from Herbert L. Clarke, solo cornetist of Sousa's Band, from Hamburg, in which he says he made an immense hit in Paris: "The people went fairly mad over the band. I have never seen the enthusiasm in America that we create. In Brussels we did the same. Last week we played in Berlin, and the press notices were magnificent. The people in Berlin have noticed on to Sousa, and are just crazy over him. They never heard any rag-time over here, and it sets them to dancing even more so than in America. I am making a hit with my new solo, Arthur Pryor is doing the same, and he is creating a furor. Have heard the best European bands myself. They play correctly, but with no enthusiasm, and that is why Sousa makes a hit. The Garde Republicque Band, of Paris, is fine, but they never got a hand after a number; whereas, Sousa plays encore after encore, and thousands cheer him and throw their hats up in the air. I never saw anything to equal the foreign cities are good, but give me old An

Cutting from **JOURNAL**
Address of Paper **CHICAGO, ILL.**
Date **JUL 16 1900**

Paris, July 16.—The exposition was visited Saturday by 600,000 persons, the largest number since it opened. The band played American music and the audience was very large.

Paris, July 16.—The Mark... the cause of what is said...

cutting from **DISPATCH**
Address of Paper **ST. PAUL, MINN.**

JUL 13 1900

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ORK, 1884

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Newspaper Cutting Bureau **TIMES**
cutting from
Address of Paper **RICHMOND, VA.**

JUL 12 1900

SOUSA, THE BANDMASTER.

Has Carried Gilmore's Work to Higher Development.

"Not only is Sousa a writer of pretty tunes; he is also a good band conductor, which is a talent on the same line as being a good general, only about ten times more difficult. It is no fool's job to direct an organization of fifty men when they are all highly paid, thoroughly competent musicians, virtuosos on their particular instruments. Consider, then, what it must be to make a fine concert organization out of enlisted men receiving \$13 a month. Some directors use quite plain language at rehearsals; some even go so far as to humiliate publicly a performer making a mistake at a concert. The bandmen say that Mr. Sousa never does anything to hurt their feelings. If an error is made at rehearsal it is called at once, but no abuse goes with it. In the profession it is considered something remarkable that he is able to lick a new band into shape so soon, to give them their cues and to make new men understand his signals in so short a time, particularly as he has a way of conducting that is different from other men, and has a set of poses and gestures for each piece. All honor is to be given to Patrick Sarsfield Gilmore as the great man who made it possible for the military band to live as a concert or organization by so increasing the clarionets, which correspond to the violins in an orchestra, as to enable orchestral works to be put on the military band, but John Philip Sousa has taken hold where Gilmore left off and has climbed to greater heights. Sousa's band is a purely concert organization; it never marches.

"Look over its roster, and while there are names there undoubtedly German, French and Italian, there are plenty of others as frankly American as a cornfield.

"As a means of livelihood the bandmen do not come quite so near starvation as the prophets of their town probably foretold when the boys started out. Salaries in the season range from \$10 a week up to \$150 a week and more. Of course, that is not as much as railroad presidents make, but it is likely that the bandmen have a good deal more pleasure out of life than the railroad presidents do."—Ainslee's Magazine.

MUSICAL COURIER.

Cutting from
Address of Paper **New York City.**
Date **JUL 14 1900**

"THE SPIRIT OF LIBERTY"

THIS is the appropriate name of John Philip Sousa's latest march, which was played for the first time in public July 4 at the unveiling of the La Fayette statue in Paris. It is estimated that it was heard by a quarter of a million people representing nearly all nationalities. "The Spirit of Liberty March" produced the wildest excitement, and it had to be played several times before the people would be quieted. Sousa's Band was at its best, and the "March King" was in his happiest mood. The stirring piece was played with extraordinary vim and its beauties were brought out in the most spirited way. The verdict is that this latest march of Sousa equals anything he ever wrote.

As soon as "The Spirit of Liberty March" was played copies were placed on sale at many points in Paris, and more than 10,000 were sold in two days. J. F. Adams, manager of the John Church Company's New York and London branches, was present and congratulated Mr. Sousa upon the magnificent success of "The Spirit of Liberty March."

The march will not be placed on sale in the United States until Sousa and his band return home.

Newspaper Cutting Bureau in the World.

Cutting from
Address of Paper **New York City.**
Date **JUL 14 1900**

Arthur Pryor, the trombone virtuoso, who is a member of Sousa's Band, has acquired the controlling interest in a New York music publishing house, and will carry on the business on his own account when he returns to New York from Europe.

cutting from **TIMES**
Address of Paper **BROOKLYN, N. Y.**

JUL 16 1900

Big Bathing Rush at Brighton.

Over at Brighton there was another great Sunday crowd. As at Manhattan, the bathing pavilion proved popular, there being between 6,000 and 7,000 people in the surf at various times during the day. This beach bids fair in time to outrival Manhattan. It is conceded by many bathers that better facilities are to be found there than at Manhattan, there being a larger, more gradually inclined beach and a better surf. The rafts at Manhattan are so popular that the Brighton people are preparing to have one placed in front of their beach also. Then, they claim, Brighton will draw more bathers than Manhattan. Slafer's band gave its usual free concerts, which are always greatly enjoyed. This band has played itself into great popularity, and Leader Slafer is fast making a name for himself. Sousa is not forgotten, but it can at least be said, that he isn't missed as much as might have been expected. The people are beginning to discover that other bands can play his marches, and other marches, too, with just as good effect as the one conducted by him. A few compositions by Mr. Slafer in the march line might go a great way toward increasing his rapidly growing popularity. A new board walk, reaching from the Ocean Hotel, just west of the Music Hall, to the new Parkway Baths, halfway over to the West End, is rapidly nearing completion, and will, when completed, undoubtedly be well patronized.

cutting from
Address of Paper

PROFESSOR SOUSA AND HIS FATHER

Now that John Philip Sousa and his famous band are delighting the visitors to the Paris exposition there is a fresh crop of stories about the leader. One of the best, however, is not about him, but about his father, which is related by the bandmaster with a good deal of gusto on occasions.



SOUSA AT HIS EASE IN PARIS.

The Paris correspondent of the Saturday Evening Post related it. "I had seen Mr. Sousa on his pedestal," he writes, "dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting, I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Harry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cozy corners.

"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair.

"'Tony, Tony,' mother would say, 'don't you know you have three lessons to give to-day?'

"Father would get up, stretch himself—he was a big man—and go over and kiss mother.

"'Tut, tut, dear,' he would say, 'the day was made for rest and the night for sleep—and he would go upstairs to bed again.'

cutting from **POST**
Address of Paper **COLUMBUS, O.**
Date **JUL 16 1900**

SOUSA'S band music has been termed "savagely boisterous" in gay Paris.

Newspaper Cutting Bureau **GERMAN HEROLD**
cutting from
Address of Paper **New York City**

Weil wir gerade von Musik reden, der John Philip Sousa concertirt zur Zeit am schönen Rhein und hat einen Erfolg nach dem andern. In Köln spielte er in der Flora und die Kölner Männerchöre waren sehr zufrieden mit ihm; ein Rezensent schrieb:

Das erste der in der Flora veranstalteten Sousa-Concerte erfreute sich eines ganz außerordentlichen Besuchs; sowohl am Nachmittag wie am Abend waren die sämtlichen verfügbaren Sitzplätze der großen Terrasse von einer vieltausendköpfigen Menge dicht besetzt, um den Klängen des vielgerühmten Orchesters zu lauschen. Die Erwartungen des hiesigen, etwas verwöhnten, den interessantesten Darbietungen gespannt lauschenden Publikums wurden auch nicht getäuscht und so erzielte das gestrige erste Auftreten der renommirten Kapelle einen durchschlagenden Erfolg. Die Kapelle, die über 65 tüchtig geschulte Musiker verfügt, bewies ihr Können in schönster Weise. Herr Sousa zeigte, daß er sein Orchester fest in der Hand hat; er hält auf Frische und Fülle des Klanges und auf Abgeschliffenheit des Tones, auf rhythmische Präcision und technische Correctheit im Vortrag. Der Beifall steigerte sich von Nummer zu Nummer und als dann am Abend die Kapelle sich erhob und stehend die amerikanische Nationalhymne und später recht wirkungsvoll die Nacht am Rhein spielte, wollte der Jubel und Beifall kein Ende nehmen. Herr Sousa hat eine eigenen Art zu dirigiren, an die man sich aber sehr schnell gewöhnt.

Die "eigene Art" des lieben Sousa hat den Kölnern so colossal imponirt, daß die große Kölner Carnevalsgeellschaft ihm einen Antrag für ihre Sitz-

ungen im Gürzenich offerirt hat; die Obernarren waren sich einig in der Ansicht, daß sie noch niemals eine humorvollere Art des Vortrags gesehen hatten. Aber John Philip hat abgelehnt: "Die Witze macht er nicht!"

S. R. S.

LEADER
 Cutting from _____
 Address of Paper _____
 JUL 14 1900

IMPRESSIONS OF COLOGNE

Ben S. Miller Writes Interestingly of His Visit in that City.

Ben S. Miller, in a letter to a Binghamton friend, gives his impressions of Cologne, where he was sight-seeing at the time of writing. Mr. Miller says: "This is where they make 'cologne water,' which, I am reliably informed, is used in America chiefly for the manufacture of gin and in a more moderate degree upon the inside of clothing. We went out to the park last evening and heard Sousa. When he played his own composition fifty of us Americans became aroused. When he played our national airs we became violent. We were in a bunch and made such demonstrations that four or five thousand of our complaisant, phlegmatic Teutonic friends cast their eyes at us in astonishment and seemed to look around in anxiety to see if their usual complement of armed warriors was at hand for their protection. Happily it was 'all noise and no wool like the devil,' etc."

newspaper Cutting Bureau in the world.
 Cutting from _____
 Address of Paper _____
 JUL 15 1900

SOUSA MARCHES GO CHEAP

Sousa Sold "Washington Post" and "High School Cadets" for \$70. "The first piece I ever published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a great big gob of kindness in their hearts bought copies. I think about \$4 worth. But the rest of the world, though it was hunting new tunes, paid no attention to the publication of my pieces. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker and showed my two compositions to the editor, struck up a friendship

that has lasted ever since that day and that was in 1872, when I was eighteen years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of a cabalistic mark on them; I suppose it meant O. K. and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that you know what they all say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—giving me one hundred copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get one hundred copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed right away. It wasn't. After about a dozen letters from me during a period of six or seven months I finally got word that they might get the piece out the following quarter."

"Now that you have made a hit, don't those pieces sell?" "Mr. Sousa shook his head and pressed his lips together. 'The world does not turn back and look for what it has once passed by. It wants something new.'"

"After awhile I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$25 each. They made an independent fortune for the publisher, Coleman, of Philadelphia."

"And all you got out of them was \$70?" "Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke for all that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years."

Cutting from _____
 Address of Paper _____
 Date _____
 JUL 11 1900

The Gift of American Women to France.

The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of "An Association of American Women for the Presentation of a Statue of Washington to France," passed off on July 3, according to programme and under favorable circumstances. General Porter, the United States Ambassador, presided, and made the opening address. United States Consul General Gowdy then made the presentation speech. Mrs. Daniel Manning and Mrs. John Jones, representing the Daughters of the American Revolution, unveiled the statue. M. Delcasse, the French Foreign Minister, accepted the monument in behalf of France. He was followed by Colonel Charles Chaille Long, who is a member of Commissioner General Peck's staff.

The exercises were very simple and were lacking in any ostentation. They opened with music by Sousa's band, "The Star-Spangled Banner" and the "Marseillaise," which were cheered by the invited guests, numbering about one thousand, and the crowd which had assembled outside the police cordon. General Porter then stepped to the front of the stand and delivered his speech, part in English and part in French. M. Delcasse invariably leading the handclapping which greeted every reference to Washington's virtues and the Franco-American ties of friendship. General Porter made the first part of his address in English. After referring to the patriotic ladies of America, who presented this gift to a sister republic, he enlarged upon the exalted character of Washington. He then continued, in French, "Fifteen years ago a large number of the people of France, animated by their friendship for America, sent there the imposing statue executed by Bartholdi, which is at present the most conspicuous monument of New York. Liberty. To-day the ladies of America wherever a noble task is to be accomplished

the former ally of the United States a statue of Washington. This monument is an offering and good-will. It is the shadow of the three resplendent of the national banners of the two great flags, which blend so harmoniously upon this occasion are the symbol of the traditional friendship by which the two countries are united. May they never fail to recall the early alliance cemented upon the field of battle by the blood shed in common for the same cause."

At the close of Mr. Gowdy's address which followed General Porter introduced Mrs. Daniel Manning and Mrs. John Jones, representing the Daughters of the American Revolution, who were escorted from the stand to the foot of the statue, and, at a given signal, pulled the cord which unveiled the bronze statue. As the covering fell all present uncovered and the band struck up "Hands Across the Sea."

After the address by M. Delcasse, and Col. Long, the band played "The Stars and Stripes Forever." The equestrian statue of Washington is in bronze, and is about fifteen feet in height to the top of the head of Washington, and from twenty-two to twenty-three feet to the point of the uplifted sword. Washington is represented in full military costume, taking command of the American Army at Cambridge, (July 3, 1776.) and dedicating his sword to the service of his country.

The pedestal was designed by Mr. Charles F. McKim, of McKim, Meade & White, and it is of Milford granite and Knoxville marble, and is about fourteen feet in height and classic in treatment. The statue was cast in bronze in New York, (by the Henry Bonnard Bronze Company,) and the pedestal was executed in the United States. The architect is an American, and the two sculptors, Mr. Daniel C. French, who modeled the figure of Washington, and Mr. Edward C. Potter, who made the horse, are both Americans. The whole monument therefore is essentially American.

from _____
 Address of Paper _____
 JUL 15 1900

"OH, SAY, CAN YOU SEE?"

Effect of Our Home Song When Heard Under French Skies.

(From Harper's Bazar.)

This day of the opening, Sousa's Band is installed on a platform by the side of the pavilion. Half of the United States, to speak rashly, you would say, is grouped around it. I cannot imagine a more amusing crowd. Perhaps fifty invitations at the most have been issued. Those who came early got into the building. Everybody else, with true republican simplicity, stands and waits, and I hear one expatriated pair of colonists, father and son, wondering whether they will recognize the "Star Spangled Banner" when they hear it.

A woman next us evidently has friends at court. "If you see the United States Consul," she says every time anyone of the elect with a ticket goes by, "please tell him I'm here and he must find some way of getting me inside." Time passes, but she still stands there. A stout female at my right is not pleased with the pavilion of the United States. "Just look at that little bit of an Italy!" she says. "Buildin' three times as big as ours. Now, don't our just look mean by the side of it?" The "colony" is there, lounging, laughing, bantering, as though it were at a garden party; and New York and Chicago and San Francisco; and all at once Sousa's Band strikes up that thrilling, magnetic air, "La Marseillaise." Then, as by one sudden impulse, the men uncover and the women slightly bow their heads.

What and where is that strange chord in all of us, born of whatsoever nation we may be, or under what sky, which never fails to be touched and to vibrate when anyone sounds to it the note "fatherland?" There is a moment's hush, and then as Sousa's Band breaks into "Oh, Say, Can You See, By the Dawn's Early Light," there is a half-suppressed "Oh!" of emotion, followed by a wild clapping of hands. The pavilion of the United States is inaugurated.

newspaper Cutting Bureau in the world.
 Cutting from _____
 Address of Paper _____
 JUL 18 1900

When Sousa's band played rag-time pieces at the Paris Exposition "the American colony became delirious." Over here people frequently become so delirious over rag-time pieces that the police are called in.

Cutting from _____
 Address of Paper _____
 JUL 18 1900

Sousa's Music Called "Savagely Boisterous."
 (From a Paris Cable Dispatch.)
 Sousa's band, which enjoyed a tremendous vogue during the first series of its concerts, is rather deserted now that other regimental bands have appeared all over the Exposition grounds. Their first curiosity having been satisfied, the music critics and the public now scorn at what they term the "savagely boisterous tunes of the Far West."

cutting from SENTINEL
 Address of Paper INDIANAPOLIS
 JUL 15 1900

Sousa's band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavroche and his fellow-gamins march the streets whistling "El Capitan."

I had seen Mr. Sousa on his pedestal-dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting. I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cozy corners.

"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair."

"Tony, Tony!" mother would say, "don't you know you have three lessons to give today?"

"Father would get up, stretch himself—he was a big man—and go over and kiss mother."

"Tut, tut, dear," he would say, "the day was made for rest and the night for sleep"—and he would go up stairs to bed again."
 —Philadelphia Post.

No matter what is said or done
 The kicker's gamut must be run,
 And patiently he tunes his song
 And wails, "Whatever is, is wrong."
 —Washington Star.

REC'd correctly the Shogger
 name of Nellie H. Runkle, of

cutting from CHICAGO
 Address of Paper CHICAGO, ILL.
 Date JUL 16 1900

Vance Thompson, in the Saturday Evening Post: Sousa's Band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavroche and his fellow-gamins march the streets whistling "El Capitan."

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cutting from AMERICAN
 Address of Paper CHICAGO, ILL.
 Date JUL 16 1900

**SOUSA AND HIS BAND
 CAPTURE PARISIANS.**

Number of Visitors at Exposition Breaks the Previous Record.

Special Cable to the Chicago American. Paris, July 16.—Exposition entrances touched the 600,000 mark yesterday in spite of torrid heat. Sousa's band played on the Esplanade des Invalides and was surrounded by throngs of people, who displayed great enthusiasm for the American music.

cutting from ENQUIRER
 Address of Paper INDIANAPOLIS
 JUL 15 1900

He's Caught the Car.

From Ainslee's Magazine.

And did you notice this, that as soon as Mr. Sousa reached the "Washington Post March" period of his life he had no more autobiographical reminiscences? Life should be interesting to him now; he lives at the Netherland hotel, which is very comfortable, indeed; he performs at the Metropolitan opera house, which stands tolerably high among the theaters of the country; his band is to play at the Paris exposition. Why should he not talk about his later life? Because he is an Arcadian, and so knows what is dramatic and what is not. See that man running for a car. He yells, he whistles on his fingers, he waves his umbrella. Perhaps some of the sympathetic pedestrians help him. "They halloo: 'Hey, hey, there! Conductor!'" The women lean out of the window; the children stop their games. The car goes bumping along, the silly conductor dreaming as he leans against the dashboard. But by and by even his ear detects a noise; even his eye observes a commotion. He turns, sees the man, gives the motorman the bell to stop and pulls the passenger aboard. All interest in the man that ran after the car ceases. The women take in their heads; the children resume their quarrel where they left off; the pedestrians mind their own affairs. They are glad if they helped to call the conductor's attention, but they don't care to know that now the man is sitting down, now he is wiping his forehead, now he says to the conductor: "Why didn't you stop when I hollered at you?" now he gives the conductor a dime, and the conductor gives him back a nickel and rings up the fare. They are satisfied to know that it must be all right with him that he has caught the car.

Mr. Sousa may be said to have caught the car.

cutting from ENQUIRER
 Address of Paper BUFFALO, N. Y.
 Date JUL 17 1900

**NATIONAL GUARD
 BANDS HIRED.**

They Will Play for Crowds at the Pan-American Exposition.

Music will be one of the most attractive features of the Pan-American Exposition. Yesterday the Executive Committee authorized the hiring of the 65th and 74th Regiment bands for three months. Sousa's Band has been engaged to play a six weeks' engagement, and Elgin's famous band will also be secured if satisfactory terms can be arranged, as well as the Government Band of Mexico.

cutting from TELEGRAPH
 Address of Paper NEW YORK
 Date JUL 18 1900

**LONG BEACH DANCES
 TO SOUSA'S MUSIC**

Graceful Compliment Paid to the Wife of the Noted Composer by Hotel Orchestra.

COOL BREEZES ARE ABUNDANT

No Suffering from Heat—Extension of the Life Lines.

LONG BEACH, L. I., Wednesday.—Monday evening was "Sousa night" at this lively resort and a right jolly evening of stirring melody it was, too! Mrs. John Philip Sousa and her family are spending a few weeks here, and Monday night the hotel orchestra tendered a compliment to her by giving a programme made up entirely of selections from her husband's compositions. Mrs. Sousa received the congratulations of a host of admirers upon the reception which her husband had met abroad. She and her daughters were among the most enthusiastic dancers on the floor, and none seemed to enjoy the familiar strains more than they.

cutting from CHRONICLE
 Address of Paper PITTSBURGH, PA.
 Date JUL 17 1900

"OH, SAY, CAN YOU SEE?"

Effect of Our Home Song When Heard Under French Skies.

Harper's Bazar.

This day of the opening, Sousa's Band is installed on a platform by the side of the pavilion. Half of the United States, to speak rashly, you would say, is grouped around it. I cannot imagine a more amusing crowd. Perhaps fifty invitations at the most have been issued. Those who came early got into the building. Everybody else, with true republican simplicity, stands and waits, and I hear one expatriated pair of colonists, father and son, wondering whether they will recognize the "Star Spangled Banner" when they hear it.

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cutting from CHRONICLE
 Address of Paper PITTSBURGH, PA.

EXHIBITS FOR THE EXPOSITION

Manager Fitzpatrick Has Secured Models From the United States Patent Office.

Manager T. J. Fitzpatrick, of the Western Pennsylvania Exposition Society, arrived home during the forenoon from the east, where he spent some time in the interests of the fall season of the big show at the Point, which will open September 5, seven weeks from Wednesday. When seen by a reporter for The Chronicle Telegraph, Mr. Fitzpatrick said that a number of new features were promised for the annual exhibition this year.

While he was away, he made arrangements with the United States patent office for an exhibit from the department. This will include a large number of models of patents taken out in the past. The government does not require models now, as it would require a large number of buildings to store them in, but among those which will be exhibited are some showing the designs of all sorts of machines and implements. Another exhibit which will arouse unusual interest will be that of the Commercial Museum, of Philadelphia, which has already been referred to in The Chronicle Telegraph. This will take up about one-fourth of the space in Machinery Hall. Mr. Fitzpatrick says that the exhibit will show samples of manufactures, minerals, woods and textile fabrics of all the countries of the globe.

The musical features will be especially fine. Sousa's Band will come to Pittsburgh direct from the Paris Exposition, and will be here at two different times. The Band Rossa will open the exposition and Manager Fitzpatrick says that it will create a furore. A new floor has been put in throughout the main building. The central space extending from the band stand nearly to the entrance on Duquesne way, will be open for promenade purposes during the engagements. During the engagements benches will be placed on the floor.

Mr. Fitzpatrick expects to have an art exhibit of historic value, being already negotiating for it. There will be many exhibits in the large company will occupy the room inside of the east entrance to the main building, adjoining the offices. The outside shows will include a Mexican village and perhaps an animal show. Mr. Fitzpatrick has learned that the Consolidated Traction Co. will issue transfers on all its cars. The fact that Second street will be paved is also a point that interests him. The contract for decorating the buildings have been let and the work will begin soon.

ing from **NEWS**
 Address of Paper **WILKES, WI**
 Date **JUL 17 1900**

SOUSA THE BANDMASIK

Not only is Sousa a writer of pretty tunes; he is also a good band conductor, which is a talent on the same line as being a good general, only about ten times more difficult. It is no fool's job to direct an organization of fifty men when they are all highly paid, thoroughly competent musicians, virtuoso on their particular instruments. Consider, then, what it must be to make a fine concert organization out of enlisted men receiving \$13 a month. Some directors use quite plain language at rehearsals; some even go so far as to humiliate publicly a performer making a mistake at a concert. The bandmen say that Mr. Sousa never does anything to hurt their feelings. If an error is made at rehearsal, it is called at once, but no abuse goes with it. In the profession it is considered something remarkable that he is able to lick a new band into shape so soon, to give them their cues and make them understand his signals in so short a time, particularly as he has a way of conducting that is different from other men, and has a set of poses and gestures for each piece. All honor is to be given to Patrick Sarsfield Gilmore as the great man who made it possible for the military band to live as a concert or organization by increasing the clarinets, which correspond to the violins in an orchestra, as to enable orchestral works to be put on the military band, but John Philip Sousa has taken hold where Gilmore left off and has climbed to greater heights. Sousa's band is a purely concert organization; it never marches.

Look over its roster, and while there are names there undoubtedly German, French and Italian, there are plenty of others as frankly American as a cornfield.

As a means of livelihood the band men do not come quite so near starvation as the prophets of their town probably foretold when the boys started out. Salaries in the season range from \$40 a week up to \$150 a week and more. Of course, that is not as much as railroad presidents make, but it is likely that the bandmen have a good deal more pleasure out of life than the railroad presidents do.—Ainslee's Magazine

ing from **BEL**
 Address of Paper **WILKES, WI**
 Date **JUL 15 1900**

SOUSA'S MARCHES TOO LOUD

Esthetic Parisians Turn from His Band to Listen to Their Regimental Organizations.

(Copyright, 1900, by Press Publishing Co.)
 PARIS, July 14.—(New York World Cablegram—Special Telegram.)—Sousa's band, which enjoyed a tremendous vogue during the first series of its concerts, is rather deserted now, that other regimental bands have appeared all over the exposition grounds. Their first curiosity having been satisfied, the music critics and the public now scoff at what they term the "savagely boisterous tunes of the far west."

ing from **NEW YORK TIMES**

Address of Paper

Date **JUL 22 1900**

POPULAR MUSIC IN PARIS

A Study of the Queer Melodies at the Exposition.

IN OLD BRETON AND BERRICHON

Music of the Biniou, the Cornemuse, the Tambourine, and the Hurdy-Gurdy Contrasted with the Modern.

Foreign Correspondence **NEW YORK TIMES**.
 PARIS, July 7.—There is much popular music at the exposition. By popular music I do not mean the music which merely pleases a certain populace—for example, "The Belle of New York," Gounod's anthems, or the most attractive numbers of Sousa's programme—but rather that which is born of the people, springing directly and instinctively from its lips and fingers like folk-lore from the popular imagination. The exposition is particularly rich in specimens of this kind, and they supply interesting subjects of study from the point of view of psychology, of ethnology, and perhaps also of music.

If you enter the show at the Invalides Gate and turn to the right you cor of all to Old Poitou, where, however is nothing of a local French character strike the ear, though reproductions are plentiful. The music, which is

pet are merely an impressionist and brilliantly exact reproduction of sun spots and shadows cast on the burning soil through thirsty foliage, so the uncouth noises made by Eastern instruments—uncouth to the uninitiated only—are just a musical rendering of nature's own voice, from a throat tortured and parched, which is thus allowed to penetrate to the exhausted listener's ear, modulated and sweetened by all kinds of luxurious and somniferous suggestions.

I have left myself but little space to analyze the peculiar characteristics of foreign popular music, of which some excellent examples, well worthy of note, are given at the exposition. Those Tsiganes, for instance, whose music is the pure expression of the rastaguouère soul, with its false diamonds, its sentimental rascality, its odor of seaside casinos, its suggestion of bad change, a music with variegated streakings like those of a mackerel.

And those acidulated strains from the Spanish guitars, the Sadic estudiantina, which rings out its little squeak of triumph over the dying and bleeding bull, while tier upon tier of tilted straw hats leer thinly down upon the gory scene. And the Servians, all in black, as if the exposition were a first-class funeral to which they had been invited as mourners, a weird band of expressionless peasants scratching a concerto from numberless little lutes, the smallest the size of a brooque, the biggest as big as a piano, held by an enormously fat man, a vast and resonant cymbal without the skeleton.

And the Neapolitans who dance and fiddle and laugh with ~~delirious~~ beneath the Greek restaurant, and me salute the persevering ~~Boer~~ women, who sing naïvely in Vieux Paris, who are picturesque and pathetic, and who may be forgotten, and again their voices seem to catch a break.

R. S.

Cutting from **ENQUIRER**
 Address of Paper **CINCINNATI, O.**
 Date **JUL 15 1900**

OFF SEASON CHAT.

A friend of THE ENQUIRER sojourning in Europe sends the following letter concerning a recent concert in Nuremberg, Germany, by Sousa's band:

"NUREMBERG, June 10, 1900.

"Wandering through the old streets of historical Nuremberg one can see the bill boards covered with Sousa lithographs. The interesting head of John Philip Sousa and posters announcing 'Sousa and his band, the official American band at the Paris Exposition of 1900,' could be seen at every street corner. All day previous to the concert the members of the band could be seen: their dandy uniform, so well known to all of us, made quite a hit in this town, where every fifth male person wears a uniform. They took snapshots of the numerous old buildings and tower walls of quaint old Nuremberg. Sousa met with great success here. The 'Stadt Park,' where the concert took place, was crowded, in spite of the doubtful weather. When Sousa appeared he was cheered and his reception proved an ovation. The programme contained some classical numbers, besides some of Mr. Sousa's own compositions. The programme was more than doubled by liberal encores, and the audience fairly went wild and in every way showed its appreciation of the American bandmaster and his men. He also introduced a few numbers in rag-time, a style of music that was totally unknown here, and he made a hit with it. The audience kept on applauding, and when Sousa had his men play 'Die Wacht am Rhein' the enthusiasm knew no bounds."

ing from **DISPATCH**
 Address of Paper **PITTSBURG, Pa.**
 Date **JUL 15 1900**

Crowd Deserts Sousa.

Sousa's band, which enjoyed a tremendous vogue during the first series of its concerts, is rather deserted now that other regimental bands have appeared all over the Exposition grounds. Their first curiosity having been satisfied the music critics and the public now scoff at what they term the "savagely boisterous tunes of the Far West."

lazy music requires for a setting ~~the~~ and the arid landscapes of the Mistral-swept South.

MUSIC OF THE TAMBOURINEURS.

A degenerate tom-tom, overcome by the sun and panting in the shade of an olive grove, is this great, long, indolent drum, which the considerate sticks, little thin baguettes of ebony, just tickle into a sulken refrain, half groan, half murmur. Above its mutterings rise the shrill utterances of the cicada, of the reed pipe. But it is all the same. These are the two sounds of which the tambourineurs make music, the scream of the persistent grasshopper whom no heat can silence and the dull throbbing of the blood in our veins, as the sun rays dart down upon us from the blazing blue overhead.

All Oriental music contains this heat motif, and just as the colors of a Turkey car-

ing from **LOS ANGELES HERALD**
 Address of Paper **LOS ANGELES, CALIF.**
 Date **JUL 14 1900**

What a mine of "marches" there is in the head of that man Sousa. I supposed he had done his best and last musical stunt when he handed us the "Stars and Stripes Forever," but here there comes another brilliant bit of Sousa stuff in the shape of a "Behind the Guns" march. Yesterday I chanced to pass through the Orpheum theater during the afternoon. The house was empty, of course. Nothing was doing in the way of a performance, but still the house rang with the sweetest strains of music, pulse stirring, brain quickening stuff, to the rhythm of which one's feet instinctively went tripping. On the stage a man with a set of musical bells—it was Musical Dale himself—played this last march of Sousa's while Sydney Deane, the singer, accompanied the bell-ringer on the piano. Dale says the march is one of the daintiest things he has ever found. Dale is supposed to know, being a musical sharp. I am not such an expert, but I will testify that one could die happily to such strains of music as Dale evoked from his bells when "Behind the Guns" was played.

1884.

Cutting from **NEW YORK HERALD**

Address of Paper

Date **JUL 29 1900**

ARCHBISHOP IRELAND LEAVES PARIS TO-NIGHT

He Is Going to Rome, but Will Return to See Exposition.

PARIS, Saturday.—Archbishop Ireland, who has been in Paris three weeks, will leave to-morrow night for Rome, where he will remain for some time. During his stay here he has been the recipient of constant social attention, especially from the officials of the government and the Papal Nuncio. That given by the latter has been so marked as to cause comment.

"My time has been so occupied," said the Archbishop, "that I have not been able to see the Exposition, reserving that for my return, but I can say frankly that the American part of the Exposition has created a most favorable impression upon French minds. In my intercourse with the French people I find them of one accord in speaking in the highest terms of our exhibits."

"One official remarked that, had he known to what extent the United States intended to participate, no request they made should have been ungranted. It is the first time our government has seemed to appreciate the value of displaying our country's development and industries satisfactorily before the nations of the world, and its results will be immense in the prestige it will give us in the eyes of other countries and in the increase of our commerce."

All the Americans here are regretting the closing of Sousa's concerts. The band continued to receive ovations daily as long as the concerts lasted. It will now tour Germany again, and will visit Holland before sailing for home, on September 1.

Address of Paper NEW YORK WORLD
 Date JUL 18 1900

The Rural Band.

THE rural band can do things that Sousa's Band even cannot. It can go on an excursion and play its three tunes, one after the other, from the time the excursion starts until it ties up at home. You can never tucker a new band. Later, when they get to be symphonic and soloistic and all of that, they get woefully tired and play slow tunes and take long rests and look bored when they receive an encore. I like to see a new band get an encore, even after it had been playing all day. They strike right in and jam wind with all the enthusiasm displayed by Lewiston's new fire whistle.

Once I saw a rural band playing in front of a country hotel. A steep embankment ran sloping from the piazza. The band men stuck their toes in and hummed away cheerfully at "The Washington Post March," and everything was going handsomely. But the bass drummer forgot himself and went to wipe his heated brow. To do that he was obliged to let go of his big drum. The drum started rolling down the hill. Drummer ran after it. The pitch was so steep and his legs were so short that he just missed reaching it with his hand, but he was able to hit it with the drumstick, and so kept up the regular beat all the way down the hill. Never missed a stroke—and the band kept on! At the foot of the incline the drum went up against an obstruction, and halted so suddenly that the drummer went over it head first. It happened that there was a rest of a few beats for him at that place in the music, and he was able to get on his feet and boost the drum on his knee in season to take up the thing where he left off. And as he marched back again up the hill pounding cheerfully away, maybe you think he didn't get "the hand."

Now, I'll wager that Sousa's bass drummer couldn't do that.

The leading man of the town had died and the village band was engaged to lead the cortège to the burial yard. The "Dead March," as played by the band, with most lugubrious tootle by all brass instruments, was especially solemn.

The most solemn part was when the band was entering beneath the gateway of the village cemetery.

It was a solemn place, that cemetery gateway, with its funeral trimmings. It was a double gate. In the centre on the ground was the little block where the gates were latched at the foot. The trombone player had his eyes intent on the solemn music in his catch, and he had his toe against the block. As he tripped he threw out a hand to save himself, and the trombone blatted so ferociously—right in the midst of those solemn chords—that everyone jumped in alarm. Then the trombone's end struck the ground ere he could get his mouth away from the end. The instrument emitted another bray that was fairly demonic.

It happened right under the noses of the horses drawing the hearse, and, of course, they shied, and one of them stepped on the trombone. That scared them in earnest, and they started. They ran the band down—they routed it, and they tore down the cemetery avenue with the driver hanging on for grim death. He made a circle of the main drive twice ere he was able to master the terrified animals, and the rest of the funeral train remained quiet and witnessed that remarkable "hoss race" with varying emotions.

There have been many things happen in that particular town, but nothing that developed so suddenly from the deeply solemn into the intensely exciting.

The trombone player had recovered his battered horn, and stood there dusty and hatless watching the impromptu chariot race.

When the horses were finally captured and subdued he looked at his torn trousers, then at his battered horn.

Address of Paper NEW YORK WORLD
 Date JUL 15 1900

SOUSA'S MUSIC IS CALLED "SAVAGELY BOISTEROUS" NOW.

(Copyright, 1900, by the Press Publishing Company, New York World.)
 (Special Cable Despatch to The World.)
PARIS, July 14.—Sousa's band, which enjoyed a tremendous vogue during the first series of its concerts, is rather deserted now that other regimental bands have appeared all over the Exposition grounds. Their first curiosity having been satisfied, the music critics and the public now scoff at what they term the "savagely boisterous tunes of the Far West."

Address of Paper NEW YORK TIMES
 Date JUL 22

FOURTH OF JULY IN PARIS

The French Capital Gives Itself Up to a Great Demonstration.

OLD GLORY AND THE TRICOLOR

An Unceasing Sound of Gayety That Began at the Lafayette Monument and Ended in the Madeleine.

Foreign Correspondence **NEW YORK TIMES.**
PARIS, July 5.—For the first time in history the capital of a great power has been the scene of a friendly invasion that almost denationalized it for twenty-four hours. The flag of the United States, flying yesterday from the top of the Eiffel Tower and visible from the remotest outskirts of Paris, proclaimed to 10,000 Americans within the city's walls the boundless hospitality of the sister republic. Nothing like it has ever been known before. Paris burst into an eruption of American flags simultaneously almost with the break of day. The centre whence red, white, and blue enthusiasm emanated was the American Pavilion in the exposition grounds, but it swept to the Arc de Triomphe and the Place de la Bastille, to the heights of Montmartre and the depths of the Latin Quarter—to the most distant suburb—and beyond.

Not only did every American visitor wear the Stars and Stripes in at least one place—and oftener three or four—upon his or her raiment, but the Parisians themselves were similarly decorated, while from all the public buildings and many private ones, and side by side with the flag of France on the boats and shipping in the Seine, the Stars and Stripes floated. At least 50,000 American flags were in evidence here yesterday.

More than all, Paris gave up her most important square in the busiest part of the city to its American guests from 9 o'clock in the evening until 1 this morning, in order that Sousa and his band might play our National airs for our delectation. Imagine New York closing Madison Square to traffic that a foreign band might play for the amusement of foreign guests! And that would scarcely be equivalent to what Paris did on closing the Place de l'Opéra for four hours. Never before was a great capital so entirely given up to its guests. Never before was there an occasion when the stranger might find so thorough and hearty a welcome in a city that spoke another language than his.

Address of Paper NEW YORK TRIBUNE
 Date JUL 21 1900

PARIS WELCOMED BOER ENVOYS.
 Charles Dorsey, of St. Louis, who arrived recently from Europe, speaking at the Waldorf-Astoria yesterday of affairs in Paris, said: "Sousa and his band are really the great hit of the Exposition, and are received enthusiastically whenever they play. I was in Paris when the Boer envoys arrived, and the excitement was something tremendous. The men I was with, who knew their Paris well, said it reminded them of the scenes following the news of the defeat at Sedan and immediately preceding the fall of the empire. The town fairly rocked with cheering, and from every side rose cries of 'A bas les Anglais!' and 'Vive les Boers!' There can be no question as to how the Parisians feel toward the English. They simply loathe them! Both in Paris and in London at present there are large numbers of people, both men and women, waiting to go to the Transvaal. But it is useless to start, they say, for six weeks or two months to come, as they could not get further than Cape Town. At present the authorities will not permit the use of the railroads for other than military purposes. These people are not in pleasant humor, for there is nothing so irritating as to get ready for a journey and then have to delay your departure."

Address of Paper NEW YORK TRIBUNE
 Date JUL 22 1900

SOUSA'S CONCERTS ENDED.—All the Americans here are regretting the closing of Sousa's concerts. The band continued to receive ovations daily so long as the concerts lasted. It will now tour Germany again, and will visit Holland before sailing for home on September 1.

Address of Paper COMMERCIAL ADVERTISER
 Date JUL 21 1900

SOUSA'S FATHER.

Sousa's Band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavroche and his fellow-gamins march the streets whistling *El Capitan*. 1884.

I had seen Mr. Sousa on his pedestal—dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting, I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cozy corners.

"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about mid-day. After the meal he would light a cigar and lie down in an easy chair.

"Tony, Tony!" mother would say, 'don't you know you have three lessons to give to-day?'

"Father would get up, stretch himself—he was a big man—and go over and kiss mother.

"Tut tut, dear," he would say, 'the day was made for rest and the night for sleep.'—and he would go upstairs to bed again."
Philadelphia Saturday Evening Post.

Address of Paper NEW YORK PRESS
 Date JUL 23 1900

John Phillip Sousa's favorite selection at present is "Do They Miss Me at Home?" Not appreciably. Fanciulli is doing well at Manhattan Beach, and many of the March King's former admirers are transferring their affections to his successor. Meanwhile John Phillip is having no such enjoyment of life as used to be his at this seaside resort. What with a weekly subsidy from the Beach that allowed \$500 to the bandmaster after paying the band, a bicycle track to keep his waist line within the limits of grace and the sentimental consideration of that once famous charmer, the Manhattan Beach Girl, Sousa was to be envied in more ways than one. His fortune has not followed him through Europe, for both German and French critics have failed to perceive his humor. Sousa would better come home. We like him because he is a man of wit and as full of fun as Chauncey Depew. The French and Germans regarded his eccentricity of conducting seriously and missed the merriment of it. Consequently, even if his European tour has paid its expenses, which is not to be accepted without an accountant's balancing of the daybook and ledger, Sousa has had a hard-working and in the main melancholy summer. No time to write operas. At Manhattan Beach he had leisure galore between concerts. It was here that he composed "El Capitan," "The Bride," "Chris," "Hands Across the Sea," "The Stars and Stripes Forever," "Let Slip the Dogs of War" and other celebrated scores. He made money and fame out of being swept by ocean breezes, and now that musical Cape Nome is being prospected by Fanciulli, Sousa, like Dan Godfrey, made a mistake in wandering from his own seaside. So indigenous and occult is his humor that he has not been caricatured by either Paris or Berlin vaudevillists. Yet he used to be the mainstay of our roof gardens and the constant joy of our music halls. Yankee Doodle has a pretty wit, and he can see the point of a joke quicker than anybody.

Address of Paper BULLETIN
SAN FRANCISCO, CAL.
 Date JUL 15 1900

Sousa, who is now touring Europe with his celebrated band, will come here under the management of Gottlob, Marx & Co. upon his return from across the water.

Sousa took his place brisk and quick. The band struck up, and the American wanderer listened with pride and animation to Audran's "Cigale." He saw with appreciation how the foreign faces lighted up about him and heard their "bravos" with as much pride as if he were conducting the band himself.

A small French ouvrier, with preternaturally large, dark eyes, was standing near him. He was one of those excitable little men whose body agitated as naturally itself at the sound of gay music as a child laughs when it is pleased. It was a most animated little "grasse" during that execution of the "Grassie." The American wanderer understood his temperament; he is a type that one always sees on the boulevards when there is to be a fête full of color and sound, and he knows very well that the animation of the little man was no special tribute to the excellence of the music, for he was sure that he would have hopped about to the thrum of drums with just as much alacrity, but yet his heart somehow warmed to the chipper little ouvrier, and in a friendly fashion he shared his programme with him.

One number after another succeeded. The "Liberty Bell" floated out, an enthusiastic woman tied the American colors on her umbrella and waved it wildly to the French breezes as the melody rose and swelled. American faces broke into a smile, as if in their mind's eye they saw the congregation of States beyond the sea which they proudly call "my country," and the little ouvrier approved of it all. He beat time with his feet, and then with his hands, and he hummed the air with such unctious that people began to look about them to discover the energetic soloist.

Then followed a plantation melody, and the wanderer felt such a choking homesickness for that rugged, drowsy, beautiful South-land of his birth—that it seemed to him he must have stifled had not the chirpy little Frenchman kept up that gay accompaniment by him, which resembled to such a laughable degree the refrains of the "darker-

ties on the plantation" that he was forced to smile in a sociable way.

Sousa gave his short arms a military jerk, the band stood up, two young lads unfurled back an American flag, and amid a fluttering of stars and bars the "American March" blared forth a victorious strain. The ouvrier was wild. He danced up and down, he shouted for the benefit of the assembly: "C'est chic, ca! Ah! C'est chic!" and when it was finished he reassured the crowd by announcing that it would be repeated. "Ca viendra," as he expressed it. The wanderer nodded sympathetically to the ouvrier, and showed his approval of the little man's excitement now and then by a broad smile.

But the march did not come again, and the crowd soon dispersed, the little ouvrier with it, murmuring: "Chic, chic."

Journal : **Le Soir**

Date : **30 JUIN 1900**

Adresse : **24, Rue Chauchat PARIS**

Signé :

Les musiciens Souza à Paris

La musique américaine Souza, dont le succès fut grand lors de son premier séjour à l'Exposition, arrivera de nouveau à Paris par train spécial, le 3 juillet, à huit heures quinze minutes.

Elle donnera ce jour un concert sur l'Esplanade des Invalides et, le 4 juillet, se fera entendre de nouveau à la cérémonie de l'inauguration de la statue de Lafayette.

On va construire, à cet effet, sur la place du Carrousel, des tribunes pouvant contenir 12,000 personnes. Une tribune spéciale sera réservée au Président de la République, aux ministres, à l'Académie française, au corps diplomatique et aux ambassadeurs des Etats-Unis en Europe qui, pour la circonstance, se réuniront à Paris.

Les fêtes de Paris

g from **EXPRESS.**
 s of Paper **BUFFALO, N**
JUL 15 1900

A SCENE IN PARIS.

LISTENING TO SOUSA'S BAND—MIND PICTURES OF THE HOME LAND ACROSS THE SEA.

Paris corr. N. Y. Commercial-Advertiser. All the world has gathered about the



WHIRLPOOL BOWSER.

Otherwise Peter Nisson of Chicago, who went through the Whirlpool Rapids in his boat the Foolkiller, July 9th.—Dunlap photo.

kiosk near the Pont des Invalides to hear Sousa's Band.

The wanderer heard once again the "American" tongue, saw once again the mobile faces of the American boys and compared their enthusiastic eyes with the lustrous, but blase, ones of the Europeans; the eagle flashed here and there on caps, the Stars and Stripes waved gayly in the breeze. His heart grew big, he seemed to see the great broad prairies of his country rolling before him once more, the scents of its woods and fields came back to him, a wild bound of liberty seemed to serge through his veins that was different from all the quick throbs of his heart when he had heard the "Marseillaise" rise toward the blue sky of France or the national air of the Germans swell out like some great, tender organ tone. He knew then how much he was an American, and that he had not forgotten the land of liberty in spite of his four years of self-exile, no more than the child forgets its mother.

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Cutting from **QUINCE**
 Address of Paper **KLAND, C**
 Date **JUL 14 1900**

Extract from **Telegraph**

Date **July 4**

Address of Journal

Paris day by day

This morning was unveiled on the Place d'Iéna the statue of George Washington, which has been presented to the French Republic by a committee of American ladies. The monument, which is the work of Messrs. David C. French and Edward C. Potter, is an equestrian statue standing some 25ft high. Washington is represented bareheaded and with uplifted gaze, as, holding his sword aloft, he calls a blessing upon his arms. On the occasion of the unveiling ceremony, the Place d'Iéna had been decorated with masts bearing the Tricolour and the Stars and Stripes. The attendance was very large, General Horace Porter, United States Ambassador, presiding, and included M. Delcassé, Major Meaux Saint Marc, with other officers and officials representing the President of the Republic and the Government departments. Shortly after the arrival of M. Delcassé, who was received by the Marseillaise, played by the De Souza band, "Hail, Columbia" being struck up afterwards, General Porter opened the ceremony, the American Consul-General then addressing the meeting. The statue having been unveiled by two American ladies, M. Delcassé spoke, expressing the thanks of the French nation for the gift. He went on to refer to Washington—a man who could be set as an example to all the world, but particularly to the citizens of a democracy. He doubted whether in any other figure of history to an equal degree those qualities which are required for the government of a free people could be found. Rapidly sketching a few traits from the life of Washington, considered as a statesman as well as a soldier, M. Delcassé concluded by saying that the two nations, by whom his death had been equally mourned, now celebrated with one heart his memory. A speech from Colonel Chaillé-Long brought the ceremony to a close.

Date: 4 7

Address of Journal

THE WASHINGTON STATUE.

(FROM OUR CORRESPONDENT.)

PARIS, TUESDAY NIGHT.

The statue of Washington, presented by the American Women's Committee to the French Republic, was unveiled this morning on the Place d'Jena, in the presence of all the notabilities of the American Colony in Paris and the Representatives of the French Government. General Horace Porter, the United States Ambassador in Paris, presided over the function, which was of an imposing character, the "Marseillaise" and the American National Anthem being played by Souza's band, which has arrived back in Paris. Consul General Gowdy formally offered the statue to the French Government. M. Delcassé, in accepting the gift, asked the women of the United States to receive with his respectful homage the profound thanks of the French nation. M. Delcassé reviewed the history of the American patriot, who, he said, was as great a statesman as he was a commander. When he died two nations went into mourning. To-day those two same nations were more united than ever, and more than ever convinced that they could not cease to be united except through some inadmissible misunderstanding of their evident interests.

NATIONAL

23, Passage de l'Opéra, PARIS

Les musiciens Souza à Paris

La musique américaine Souza, dont le succès fut grand lors de son premier séjour à l'Exposition, arrivera de nouveau à Paris par train spécial, le 3 juillet, à huit heures quinze minutes.

Elle donnera ce jour un concert sur l'Esplanade des Invalides et, le 4 juillet, se fera entendre de nouveau à la cérémonie de l'inauguration de la statue de Lafayette.

On va construire, à cet effet, sur la place du Carrousel, des tribunes pouvant contenir 12,000 personnes. Une tribune spéciale sera réservée au Président de la République, aux ministres, à l'Académie française, au corps diplomatique et aux ambassadeurs des Etats-Unis en Europe qui, pour la circonstance, se réuniront à Paris.

Journal : Le Petit National

Date : 30 JUIN 1900

Adresse : 33, passage de l'Opéra PARIS

Les musiciens Souza à Paris

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Journal : La Paix

Date : 30 JUIN 1900

Adresse : 152, rue Montmartre PARIS

Signé :

Journal : Le Figaro

Date : 2 JUIL 1900

Adresse : 26, Rue Drouot PARIS

Signé :

Les musiciens Souza à Paris

La musique américaine Souza dont le succès fut si grand lors de son premier séjour à l'Exposition, arrivera de nouveau à Paris, par train spécial, le 3 juillet, à 8 h. 15 du matin.

Le même jour elle donnera un concert sur l'esplanade des Invalides.

Le lendemain, elle se fera entendre à la cérémonie d'inauguration de la statue de Lafayette.

Pour cette inauguration, des tribunes pouvant contenir 12,000 personnes sont actuellement en voie de construction sur la place du Carrousel.

Une tribune spéciale sera réservée au président de la République, aux ministres, à l'Académie française, au corps diplomatique et aux ambassadeurs des Etats-Unis

en Europe qui, pour la circonstance, se réuniront à Paris.

Journal : L'ECLAIR
Date : 3 JUIL. 1900

Adresse : 10, FAUBOURG MONTMARTRE

Signé :

Souza et son orchestre

Les concerts de Souza commencent le mardi 3 juillet, à 8 h. 1/2, au kiosque des Invalides. M. Souza sera de plus en plus apprécié par une série de concert donnés en Allemagne, où il a rencontré le plus grand succès; un train spécial a été organisé pour transporter d'Aix-la-Chapelle, où il jouera le 3 juillet au soir, l'orchestre de Souza qui arrivera à Paris le mardi 3 juillet à 8 h. 15; il pourra ainsi prendre part à l'inauguration de la statue de Washington, et se fera entendre pour la première fois: *Hail to the Liberty*, spécialement créé pour cette cérémonie.

Journal : L'Evènement

Date : 3 JUILLET 1900
Adresse : 10, boulevard des Italiens PARIS

Signé :

France et Amérique.

Deux cérémonies vont à quelques heures de distance, resserrer encore les liens qui unissent les deux plus grandes républiques du monde, la France et l'Amérique. C'est, aujourd'hui l'inauguration de la statue de Washington, place d'Iéna; demain l'inauguration du monument de Lafayette, place de la Concorde.

On sait que le monument de Washington représente le héros américain à cheval, au moment où il va prendre le commandement de l'armée révolutionnaire, à Cambridge, dans la matinée du 3 juillet 1775.

La cérémonie d'aujourd'hui sera présidée par le général Porter, ambassadeur des Etats-Unis. C'est le consul général, M. Gowdy qui remettra le monument à la France au nom des dames américaines et c'est M. Delcassé, ministre des affaires étrangères qui prendra possession du monument.

Le Président de la République assistera à l'inauguration à laquelle ont été invités les ministres, les membres du corps diplomatique, les commissaires étrangers à l'Exposition, les membres de l'Académie et de l'Institut, les fils et les filles de la Révolution américaine, etc...

La célèbre « Souza » se fera entendre pendant cette cérémonie qui promet d'être émouvante.

Et après avoir ainsi rendu hommage à la mémoire du grand Washington, Français et Américains se retrouveront le lendemain au pied de la statue du grand Lafayette...

Journal : Le Jour

Date : 1 JUIL. 1900

Adresse : 123, Rue Montmartre PARIS

Signé :

CHRONIQUE DE L'EXPOSITION

Les fêtes à l'Exposition

Tous les soirs, sauf le mardi, dans la salle des fêtes jusqu'à nouvel ordre, à 9 heures et 10 heures, séance gratuite de cinématographe géant, photographie des couleurs par le procédé Lumière, concert d'orgues. La séance à 9 heures demain soir, sera réservée aux représentants de la presse.

Les musiciens Souza à Paris

La musique américaine Souza dont le succès fut si grand lors de son premier séjour à l'Exposition, arrivera de nouveau à Paris, par train spécial, le 3 juillet, à 8 h. 15 du matin.

Le même jour elle donnera un concert sur l'esplanade des Invalides.

Le lendemain, elle se fera entendre à la cérémonie d'inauguration de la statue de Lafayette.

Pour cette inauguration, des tribunes pouvant contenir 12,000 personnes sont actuellement en voie de construction sur la place du Carrousel.

Une tribune spéciale sera réservée au président de la République, aux ministres, à l'Académie française, au corps diplomatique et aux ambassadeurs des Etats-Unis en Europe qui, pour la circonstance, se réuniront à Paris.

ALBAISES-JOURNAUX pour coller les coupures
Tarifs, Postes, Franco

30/6
Königliche Volksbühne
Sousfanzerte in der Flora zu Bln. Gestern hat das dieser Konzerte stattgefunden, welchem man bei dem Welttrübe, der Leiter, Kapellmeister und Komponist John Philip Souza, den Hauptstädten der Welt sich errungen hat, mit hochgespannten Erwartungen entgegen sah. Dieselben wurden denn auch nicht enttäuscht. Die Kapelle umfasst nicht weniger als 65 sehr geschulte Musiker, unter denen gar mancher hervorragende Solist sich befindet, die einen gestern ein ausgezeichnetes Pison- und ein vorzügliches Pianovirtuos sich hören ließen. Sie brachte Tänze und Märche, darunter Washington Post, Stars and Stripes forever, Hands Across the Sea, sowie die Ouverturen zu Lannhäuser und Tell, Rhapsodie und Suiten, ferner Szenen aus Carmen und Cavalleria Rusticana zu Gehör und riß das Publikum zu lautestem Beifall. Das Zusammenspiel ist ungemein erakt, die im Fortissimo geübte Klangfülle überraschend. Im Orchester fielen mehrere Instrumente von hier nicht bekannter Form, sowie der Umfang der Stimmen placiert waren, und der milde Ton des Oboe auf Applaus des dankbaren Publikums, welches sich überaus zahlreich eingefunden hatte, folgten sehr bereitwillig zahlreiche Zugaben, die der Solisten, meistens originelle Märche und Tänze. Souzas Kompositionen, besonders die Suite Three Quotations, muteten durch Eigenart und ihre hier nicht gekannten Klangwirkungen seltsam gefielen aber und fanden stürmischen Beifall; eingestrente überraschende Effekte sind für diese amerikanische Musik charakteristisch, Souza selbst leitet seine Kapelle in temperamentvoller und doch ansehender Weise. Heute und morgen (Sonntag) finden die beiden letzten Konzerte in der Flora statt.

La Paix Paris

Souza-Konzerte in der Flora zu Wien. John Philip Souza, unbestritten der hervorragendste unter den amerikanischen Kapellmeistern und Komponisten, wird am Freitag, Samstag und Sonntag mit seinem 65 geschulte Musiker umfassenden Orchester den Wiener Musikfreunden sich vorstellen.

Les musiciens Souza à Paris. La musique américaine Souza dont le succès fut si grand lors de son premier séjour à l'Exposition, arrivera de nouveau à Paris, par train spécial, le 3 juillet, à 8 heures du matin.

La Fronde, Paris

Les musiciens Souza à Paris. Elle donnera ce jour un concert sur l'Esplanade des Invalides et, le 4 juillet, se fera entendre de nouveau à la cérémonie de l'inauguration de la statue de Lafayette.

Münchener Allerlei.

O. M. Die Söhne des Himmels rebellieren. Da sich aber eine Rebellion für Kinder des Himmels selbst den fremden Teufeln gegenüber nicht ziemt, haben sie sich zu diesem löblichen Zweck den Namen "Boxer" beigelegt.

mutter vor und unter dem Kaiser Kwang-su den feindlichen in Gakners Aquarium gezeigten "King-su". An Stelle der sauren Gurkenzeit ist eine politisch bewegte Zeit getreten und manche Redaktion braucht sich heuer weder auf die Entenjagd noch den Seeschlangenfang zu begeben.

Aber auch das patriotische Gefühl regt sich mächtig und die Vorführung unserer Flotte durch den Biograph des Deutschen Theaters erregt stets stürmischen Applaus. Die Darstellung, namentlich der Gefechte, ist aber auch so natürlich und der Donner der Geschütze so echt, daß es für nervenschwache Personen gerathen erscheint, sich beim Besuch der Vorstellung mit ein paar Wattepfropfen für die Ohren zu versehen.

Jedenfalls trägt die ganze Geschichte zur Erweiterung unserer geographischen Kenntnisse bei und man spricht jetzt im Hofrathhaus über Taku, Tschifu, Tientsin, wie man früher von Nien, Pasing oder Feldmoching gesprochen hat.

Oder würde sich das seinem ursprünglichen Zwecke längst entfremdete Gebäude vielleicht für das geplante neue Abgeordnetenhaus eignen? Die Akustik des Saales ist nämlich herzlich schlecht, was manchmal sogar von Vortheil wäre.

Da ist die Akustik im großen Saale des Münchener Kindl-Kellers schon besser, wo sich gegenwärtig der amerikanische Kapellmeister Souza mit seinen 70 Künstlern hören läßt und täglich ein zahlreiches Publikum anlockt.

Exportieren wir Eisen, Wolle, Leder, was immer es auch sei, aber exportieren wir nicht unsere Kräfte, unsere höchsten Güter; der Import dagegen lohnt sich nicht.

Journal : Le Voltaire
Date : 30. JUN 1900
Adress : 24, Rue Chauchat PARIS
Signé :

Les musiciens Souza à Paris. La musique américaine Souza, dont le succès fut grand lors de son premier séjour à l'Exposition, arrivera de nouveau à Paris par train spécial, le 3 juillet, à huit heures quinze minutes.

4000. Frankfurter Journal 23/6

Souza-Konzerte der Amerikaner John Philip Souza. Dirigent der offiziellen amerikanischen Militärkapelle für die Pariser Welt-Ausstellung kommt nächsten Montag hier an und veranstaltet am gleichen Tage auf dem Frankfurter Ausstellungs-Platz an der Forsthausstraße sein erstes Konzert.

LE RADICAL
JUILLET 1900
MARSEILLE

LA STATUE DE WASHINGTON
Paris, 3 juillet.
Ce matin à 8 heures 1/2, sur la place d'Iéna a eu lieu l'inauguration de la statue de Washington, offerte par l'Amérique à la France.

100 Pester Lloyd

Berliner Brief.

Der Wiener Musik ist amerikanische zur Seite getreten: man
 wenn man von den Resultaten der vergleichenden Völkervergleichung
 berichten soll, ist zu vermeiden, daß auch diese viele Freunde hier
 gefunden hat. Herr **Blind Sousa** und his band
 haben sich der freundlichsten Aufnahme hier zu erfreuen gehabt und sind
 in der Zeit, in der sie im Garten des Neuen königlichen
 Operntheaters konzertierten, mit Beifall überschüttet worden.
 Die Amerikaner und Deutsch-Amerikaner namentlich waren, wie nicht
 anders zu erwarten stand, ganz mit dem Häuschen vor Entzücken;
 wenn eine echt amerikanische Melodie ertönte, erhoben sie sich
 von den Sitzen, nahmen ihre Cylinder vom Haupte und verbarsteten, so
 weit das bei dem der Sousa-Kapelle eigenthümlichen Gange zum
 Fortissimo möglich war, in stiller Andacht; die Gefühle des Heimwehs
 schlugen selbst bei diesen sonst gegen weiche Empfindungen so gestählten
 Zuhörern durch. Im Uebrigen hat Sousa natürlich mit seiner be-
 rühmten Washington-Post bei allen Hörern stets besonderes Furore
 gemacht. Seine Kapelle spielt dieses geschickt gearbeitete Marsch-Tanz-
 Opus sehr präzis, wie sie sich überhaupt in allen Ehren glücklich be-
 auptet hat. Daß wir sie, wenn sie nicht hier ist, vermissen müßten,
 wenn man trotz alledem nicht sagen; wirklich Neues und Originelles hat
 uns nicht, oder doch nur in einigen mit Niggertanzmelodien durchsetzten
 amerikanischen Marschengebieten, die aber unsere vortrefflichen Militär-
 kapellen mit Leichtigkeit ebenso spielen könnten. Eigentlich musikalische
 Eindrücke kommen nicht recht auf bei ihren Vorträgen, die Haupt-

ingen we. allerlei kleine Kunststückchen (Stückelappert
 erzielt; auch Sousa gefällt dem Publikum als Dirigent
 zum geringsten Grade durch seine kleinen Kunststückchen. Seltener
 man einen Dirigenten gesehen haben, selten einen sehen, der so
 Neugierlichkeiten abzielt, wie der Komponist der Washington-Post;
 er etwa Eduard Strauß seine Lebhaftigkeit beim Dirigieren, sein
 sich-Wiegen und Tänzeln zum Vorwurf macht, der muß Sousa kennen
 lernen, um ganz zu begreifen, was wahre Koketterie beim Dirigieren
 bedeutet. Strauß tanzt wenigstens seine Walzer und gibt durch seine
 Bewegungen immerdar Rhythmus; aber Herr Sousa geberdet sich
 wie ein Schauspieler, ein Spezialitätenkünstler, eine Art Universal-
 mann. Er schwimmt, er zeigt sich als Schlangenmensch, er schlägt
 seinen Orchestermitgliedern quasi mit dem Taktstock andeutend auf eine
 gewisse Stelle des menschlichen Körpers, er biegt sich ganz weit zurück,
 er steht wieder stramm und still da wie ein preussischer Grenadier vor
 der Front, er macht mit seinem Taktstock Bewegungen, wie wenn er
 verfluchte Hündchen, Affchen und Kafadus vorführt, oder er dirigiert
 auch wohl gar nicht — kurz er posirt unausgesetzt; daß aber gerade
 diese Person in der Sache abginge, daß er sein Mitleben der gespielten
 Werke just durch diese Bewegungen nur ausdrücken könnte — das
 glaube ihm wer will; unser deutsches Publikum bleibt dabei trotz aller
 Beifallsjaßen im Innern doch ziemlich kühl. In Paris, im inter-
 nationalen Betriebe der Weltausstellung, auf die Sousa and his band
 offiziell abkommandirt waren, mag es anders gewesen sein.

100 La Gazette de France Paris

— La musique américaine Souza,
 dont le succès fut grand lors de son pre-
 mier séjour à l'Exposition, arrivera de
 nouveau à Paris par train spécial, mardi
 prochain à huit heures du matin.
 Elle donnera ce jour-là un concert
 sur l'Esplanade des Invalides et, le len-
 demain, se fera entendre de nouveau à
 la cérémonie de l'inauguration de la
 statue de La Fayette.

100 L'Estafette

Les musiciens Souza à Paris
 La musique américaine Souza, dont le suc-
 cès fut grand lors de son premier séjour à
 l'Exposition, arrivera de nouveau à Paris par
 train spécial, le 3 juillet, à huit heures quinze
 minutes.
 Elle donnera ce jour un concert sur l'Es-
 planade des Invalides et, le 4 juillet, se fera
 entendre de nouveau à la cérémonie de l'inau-
 guration de la statue de La Fayette.
 On va construire, à cet effet, sur la place
 du Carronnel, des tribunes pouvant contenir
 12,000 personnes. Une tribune spéciale sera
 réservée au Président de la République, aux
 ministres, à l'Académie française, au corps
 diplomatique et aux ambassadeurs des Etats-
 Unis d'Amérique, pour la circonstance, se
 trouvant à Paris.

LA STATUE DE WASHINGTON

L'Inauguration Officielle A PARIS

L'inauguration de la statue éle-
 vée à la mémoire de Washington a eu
 lieu ce matin à 11 heures. Une tribune d'hon-
 neur avait été dressée sur la place, face à la
 statue. La cérémonie était présidée par le gé-
 néral Horace Porter, ambassadeur des Etats-
 Unis à Paris; aux côtés du ministre avaient
 pris place M. Delcassé, ministre des affaires
 étrangères; le commandant Meaux-Saint-
 Marc, représentant le président de la Répu-
 blique; les représentants des ministres de la
 guerre et de la marine, plusieurs membres
 du corps diplomatique, le général Florentin,
 commandant la place de Paris, un grand
 nombre de notabilités de la colonie améri-
 caine, etc.
 L'orchestre de Souza Band a joué *Stato*
 puis la *Marseillaise*, qui ont été écoutés debout
 par tous les assistants.
 Le général Horace Porter a ensuite pris la
 parole; l'ambassadeur a fait en anglais d'a-
 bord et en français ensuite l'éloge de Wa-
 shington. M. Porter a rendu hommage aux
 dames américaines qui ont offert la statue
 du patriote américain à la France.
 « Washington, a dit en terminant l'ambas-
 sadeur, a fait son devoir, laissant à l'histoire
 le soin de le juger; plus on discutera ses
 actes, a-t-il ajouté, plus son nom brillera.
 « Cette statue est l'image de la paix et de
 la tranquillité et ces drapeaux français et
 américains, qui s'harmonisent si heureuse-

ment, sont un symbole de l'amitié des deux
 pays.
 De longs applaudissements ont accueilli
 ces paroles.
 M. Gowdy, au nom des dames d'Amérique,
 a ensuite présenté la statue, œuvre de MM.
 Daniel C. French et Edward C. Potter. « Nous
 avons toujours reconnu, a-t-il dit, que le sort
 de la République américaine dépendait de
 l'activité de la France. Grâce à Lafayette, à
 Rochambeau et à leurs soldats, la cause de
 l'Amérique n'a pas été abandonnée. Les fem-
 mes américaines offrent à la France ce sou-
 venir qui rappellera aux générations futures
 leur pensée reconnaissante ».
 M^{mes} Jones et Manning, vice-présidentes,
 déléguées de l'association du monument, ont
 alors fait tomber la voile qui recouvrait la
 statue et l'image équestre de Washington est
 apparue aux spectateurs qui ont applaudi
 pendant plusieurs minutes.

Le Monument
 Washington est représenté à cheval, son
 sabre levé; la statue repose sur un socle de
 granit, dans lequel on a gravé ces mots :
 « A Washington, 22 février 1737-14 décem-
 bre 1799 ». Sur le côté droit sont inscrites les
 lignes suivantes :
 « Offert par les femmes des Etats-Unis
 d'Amérique, en mémoire de l'amitié et de
 l'aide fraternelles données par la France à
 leurs pères pendant leur lutte pour l'indépen-
 dance. »

Discours de M. Delcassé
 M. Delcassé, ministre des affaires étrangè-
 res, a accepté la statue au nom de la Répu-
 blique française et a prononcé un discours
 dont voici les principaux extraits :
 La pensée d'offrir à la France la statue du héros
 qui a incarné les plus pures vertus de sa race devait
 aller au cœur de ce pays, mais elle l'a touché plus
 particulièrement venant de ces femmes américaines
 qui allent si parfaitement la vaillance à la grâce
 que, devant elles, sans doute, notre Molière ne ferait
 aucune difficulté de confesser qu'il s'est quelque peu
 aventuré, le jour où comparant l'homme et la
 femme il a prononcé que : « Bien qu'étant deux motifs
 de la société, ces deux motifs pourtant n'ont
 pas d'égalité. »
 Je prie les femmes des Etats-Unis d'agréer, avec
 mon hommage respectueux, les remerciements émus
 de la nation française.

Celui dont on vient de découvrir la noble image
 peut être cité en exemple à tout le monde, mais sur-
 tout aux citoyens d'une démocratie. De la même
 conviction prévoyante et tenace, il défend l'armée
 au Parlement, et dans l'armée la discipline, parce que
 si l'armée est indispensable à la nation, la discipline
 n'est pas moins nécessaire à l'armée et qu'il y a au-
 tant de gloire et de fierté à obéir qu'à commander.
 Rien ne lui fut épargné, pas même la tentation. La
 lutte touche à son terme, la victoire paraît être pas-
 sée définitivement au camp américain; avec l'aide
 généreusement donnée, noblement reconnue de la
 France, l'indépendance est conquise; un traité so-
 lennel va la consacrer.
 Est-il vrai, messieurs, qu'une République ne peut
 survivre à son triomphe. Quelques officiers s'appro-
 chent de Washington et lui montrent une couronne.
 Faut-il le glorifier d'avoir détourné les yeux ?
 S'il était là, il serait plus surpris de nos louanges
 qu'il ne fut indigné de la proposition, et l'homme
 d'Etat, en Washington, fut aussi grand que le capi-
 taine. Son esprit, éminemment pratique et pondéré,
 se retrouve dans cette Constitution à l'abri de la-
 quelle la République des Etats-Unis a pris, en un siècle
 à peine, le développement prodigieux qui force
 l'admiration de la vieille Europe et qui, en même
 temps, lui donne à réfléchir.

Washington exerça deux fois de suite la magis-
 trature suprême, mais il se déroba à la troisième in-
 vestiture qu'on lui voulait conférer par acclamation,
 et il regagna sa paisible demeure de Mount-Vernon,
 où le reconduisit tout un peuple qui regrettrait son
 refus, dont il admirait pourtant, comme par un ins-
 tinct secret, la prévoyante sagesse.
 Quand il mourut, deux nations prirent le deuil et un
 même crêpe voila le drapeau étoilé et la cocarde de
 Lafayette. Aujourd'hui, les deux mêmes peuples,
 plus unis que jamais et plus que jamais convaincus
 qu'ils ne sauraient cesser de l'être que par une mé-
 connaissance inadmissible de leurs intérêts évidents,
 célèbrent d'un même cœur sa mémoire à la fois
 comme un enseignement et comme un gage d'ave-
 nir. Je ne crois pas qu'on puisse donner au monde
 un spectacle plus réconfortant.
 Le colonel de Chaille-Long a enfin retracé
 la vie de Washington, homme d'Etat et
 grand capitaine.
 La musique de Souza a joué pendant la
 cérémonie plusieurs morceaux dont *Star*
And-Stripes et *l'Esprit de Liberté*, marche ap-
 spécialement composée pour la circonstance.

LA FÊTE De l'Indépendance Américaine à Paris

Hier après-midi, à cinq heures, a eu lieu
 chez l'ambassadeur des Etats-Unis, à Paris,
 une brillante réception en l'honneur de la
 fête de l'indépendance.
 Les salons de l'ambassade étaient trop
 petits pour contenir la foule élégante qui s'y
 pressait.
 Toute la colonie américaine en ce mo-
 ment à Paris a défilé rue de Villejust devant
 la façade de l'hôtel de l'ambassade, pendant
 un immense drapeau étoilé avec de chaque
 côté de grands oriflammes tricolores.
 L'ambassadeur et Mme Horace Porter
 faisaient les honneurs de leur salon.
 A six heures la « Souza » arrivait dans
 une grande voiture de courses et prenait
 place dans les jardins de l'ambassade où
 elle a donné un concert des plus brillants.
 A 6 h. 45 les visiteurs continuaient d'arri-
 ver.
 Dans les hôtels voisins habités en ce mo-
 ment par des américains, toutes les fenê-
 tres étaient pavoisées aux couleurs améri-
 caines et françaises.

Sur la place de l'Opéra la « Souza » a
 donné hier soir en présence d'une foule
 énorme un concert. A cet effet on avait
 élevé une large estrade recouvertes de ten-
 tures aux couleurs claires, et pavoisée de
 drapeaux étrangers et de fleurs.
 Aux bureaux de la « State of California »
 qui forment angle de la place de l'Opéra et
 du boulevard des Italiens, toutes les fenêtres
 étaient décorées avec des tentures de ve-
 lours rouge rehaussées d'or et pavoisées de
 drapeaux. L'Agence métropolitaine de la
 « New-York » a également pavoisé.
 Plusieurs banquets ont eu lieu dans la
 soirée. On y a toasté largement. L'un d'eux
 organisé par la chambre de Commerce
 américaine à Paris comptait au nombre des
 convives M. Millerand qui y a pris la parole.

Journal : L'Echo de Paris
 Date : 6 JUIL. 1900
 Adresse : 2, Rue Taitbout
 Signé :

UNE FÊTE AMÉRICAINE

La place de l'Opéra a subi hier soir pen-
 dant quelques heures une transformation
 inattendue. On aurait pu s'y croire dans un
 carrefour en fête d'une grande cité améri-
 caine.
 Le commissaire général de l'Etat de Ca-
 lifornie à l'Exposition donnait dans les ap-
 partements qu'il a loués en face du café de la
 Paix une grande fête à l'occasion de l'anni-
 versaire de l'indépendance américaine. Tous
 les Américains notables actuellement à Paris,
 avaient été invités et les salons regorgaient
 de jolies femmes endiamantées et d'impecca-
 bles habits noirs.
 Dans la rue, sur le terre-plein, sous un
 élégant velum décoré de drapeaux des Etats-
 Unis, la *Sousa-Band* donnait un concert. La
 place était noire de monde. Là encore, dans
 la foule, les citoyens américains étaient fort

nombreux et de fort gracieuses Américaines,
 vêtues de robes aux couleurs des Etats de
 l'Union, distribuant aux passants de minuscules
 drapeaux blancs et rouges aux coins
 étoilés.
 A minuit, l'enthousiasme était à son comble.
 La foule chantait avec les Américains leur
 air national et les invités du commissaire gé-
 néral répondaient des fenêtres aux heures
 trémolantes des Américaines de la rue. On ac-
 clamait beaucoup les Boers et Kruger, mais
 ces cris prononcés avec l'accent anglais n'ont
 pas été compris de la foule française qui ne
 savait volontiers fait chorus.

Remplir pour coller les coupures
Tirés, Dessins; France

Journal : **Le Gaulois**
Date : **5 JUIL. 1900**
Adresse : **2, Rue Drouot PARIS**
Signé : *R. Chéron*

LES AMBASSADES

Très brillante réception, hier, de cinq à sept, chez l'ambassadeur des Etats-Unis et Mme Horace Porter, dans leur bel hôtel de la rue Villejust, à l'occasion de l'anniversaire de l'indépendance des Etats-Unis. Cette réception a été encore plus brillante que les autres en raison du grand nombre d'Américains en ce moment de passage à Paris.

Une foule élégante n'a cessé de défiler dans les salons qui présentaient la plus grande animation. L'ambassadeur des Etats-Unis et Mme Horace Porter, qui portaient une toilette gris perle garnie de broderies et de dentelles blanches, recevaient leurs invités avec leur bonne grâce habituelle dans la grande salle d'armes du premier étage qui est superbe et contient de fort vieilles armures et de très belles tapisseries des Gobelins; le grand escalier qui y conduit était, ainsi que le rez-de-chaussée de l'hôtel, garni d'une profusion de plantes vertes.

L'excellent orchestre américain, dirigé par M. Sousa, a fait entendre de fort jolis morceaux pendant la réception à laquelle assistaient toute la colonie américaine et un certain nombre de membres du corps diplomatique.

Journal : **Le Journal des Débats**
Date : **4 JUIL. 1900**

Adresse : **17, rue des Prêtres-S'-Germain-l'Auxerrois**

L'INAUGURATION DE LA STATUE DE WASHINGTON

Ce matin, à dix heures et demie, a eu lieu la cérémonie de l'inauguration de la statue de Washington, place d'Iéna, sous la présidence de S. Exc. l'ambassadeur des Etats-Unis.

Toute la colonie américaine s'était donné rendez-vous à cette imposante solennité.

M. Horace Porter, ambassadeur des Etats-Unis, avait à sa droite M. Delcassé, ministre des affaires étrangères; à sa gauche, M. Gowdy, consul général des Etats-Unis.

Etaient présents :

MM. le colonel Meaux-Saint-Marc, représentant du Président de la République; Dupré, chef de cabinet de M. Millerand, ministre du commerce; Fisbacher, officier d'ordonnance du ministre de la marine; Pock, Le Myre de Vilers, etc.

L'orchestre américain de Souza a joué l'Hymne national américain et la *Marseillaise*. Puis, M. Porter, ambassadeur des Etats-Unis, a pris la parole.

Dans un éloquent discours, dit d'abord en anglais, puis en français, M. Porter a fait un magnifique éloge de Washington, qui fut « l'épée et le bouclier de sa patrie, le champion de la liberté ».

L'orateur retrace les qualités du grand patriote, qui ne se laissait pas enivrer par les succès, ni décourager par la défaite. « Il sort enfin vainqueur, dit-il, de cette lutte acharnée, faisant l'admiration du monde entier; il fit son devoir et laissa à l'histoire le soin de le juger. »

Journal : **La République Française**
Date : **4 JUIL. 1900**

Adresse : **24, Rue Chauchat PARIS**

Signé :

La statue de Washington. — L'inauguration de la statue de Washington, offerte par les Américains à la France, a eu lieu avec le plus grand succès.

Cette statue, en bronze, s'élève sur la place d'Iéna; elle est l'œuvre du sculpteur Daniel French. Washington est représenté à cheval, une épée dans la main droite.

La cérémonie a commencé par l'exécution de la *Marseillaise* et de l'Hymne national américain, qu'a fort bien joués l'orchestre de Souza; puis le général Horace Porter, ambassadeur des Etats-Unis, a, dans un discours très applaudi, fait la remise de la statue.

Après lui, M. Gowey, consul général des Etats-Unis, a prononcé quelques paroles. Enfin, M. Delcassé, ministre des affaires étrangères, a remercié au nom de la France.

L'orateur termine en disant : « Ses restes reposent sur les bords du fleuve Potomac, il est juste que sa statue repose sur les bords de la Seine. » Enfin, dans un bel bel élan patriotique, M. Horace Porter s'écrie : « Ces drapeaux qui s'enlacent rappellent l'ancienne alliance des deux peuples, cimentée sur le champ de bataille par le sang versé en commun pour la même cause. »

C'est au milieu d'applaudissements enthousiastes, soulevés par ces dernières paroles, que l'ambassadeur regagne le fauteuil de la présidence.

Après le discours du général Porter, M. Gowdy, consul général des Etats-Unis, présente la statue, au nom des dames d'Amérique, et prononce, en anglais, une allocution dont voici quelques passages traduits :

Nous avons toujours reconnu que le sort de la République américaine dépendait de l'activité de la France, grâce à La Fayette, à Rochambeau et à leurs soldats; non seulement comme patriotes défenseurs, mais comme patriotes. Avec l'aide de leurs armes et de leurs munitions de guerre, la cause de l'Amérique n'était pas abandonnée.

Quand Paul Jones, comme commandant du *Ranger*, à Quiberon, hissa le drapeau américain, la flotte française tira la première salve qui salua le drapeau de l'indépendance américaine.

Daniel Webster dit : « Celui qui aime sa patrie aime ses défenseurs. »

Les femmes américaines offrent à la France ce souvenir qui rappellera aux générations futures leur pensée reconnaissante.

Comme nous sommes à la veille d'un nouveau siècle, puissent les couronnes et les palmes de victoire, et la fraternité des soldats de 1776 ne jamais se flétrir, ni les étoiles cesser de briller sur l'amitié des deux Républiques.

Monsieur Delcassé, au nom de l'Association des femmes américaines pour la statue de Washington, je présente cette statue de Washington au gouvernement français.

La statue est alors dévoilée, par les deux marraines, M^{me} Jones et M^{me} Manning. La musique joue l'Hymne américain, puis la *Marseillaise*.

Et, M. Delcassé prend la parole.

Le ministre des affaires étrangères s'exprime ainsi :

Le pensée d'offrir à la France la statue du héros qui a incarné les plus pures vertus de sa race devait aller au cœur de ce pays; mais elle l'a touché plus particulièrement, venant de ces femmes américaines qui allient si parfaitement la vaillance à la grâce que devant elles sans doute notre Molière ne ferait aucune difficulté de confesser qu'il s'est quelque peu aventuré le jour où, comparant l'homme à la femme, il a prononcé que :

Bien qu'étant deux moitiés de la société, Ces deux moitiés pourtant n'ont pas d'égalité.

Je prie les femmes des Etats-Unis d'agréer avec mon hommage respectueux les remerciements émus de la nation française.

Celui dont on vient de découvrir la noble image peut être cité en exemple à tout le monde, mais surtout aux citoyens d'une démocratie. Je doute qu'on en puisse trouver un autre dans l'histoire qui réunisse au même degré les qualités que réclame la conduite d'un peuple libre : la volonté, l'abnégation, la pleine conscience des conditions nécessaires à la force du gouvernement et à la santé de la nation.

M. Delcassé rappelle alors l'énergie de Washington capitaine. Il ajoute :

Avec l'aide généreusement donnée, noblement reconnue, de la France, l'indépendance est conquise : un traité solennel va la consacrer. Est-il vrai, Messieurs, qu'une République ne peut survivre à son triomphe? Quelques officiers s'approchent de Washington et lui montrent une couronne. Faut-il le glorifier d'avoir détourné les yeux? S'il était là, il serait plus surpris de nos louanges qu'il ne fut indigné de la proposition. Vit-on jamais fleuve remonter vers sa source? Comment se flatter de ramener impunément un peuple à son berceau? Et puis, si pour une âme d'élite le bonheur est, comme j'imagine, bien moins dans la jouissance du succès que dans l'effort vers le résultat, ce qu'un homme d'Etat peut goûter dans le pouvoir, c'est l'action qu'il permet : il en subit l'éclat.

Le ministre déclare ensuite qu'en Washington l'homme d'Etat fut aussi grand que le capitaine :

Son esprit éminemment pratique et pondéré se retrouve dans cette Constitution à l'abri de laquelle la République des Etats-Unis a pris, en un siècle à peine, le développement prodigieux qui force l'admiration de la vieille Europe, et qui, en même temps, lui donne à réfléchir. Il y a fait prévaloir un principe dont la justesse est absolue, n'importe la latitude, n'importe le tempérament et les mœurs : c'est que les pouvoirs publics doivent se mouvoir en toute indépendance dans la sphère nettement définie de leurs attributions.

A côté du Parlement, dont les décisions, après un bref examen, parfois utilement sollicités, s'imposent souverainement et deviennent la loi du pays, il a voulu placer un Exécutif très fort, précisément parce qu'il est renouvelable et que l'autorité, dans sa main, est encore la plus sûre garantie de la liberté; très fort aussi parce que, pour être limitée, sa durée n'en est pas moins assurée, qu'on le sait autour et au-dessous de lui, qu'il en est pénétré lui-même et qu'il a chance d'achever les entreprises qu'il aura conçues et dont il portera devant le pays, comme devant sa conscience, l'entière et effective responsabilité.

C'est ainsi que Washington exerça, deux fois de suite, la magistrature suprême; mais il se déroba à la troisième investiture qu'on voulait lui conférer par acclamation et il regagna sa paisible demeure de Mount-Vernon, où le reconduisit tout un peuple qui regrettait son refus, dont il admirait pourtant, comme par un instinct secret, la prévoyante sagesse.

Quand il mourut, deux nations prirent le deuil; la nation par qui il avait été aidé à la fonder, et un même crépe voila le drapeau étoilé et la cocarde de Lafayette. Aujourd'hui, les deux mêmes peuples, plus unis que jamais et plus que jamais convaincus qu'ils ne sauraient cesser de l'être que par une méconnaissance inadmissible de leurs intérêts évidents, célèbrent d'un même cœur sa mémoire à la fois comme un enseignement et comme un gage d'avenir. Je ne crois pas qu'on puisse donner au monde un spectacle plus réconfortant,

Après ce discours, qui a été longuement applaudi, le colonel Chaillé-Long, au nom des dames américaines, a prononcé un discours.

La musique joue les Hymnes nationaux de France et d'Amérique. La cérémonie est terminée.

Journal : **L'Intransigeant**
Date : **6 JUIL. 1900**
Adresse : **142, Rue Montmartre PARIS**
Signé :

MONUMENT DE LA FAYETTE

L'inauguration de la statue de La Fayette, offerte à la France par les enfants des écoles des Etats-Unis, a été célébrée hier matin.

Toutefois, ce n'est pas la statue en bronze que le public a pu admirer hier, mais seulement une maquette. Les artistes ont voulu, avant de fonder la statue équestre, se donner le temps de revoir leur œuvre et de la modifier si la nécessité leur en paraissait. Leur œuvre est cependant d'une belle allure. Le général arrête son cheval; il apporte et présente à l'Amérique l'épée libératrice de la France, et il semble que le statuaire a marqué avec autant de pureté que de force expressive ce double mouvement. Quant au socle, c'est une adaptation dans le style Louis XVI du socle du Colonne de Verocchio. Et tout le monde tombera aisément d'accord qu'on eût difficilement trouvé un meilleur modèle.

Une foule énorme a assisté à la cérémonie d'hier. On remarquait la présence d'un grand nombre d'Américains actuellement de passage à Paris.

Un grand enthousiasme animait toute cette foule, qui, de bonne heure, avait envahi les abords des deux squares de la place du Carrousel. Les drapeaux américains et français étaient arborés à profusion, et il n'était pas un des assistants qui n'eût mis à sa boutonnière ces doubles insignes nationaux.

Panama I^{er} est arrivé à dix heures et a été reçu dans la tribune d'honneur par le général Porter, ambassadeur des Etats-Unis.

L'orchestre américain de Souza a d'abord exécuté, aux applaudissements prolongés de l'assistance, la *Marseillaise* et l'Hymne national des Etats-Unis; puis le général Horace Porter, s'avançant à la tribune, a salué en anglais, d'abord, puis en français, les représentants des deux nations.

Le commissaire général des Etats-Unis à l'Exposition a fait ensuite remise de la statue.

Puis deux enfants, l'un arrière petit-fils de La Fayette, M. Gustave Hannotte, l'autre fils de l'auteur du monument, ont coupé les cordes qui retenaient le voile enveloppant la statue — un immense drapeau aux couleurs américaines — et de longs hurrahs ont éclaté dans l'assistance.

Panama a ensuite prononcé un discours d'une navrante banalité. Après lui ont parlé M. Robert-J. Thomson, secrétaire général du comité d'érection du monument; MM. Daniel Manning, président de la National Society Daughters of the American Revolution, et Miss Tarquina Woss, représentant la même société, qui a récité une ode composée pour la circonstance.

Le général Porter a lu une lettre adressée par le président Mac-Kinley à l'archevêque américain John Ireland, lequel est ensuite monté à la tribune et s'est fait l'interprète des sentiments des républiques américaine et française.

La cérémonie s'est terminée à midi.

A L'EXPOSITION

Tandis que sous la présidence de M. Méline, le congrès des agriculteurs prenait fin après adoption de nombreux vœux. La foule envahissait les jardins, les galeries, les palais de l'Exposition — car hier, le beau temps avait attiré de très bonne heure un public nombreux dans le domaine de M. Picard.

Les pavillons du Champ de Mars ont reçu la visite du prince Ferdinand de Bulgarie qui s'est longuement arrêté dans les sections d'électricité.

Pendant ce temps une réception intime avait lieu, à l'occasion de l'inauguration de la statue de Lafayette, au palais des Etats-Unis, décoré, pour la circonstance, de nombreux drapeaux américains et français.

Détail à noter, les sections américaines des différentes classes avaient arboré le petit drapeau étoilé.

Mais ce n'est pas tout. A voir toutes les jaquettes, tous les corsages ornés du drapeau américain, on eût pu croire qu'il avait plu des drapeaux américains.

Depuis les Yankees pur sang, qui avaient tenu à venir visiter leur pavillon national, jusqu'aux Normandes débitantes de cidre et aux pousse-pousse des fauteuils roulants, tout le monde portait une cravate, un mouchoir, un bijou, un insigne quelconque aux couleurs des Etats-Unis.

C'est surtout au concert donné à l'esplanade des Invalides par la « Souza-Band » que s'est manifesté l'enthousiasme exubérant des Yankees. Arrivés un peu tard, posément, un cigare aux dents, comme des gens qui viennent de faire un excellent déjeuner, les musiciens ont eu quelque peine à se frayer un passage au milieu de la foule compacte qui entourait le kiosque. L'hymne américain suivi sans transition de la *Marseillaise*, exécutés avec un magnifique entrain ont été salués par des hourras répétés que poussaient les auditeurs en agitant au bout de leurs cannes ou de leurs parapluies des drapeaux de toutes dimensions.

L'ovation s'est prolongée jusqu'à la fin du concert.

Nul doute que si les membres de la « Souza-Band » n'étaient pas en général de solides gaillards, leurs compatriotes les auraient tous portés en triomphe.

Le soir, a eu lieu la première fête colo-

niale. Le cortège, dont nous avons donné la composition, a suivi l'itinéraire suivant : départ à neuf heures, de la porte ouest du Trocadéro ; allée centrale, entre les deux Algérie, pont d'Iéna, tour Eiffel, le tour des galeries du Champ-de-Mars en passant sous le Château-d'Eau, le pont d'Iéna, entre l'Algérie et la Tunisie, boulevard Delessert, allée longeant intérieurement l'aile ouest du Trocadéro, allée centrale, dislocation devant le bassin du Trocadéro.

La foule, très nombreuse, a fait fête aux indigènes et le plus grand entrain n'a cessé de régner pendant la soirée sur tout le parcours du cortège.

Bref, la fête a été fort réussie.

Un touchant hommage a été rendu hier, jour de l'inauguration du monument de Lafayette, au colonel de Villebois-Mareuil.

Dans la ferme boer, au Trocadéro, un magnifique bouquet a été déposé devant le portrait du colonel de Villebois-Mareuil ; ce bouquet porte l'inscription suivante : « En l'honneur du colonel de Villebois-Mareuil, le La Fayette de l'Afrique du Sud, quelques Américains ».

Jules Delval.

INAUGURATION Du Monument Lafayette

Hier matin, à 10 heures 30, a eu lieu, avec solennité l'inauguration du monument élevé par souscription au général Lafayette.

On sait que ce monument a été offert, à la République Française, par les enfants des écoles Américaines; il se compose d'un haut piédestal flanqué de huit demi colonnes à chapiteaux Corinthiens, supportant une table où se dresse Lafayette à cheval. Le corps rejeté légèrement en arrière, le général lève de son bras droit, son épée. Le tout est d'une assez belle allure. Le monument qui doit être en pierres tendres et en bronze est pour le moment en plâtre. Le statu de bronze ne fera que remplacer ce monument provisoire qui s'élève dans le petit jardin, dit du Carrousel.

M. Peck, fait ensuite, en américain l'histoire du monument. Il a rappelé brièvement les hauts capitaines français qui aidèrent le peuple américain à conquérir son indépendance, il a retracé la conduite héroïque de Lafayette, auquel, aujourd'hui, le peuple américain rend hommage.

Le général Horace Porter a prononcé l'abord un discours en anglais, puis a fait la remise du monument en français au président de la République. M. Peck, président du comité Lafayette a prononcé également un discours en anglais.

Deux jeunes enfants, l'un descendant de Lafayette et l'autre représentant la jeunesse des Ecoles américaines, ont alors coupé les cordes qui retenaient l'immense voile aux couleurs américaines.

M. Loubet se lève ensuite et prononce le discours suivant :

« Messieurs, ce magnifique monument consacre l'amitié séculaire et l'union de deux grandes nations.

Dans un élan généreux, le gouvernement des Etats-Unis, la Chambre des représentants et le Sénat, ont adhéré à la cérémonie qui nous rassemble ici devant l'image de cet ancêtre commun; mais l'initiative de cette fête revient à la jeunesse des écoles, nourrie des beaux exemples de l'histoire et des plus nobles traditions : je suis heureux de l'associer au remerciement, cordial que les Chambres ont déjà envoyé au peuple des Etats-Unis, et que je renouvelle au nom de la France tout entière.

Le spectacle de ces deux Républiques pénétrées en ce moment de la même émotion et animées des mêmes pensées n'est pas moins un enseignement qu'une fête. Il montre que chez les nations, comme chez les individus, les calculs de l'égoïsme sont souvent plus contraires à l'intérêt que les généreux mouvements du cœur.

Lorsque Lafayette traversait l'Océan pour aider un peuple lointain à conquérir son indépendance, il n'était pas le jouet d'une héroïque folie, il servait un profond dessein politique; il allait fonder l'amitié de deux peuples sur le culte commun de la patrie et de la liberté.

Cette amitié, née dans la fraternité des armes, s'est développée et fortifiée à travers le siècle qui finit : les générations qui nous suivent ne la laisseront pas s'affaiblir; elles s'efforceront de multiplier les relations amicales et les échanges, entre les deux rives de l'Atlantique et donneront ainsi un gage précieux à la paix du monde et au progrès de l'humanité.

Le discours des hourras acclamations. La musique la *Marseillaise* l'assistance.

Après M. Porter pris la parole, Mmes ciété Américaine Miss Voos, et La cérémonie midi, M. le clame par landau, esc l'ambassade.

Les clair cortège dis breuve mas sel.

M. Loubet sage est ren A l'issue « Sousa » e cains et par val a parcou de l'Opéra, l et de la Ma disloquée pl Durant les marches ont Une foule citiens s'arrê

Le discours de M. Loubet est remarquable par son élan et son patriotisme.

Le monument de La Fayette s'élève dans le second des jardins de la place du Carrousel. Autour de la statue, une vaste estrade avait été aménagée, recouverte d'étoffes d'un rouge vif, d'un bon effet.

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Il a terminé son allocution en parlant de l'amitié qui unit les deux nations :

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Mgr Ireland, délégué officiel du président de la République américaine Mackinley, est alors monté à la tribune et s'est fait en français, avec une éloquence communicative, l'interprète des sentiments américains et français.

Discours de Mgr Ireland

« Aujourd'hui, dit l'illustre prélat, une nation : l'Amérique vient de naître. Elle n'a pas oublié et qu'elle n'oubliera pas les services incomparables que lui a rendus la France. France, l'Amérique que te salue, l'Amérique te remercie. Envers toi ses obligations sont grandes, mais sa gratitude n'est pas au-dessous de ses obligations ».

Le 4 juillet 1776, les colonies américaines de la Grande-Bretagne proclamèrent leur liberté et leur indépendance. « Une nation naissait. Elle naissait au nom des Droits de l'homme et des Droits du citoyen, au nom de la liberté civile et politique. » Mais bientôt la guerre éclata. La nation qui venait de naître pouvait-elle triompher seule ?

L'Amérique devait recruter des défenseurs parmi une population fort limitée; elle manquait d'argent pour acheter des vivres et des vêtements, des armes et des munitions; elle n'avait pas de marine, et ainsi, petite et dépourvue, elle se mesurait avec une nation dont le trésor était inépuisable, dont les soldats étaient légion et dont les navires sillonnaient tous les océans de la terre.

Alors la France parut.

Voici en quels termes admirables Mgr Ireland a parlé de notre patrie :

Il y a un pays qui, plus que tout autre, est le pays du sentiment chevaleresque, des nobles impulsions, des généreux sacrifices et de l'absolu dévouement à l'idéal. La nature elle-même, au principe élevé, ses fils se sentent-ils d'instinct dans l'âme, résolu, coûte que coûte, à lui donner actualité dans la vie courante de l'humanité. Les pages de son histoire étincellent de noms de héros et de martyrs, de magnanimes soldats et d'évangéliques missionnaires. C'est de la France que je parle.

Vers la fin du siècle dernier, la France était, plus que jamais, prête à répondre à un appel lui venant au nom des droits de l'humanité. Déjà, en effet, l'esprit de la liberté s'était levé au-dessus d'elle pour ne plus jamais se baisser.

« Ce fut vers la France que l'Amérique se tourna. La réponse fut prompte et généreuse : « Gilbert du Motier, marquis de Lafayette! Oh! fût-il donné à mes paroles d'exprimer le brûlant amour que les patriotes de la Révolution américaine portèrent à cet illustre fils de la vieille Auvergne! »

Et l'orateur célèbre les deux noms qui sont en Amérique « les idoles du culte national, le thème des contes du coin du feu, le refrain du chant du poète, l'inspiration du discours de l'orateur : le nom du père de la patrie, Washington, et celui du fidèle ami de Washington, Lafayette! »

Mgr Ireland a terminé par un nouvel éloge du caractère de Lafayette :

Il se posa comme le défenseur de la loi et de l'ordre public que l'anarchie voudrait démolir. Quand en France la lutte pour la liberté dégénéra en sauvage licence, il se démit du commandement qu'il avait accepté au nom de la liberté, qu'il aurait pu retenir au nom de l'anarchie et prit le chemin de l'exil qui le mena à la prison d'Olmütz. Il eut à souffrir des partis extrêmes, parce qu'il voulait toujours garder le juste milieu; aussi, nous qui aimons et révérons la vraie liberté, aimons-nous et révérons nous le nom de La Fayette.

Et maintenant, La Fayette, reçois ton mandat; tu parleras de la gratitude de l'Amérique envers la France, tu parleras de la liberté pour laquelle l'Amérique et la France ont jadis lutté ensemble, et qu'aujourd'hui elles chérissent et défendent ensemble. Tu parleras aux siècles à venir, car pendant les siècles à venir, durera la gratitude de l'Amérique envers la France et régnera la liberté!

De frénétiques applaudissements ont

Extract from *Musical News*
 Date 7-7
 Address of Journal

It is said that J. P. Sousa and his American band will visit London and give a series of concerts at the Albert Hall, after the close of the Paris Exhibition.

Extract from *The Daily News*
 Date June 30
 Address of Journal *Dorchester*

It is now practically settled that Sousa's American Band will pay this country a visit after the close of the Paris Exhibition. The band has played in Paris, and toured the Continent. It will return to Paris before coming here. The London concerts will probably be given at the Royal Albert Hall.

Extract from *London Times*
 Date 18-7-00
 Address of Journal

The Paris Exhibition is a perfect whirl of human and manufactured, not silent, machinery. That it is a success is by no means assured, but that it has done its best to court success is certain. From all accounts the crowds are enormous, and the delectation afforded is thoroughly appreciated. We read in "The English and American Gazette" that to all interested in machinery—and in these days of cycling and automobilism who is not?—the opening of the American Bicycle Company's building at the Bois de Vincennes was a great attraction. Special boats were provided for the transportation of the guests, and Sousa's Band was in attendance at the inauguration. In point of fact, the authorities seem determined to make the success as far as they can; but we doubt if they will succeed.

Extract from *Northern Whig*
 Date 10-4-00
 Address of Journal *Belfast*

Extract from *London Musical News*
 Date 22-8-00
 Address of Journal

THERE is every probability that Sousa with his American band will, after the close of the Paris Exhibition and the fulfilment of their continental tour, visit London and give a series of concerts at the Albert Hall.

AMERICA DAY BY DAY.

INDIAN MUSICIANS FOR EUROPE.

ERN CRISIS.

NESE CONSUL'S VIEWS.

[FROM OUR OWN CORRESPONDENTS.]
 New York, July 7.
 The brass band of sixty pieces of the Carlisle Indian School will leave Boston on Wednesday for a tour of the principal European cities. The members of the band are all full-blooded Indians, and their leader is Dennison Wheelock, a member of the Oneida tribe, of New York State. The band has just completed the tour of the United States, and has received everywhere enthusiastic welcomes. The Indians play exceedingly well, and they are anxious to be compared with some of the first-class Continental bands. The most interesting selections in the repertoires of the Indians are arrangements of scalp and war dances and Indian folk lore songs. Many of these arrangements have been made by Mr. Wheelock. While in Paris the band may play for the leadership of Mr. Sousa.

Gil Blas Paris

1/11 00 Gil Blas Paris

3/11

La musique Souza
 Mardi prochain reviendra à Paris, la célèbre musique américaine dont on se rappelle le succès à l'Exposition.
 Elle donnera, ce jour-là, un concert sur l'Esplanade des Invalides, et, le lendemain, se fera entendre de nouveau à la cérémonie de l'inauguration de la statue de La Fayette.
 On va construire, à cet effet, sur la place du Carrousel, des tribunes pouvant contenir 12,000 personnes.
 Une tribune spéciale sera réservée au président de la République, aux ministres, à l'Académie française, au corps diplomatique et aux ambassadeurs des Etats-Unis en Europe qui se trouveront réunis à Paris pour cette cérémonie.

L'orchestre Souza
 Aujourd'hui doivent arriver à Paris les musiciens américains de l'orchestre de Souza qui, au mois de mai, ont donné de nombreux concerts très applaudis à l'Exposition. Ces artistes, qui viennent de visiter les principales villes d'Allemagne, vont commencer une nouvelle série d'auditions dont la première aura lieu aujourd'hui, à 3 heures de l'après-midi, à l'Esplanade des Invalides.
 L'orchestre de Souza se fera également entendre après-demain à la cérémonie de La Fayette.

Journal : La Dépêche
 Date : 4 JUL. 1900
 Adresse : TOULOUSE
 Signé :

Journal : KÖLNISCHE ZEITUNG
 Date : 30 JUN 1900
 Adresse : COLOGNE
 Signé :

Städtische Nachrichten.
 Das erste der in der Flora veranstalteten Souza-Concerte freute sich gestern eines ganz außerordentlichen Besuchs; sowohl Nachmittag wie am Abend waren die sämtlichen verfügbaren Sitzplätze der großen Terrasse von einer vieltausendköpfigen Menge dicht besetzt, um den Klängen des vielgerühmten Orchesters zu lauschen. Die Erwartungen des hiesigen, etwas verwöhnten, den interessanten Darbietungen gespannt lauschenden Publicums wurden auch nicht getäuscht und so erzielte das gestrige erste Auftreten der renommierten Kapelle einen durchschlagenden Erfolg. Die Kapelle, die über 65 tüchtig gefüllte Musiker verfügt, bewies ihr Können in schönster Weise. Herr Souza zeigte, daß er sein Orchester fest in der Hand hat; er hält auf Frische und Fülle des Klanges und auf Abgeschliffenheit des Tones, auf rhythmische Präzision und technische Correctheit und auf mannigfache Schattirung im Vortrag. Das Orchester brachte eine Reihe von Tänzen und Märschen, darunter Stars and Stripes forever, Hands Across the Sea, the Washington Post u. a., Compositionen des Leiters des Orchesters, u. a. zu gelegentlichem Vortrag. Durch stürmisch verlangte und gern gegebenen Zugaben wurde das Programm beider Concerte mehr als verdoppelt. Der Beifall steigerte sich von Nummer zu Nummer und als dann am Abend die Kapelle sich erhob und stehend die amerikanische Nationalhymne und später recht wirkungsvoll die Wacht am Rhein spielte, wollte der Jubel und Beifall kein Ende nehmen. Eine ausgezeichnete Leistung waren auch die Soli eines Piffon- und Flügeltrompetenbläfers. Herr Souza hat eine eigene Art zu dirigieren, an die man sich aber sehr schnell gewöhnt. Die beiden letzten Concerte der Kapelle finden heute und morgen in der Flora statt.

Extract from *Individual*
 Address of Paper *Brooklyn*
 Date JUL 20 1900

It was observed at the first performance of Sousa's band in the American section of the Paris exposition that the enthusiasm of the great audience that gathered to hear it did not know all bounds until the "Cake and other ragtime pieces were played. It danced and whooped and cheered encores until the band was exhausted. The Frenchmen present didn't understand it.

Extract from *TIMES*
 Address of Paper *ANGELES, CAL.*
 Date JUL 15 1900

The Paris correspondent of the Musical Courier writes to that journal: "Sousa is to have the Trocadero Palace all to himself on his return, to give all the concerts he wishes. Many good things are going afloat in regard to this popular musician. They say that he is honor and honesty itself in all that he pertains to money dealings, that his word is as good as his bond, and that no one, not even the simplest musician, need ever have a contract with him."

LA STATUE DE WASHINGTON

Paris, 3 juillet. — L'inauguration de la statue élevée, place d'Iéna, à la mémoire de Washington a eu lieu ce matin, à dix heures et demie, en présence d'une nombreuse et fort brillante assistance.
 La statue, en bronze, se dresse sur un piédestal de quatre mètres de hauteur. Elle est due au sculpteur Daniel French et à son collaborateur Edward Potter et mesure sept mètres. Washington est représenté à cheval, levant son épée.
 Le général Porter, ambassadeur des Etats-Unis, a pris le premier la parole. Il termine ainsi son discours : « O France de paix et de liberté ! il est juste que la statue du héros américain se dresse sur les rives de la Seine, dans ce merveilleux décor, pour rappeler aux générations l'amitié fière et fidèle qui unit la République américaine à la France. »
 Une triple salve d'applaudissements accueille cette péroraison.
 Le consul général des Etats-Unis, M. Johnk-Gowdy remercie les dames d'Amérique du beau monument qu'elles offrent à la France. Puis, le voile qui recouvrait l'œuvre est retiré et la statue apparaît dans toute sa beauté.
 Les applaudissements éclatent pendant que la musique de Souza exécute un air américain.
 Lorsque les applaudissements sont calmés, M. Delcassé, ministre des Affaires étrangères, prend la parole. Son discours, interrompu à nombreuses reprises par de chaleureux bravos, conclut comme suit : « Aujourd'hui, les deux peuples, plus unis et plus grands que jamais, célèbrent la mémoire de celui qui fut un aussi grand homme d'Etat qu'un grand capitaine et je ne crois pas qu'il soit possible de donner au monde un spectacle plus réconfortant. »
 La musique joue l'hymne américain; puis, le colonel Chaillelong, représentant le comité, parle de l'indépendance du sol sacré et établit une éloquente comparaison entre Guillaume Tell et Washington. Après quoi, la cérémonie prend fin.

2 LA PROLOG, PARIS

317 La Souza-Band 4000 (1900)
 C'est ce matin que vont revenir à Paris les musiciens américains de l'orchestre de Souza qui, au mois de mai, ont donné de nombreux concerts très applaudis à l'Exposition. Ces artistes, qui viennent de visiter les principales villes d'Allemagne, vont commencer une nouvelle série d'auditions dont la première aura lieu aujourd'hui à trois heures et demie à l'Esplanade des Invalides.

Echo de Paris

La Sousa, la fanfare monstre dont les concerts qu'au mois de mai furent si suivis, nous revient. Elle arrive aujourd'hui et se fera entendre dans l'après-midi, aux Invalides, à son kiosque habituel. Le lendemain, elle assistera à l'inauguration solennelle de la statue de Lafayette au Carrousel. Pauvre Carrousel! il ne donnait pas asile à assez de statues, déjà...

Nationalzeitung (Berlin)

Aus dem Musikleben. Das diesmalige Gastspiel der amerikanischen Militärkapelle unter Leitung von John Philip Sousa findet in der Zeit vom 29. Juli bis incl. 5. August im Neuen Königl. Operntheater statt.

Berliner Börsen-Zeitung

Die Sousa-Capelle, die augenblicklich auf der Pariser Weltausstellung spielt, wird ihre Berliner Concerte am 29. Juli wiederum im Garten des Neuen Königl. Operntheaters beginnen.

La Fronde, Paris

Dans les sections américaines A l'occasion de la fête nationale américaine, la plupart des installations spéciales aux Etats-Unis ont été fermées hier. Les membres de la colonie se sont réunis en très grand nombre, vers trois heures et demie, au pavillon américain, où un lunch avait été préparé. On a chanté l'hymne national et poussé de vigoureux « hurrahs! » Tous les assistants avaient arboré à la boutonnière le petit drapeau américain. A l'esplanade des Invalides, les kiosques à musique étaient pavoisés aux couleurs françaises et américaines. La musique de Sousa a été très applaudie lorsqu'elle a joué la Marseillaise et l'Hymne américain. Sur la Seine, les bateaux de la Compagnie parisienne étaient pavoisés aux couleurs franco-américaines. La Tour Eiffel était surmontée d'un drapeau américain.

La Gazette de France

Brillante, la réception ouverte chez l'ambassadeur des Etats-Unis et Mme Porter, à l'occasion de l'indépendance américaine. Le thé a été servi par miss Elsie Porter, avec ses jeunes amies. Pendant la réception, on a entendu la musique de Sousa.

Staatsbürger-Zeitung, Berlin

Sousa noch einmal in Berlin. Das diesmalige Gastspiel der amerikanischen Militärkapelle unter Leitung von John Philip Sousa findet vom 29. d. M. bis 5. August im Neuen Königl. Opern-Theater (Kroll's Garten) statt.

v. Das Banquet der 'Schönheiten.' In gewissen Kreisen von Paris bildet gegenwärtig das 'Beauty-Dinner' des amerikanischen Millionärs Harry Kimball Thaw das Tagesgespräch. Einem Pittsburger Dollarfürsten blieb es vorbehalten, das sensationellste Festmahl zu geben, das je in der an originellen und exzentrischen Veranstaltungen so reichen Seinestadt die Gemüther in Aufregung versetzte. Der verschwenderische Yankee, dem es einfiel, die hundert schönsten Frauen in Paris zu einem lukullischen Mahl einzuladen, dessen Kosten sich auf 250 000 Francs beliefen, ist der Sohn des verstorbenen Eisenbahnkönigs William Thaw, der seinen Kindern etwa 15 Millionen Dollars hinterließ. Den Erwerb dieser Reichthums schätzte man in den Vereinigten Staaten als einen tüchtigen, ehrenwerthen und philanthropischen Mann; des Sohnes Ehrgeiz dagegen gipfelt nur darin, die Welt von sich reden zu machen, indem er sie durch seine tollen Extravaganzen in Atem hält. Er ist fast beständig nur auf Reisen zwischen Pittsburg und Tokio; Paris hat er zu seiner Lieblingsstation ausersehen. Die neueste geniale Idee, die seinem vom Speien angekränkelten Hirn entprossen ist, war nun das 'Diner des Beautés'. Berühmte Schönheiten wie Diane de Pougy, La belle Otero, Cléo de Mérode, Yvonne de Treville, die Rosario, die Neustrecker, Anna Held — kurz und gut, die bekanntesten Bühnenstars und 'vornehmen' Demimondaines, die Paris augenblicklich aufzuweisen hat, zierten die mit den ausserordentlichsten und theuersten Weinen besetzte Riesentafel in einem Restaurant in den Champs Elysées. Dieses Restaurant, das als das kostspieligste in ganz Europa gilt, ist von einem Manne gegründet, der vor mehreren Jahren Küchenchef beim Yaren war. Die Binnendecorationen, Speisen und Getränke hatte der Wirth ohne Rücksicht auf die Kosten wählen und zusammenstellen dürfen. Wäre es möglich gewesen, ein Gericht gedämpfter Nachtigallen zu beschaffen, so hätte es sicher nicht gefehlt. Jede an dem Banquet theilnehmende Dame fand in ihrer kunstvoll draperichten Serviette ein Andenken in Gestalt eines werthvollen Schmuckstückes. Eine namhafte Pariser Juwelierfirma hatte diese Souvenirs geliefert. Reich mit Perlen, Brillanten und anderen Steinen besetzte Armbänder, Broschen, Haarornamente und sogar — Strumpfbänder aus Goldgewebe mit juwelengeschmückten Schnallen fielen den überraschten Schönen auf den Teller. Diane de Pougy, deren Reize die hervorragendsten Maler und Dichter mit Begeisterung erüllten, ließ zur Rechten des großmüthigen Gastgebers, Mme. Otero, die im blendenden Glanze ihrer vielbesprochenen und vielbewunderten Brillanten erschien, hatte zur Linken Mr. Thaws Platz nehmen dürfen. Selbstverständlich gab es auch Tafelmusik und zwar ebenfalls recht kostspielig. Bei einem früheren Diner hatte der Millionär den gefeierten Sousa mit seinem Orchester engagirt; diesmal war es die King's Kapelle, deren prächtige, feurige Weisen das Ohr der Speisenden entzückten. Obwohl nicht mehr von dem Hingeworfenen der Prinzessin Chimay dirigirt, ersetzten sich das Orchester immer noch der größten Beliebtheit, die es sich auch theuer genug bezahlen läßt.

Figaro Paris

L'ANNIVERSAIRE DE L'INDÉPENDANCE Pour fêter l'anniversaire de l'Indépendance — qui se célèbre, comme on le sait, aux Etats-Unis, le 4 juillet — la Commission de l'Etat de Californie avait organisé, dans ses locaux, place de l'Opéra, une grande réception. Plus de 3,000 invitations avaient été lancées, au nom de la Commission, par M. Gaskill, son très distingué secrétaire, et une foule énorme y avait répondu. De 10 heures à 1 heure du matin, les salons de la place de l'Opéra ont été remplis. Toute la colonie américaine, tous les Américains de passage à Paris, ainsi qu'une foule de notabilités parisiennes se pressaient dans les salons richement décorés. Deux artistes du plus grand renom — miss Rose Adler, de San-Francisco, et miss Ellen Beach Yaw — se sont fait entendre parmi les applaudissements unanimes. Un buffet très bien servi avait été installé dans les salles du fond. Par les fenêtres, l'assistance pouvait entendre la musique de la Sousa's band installée place de l'Opéra, sous un grand vélum jaune et rose dont une série de lampions aux couleurs multicolores faisaient valoir les teintes originales. Gros succès pour l'excellente musique, et dans les salons de l'Etat de Californie, et sur la place, où une foule énorme acclamait les musiciens d'outre-mer. Les morceaux favoris de la Sousa's band, Stars and Stripes for ever, des fragments d'El Captain, le grand opéra — joué avec un succès prodigieux à travers toute l'Amérique — du maestro Sousa; Liberty Bells (les Cloches de la Liberté), ont obtenu un énorme succès.

Newspaper Cutting Bureau in the World. ng from... ss of Paper... JUL 19 1900

SOUSA MARCHES.

Sousa Sold "Washington Post" and "High School Cadets" for \$70. "The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a big gob of kindness in their hearts bought copies. I think about \$4 worth. But the rest of the world, though it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went to the publishing house of Lee & Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of a cabalistic mark on them; I suppose it meant O. K., and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you know what they all say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—giving me 100 copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get 100 copies of each of my two pieces, which would cost the publisher about \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months I finally got word that they might get the piece out the following quarter. "Now that you have made a hit, don't those pieces sell?" "Mr. Sousa shook his head and pressed his lips together. "The world does not turn back and look for what it has once passed by. It wants something new." "After awhile I sold my compositions for what I could get, anything from \$5 to \$25. The "Washington Post March" and the "High School Cadet March" I sold for \$35 each. They made an independent fortune for the publisher, Coleman, of Philadelphia. "And all you got out of them was \$79?" "Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke for all that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years." —Ainslee's Magazine.

Cutting from HERALD. Address of Paper LOS ANGELES, CAL. Date JUL 22 1900

During the present tour of Sousa's band Sousa himself was so badly used up with a cold as to be prevented from assuming his accustomed place at one of the night concerts given at St. Paul. Arthur Pryor wielded the baton, and satisfactorily to both audience and players. The management offered to return the money to any one who was dissatisfied with the change, but all, with one solitary exception, retained their seats, and the exception subsequently repented and returned. The program was triumphantly carried through, to the delight of all concerned, the only missing being the mannerisms of Sousa, which to those who have repeatedly seen him have become as much a part and parcel of the concert as the inimitable Sousa himself.

DE LA PRESSE
BONNEMENTS
ET TOUS LES JOURNAUX ET

Journal: Le Journal de S^t-Petersbourg
Date: JUIN 1900 / JUIL: 1900¹⁸⁹
Adresse: S^t-PETERSBOURG (RUSSIE)
Signé: _____

76^{me} ANNEE (6^{me} SERIE) N^o 165

ERSBOTT

INDUSTRIEL.

apenas	250	55
perioade	500	105
temps limité.	1000	200

(Das Banket der Schönheiten.) In ge-
wissen Kreisen von Paris bildet gegenwärtig das
"Beauty Dinner" des amerikanischen Millionärs Harry
Kimball Lam das Tagesgespräch. Einem Pitts-
burger Dollarfürsten blieb es vorbehalten, das sensa-
tionellste Festmahl zu geben, welches je in der an ori-
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Seinestadt die Gemüther in Aufregung versetzte. Der
verschwendungssüchtige Yankee, dem es einfiel, die hundert
schönsten Frauen in Paris zu einem
lukullischen Mahl einzuladen, dessen Kosten sich auf
250.000 Francs beliefen, ist der Sohn des verstorbenen
Eisenbahnkönigs William Lam, der seinen Kindern
etwa 15 Millionen Dollars hinterließ. Den Erwerber
dieses Reichthums schätzte man in den Vereinigten
Staaten als einen tüchtigen, ehrenwerthen und philan-
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er sie durch seine tollen Extravaganzen in Athem hält.
Er ist fast beständig auf Reisen zwischen Pittsburg und
Tokio; Paris hat er zu seiner Lieblingsstation aus-
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des Beautés". Schönheiten wie Liane de Pougy,
Kelle Dtero, Cléo de Mérode, Yvonne de
Reville, die Nojario, die Neustetter,
Anna Held (die Dtero und die Held sind dem Buda-
pester Orpheumpublikum wohlbekannt), kurz und gut,
die bezaubernden Bühnenstars und "vornehmen" Demi-
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weisen hat, zierten die mit den ausserlesenen Gerichten und
theuersten Weinen besetzte Miesentafel in einem Restaurant in
den Champs Elysées. Dieses Restaurant, das als
das kostspieligste in ganz Europa gilt, ist von einem
Manne gegründet, der vor mehreren Jahren Küchenchef
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es auch Tafelmusik und zwar ebenfalls recht kostspielige.
Bei einem früheren Diner hatte der Millionär den ge-
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PICAYUNE

g from _____
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NEW ORLEANS, La.

JUL 21 1900

According to a special dispatch to the
New York World from Paris Sousa's
Band, which enjoyed a tremendous vogue
during the first series of its concerts, is
rather deserted now that other regi-
mental bands have appeared all over the
exposition grounds. Their first curiosity
having been satisfied, the music critics
and the public now scoff at what they
term the "savagely bolsterous tunes of
the west."

Frankfurter Journal

Sousa-Konzerte. Dem geschäftsführenden Ausschuss
Frankfurter Ausstellungsplatzes an der Forsthausstraße ist es gegen
die 65 Künstler starke amerikanische Militärkapelle des Komponisten John
Philip Sousa, die hier bei den kürzlich stattgefundenen Konzerten viel
Anklang gefunden hat, nochmals auf einen Tag zu engagieren und den
aus am Freitag, den 27. Juli, zwei Konzerte statt.

race Porter,
avait à sa droite M. Deicasso,

0 A

Address of Paper BATTLE WATIMES
 JUL 21 1900

Sousa's band, which enjoyed a tremendous vogue during the first series of its concerts, is rather despised now that other regimental bands have appeared all over the Exposition grounds. Their first curiosity having been satisfied, the music critics and the public now scoff at what they term the "savagely boisterous tunes of the far West."

Cutting from _____
 Address of Paper SALT LAKE CITY, UTAH
 JUL 22 1900

Sousa's band will tour Germany again, and will visit Holland before sailing for home, on September 1st.
 The exhibition reaches the half-way point on Thursday next, and thus far only 15,000,000 tickets have been disposed of.
 The weather has had a very unfavor-

Cutting from _____
 Address of Paper NEW YORK HERALD
 JUL 20 1900

It's the Uniform that Makes the Military Band.
 If the playing of Mr. Sousa's band has created a sensation among "people who like that kind of thing," Mr. Sousa's criticisms of French military bands have also had a little success—*d'opposition*.

Musicians generally will probably agree with the objections to Mr. Sousa's remarks, contained in a letter published in another column this morning. A military band posing as a concert orchestra produces somewhat the effect of an elephant performing on the tight-rope. It is remarkable, but "you wish it were impossible."

These observations do not, of course, refer to the degree of perfection attained by Sousa and his band. It is evident, from the interest manifested in the concerts, that the public regarded the organization with particular admiration—whether from love of music, patriotic motives, or awed wonder at the long-drawn-out final note of the cornet player—always a favorite with the "wimmen"—which, it is said, often threatened to stretch along into eternity.

It is open to question whether such a purely orchestral composition as the "Léonore" overture, number three, is quite the work to attract an audience that will appreciate a military band.

In the first place, it may be taken that Beethoven wrote the overture as he wanted it played, so why try to squeeze his orchestral quart of beer into a military band pint pot?

In the second place, it is not the music that tickles the popular fancy in connection with a brass band. It is the uniform. It is the martial sentiment that sweeps the public off their feet, sets their pulse beating quickly when the military band swings past, and makes them prick up and look happy when they hear the strains of "There'll be a Hot Time in the Old Town To-Night." And in playing more or less well-adapted arrangements of "classical" music, bandmasters are only wasting their ammunition by firing over the heads of their audience.

Cutting from NEW YORK HERALD
 Address of Paper Paris
 JUL 20 1900

SOUSA'S BAND LEAVES PARIS.

Gives Its Last Concert on the Esplanade des Invalides Yesterday.

AN ENTHUSIASTIC SEND-OFF.

Hundreds of the Audience Shake the Popular Leader's Hand and Wish Him Success.

Sousa's band gave its last concert in Paris on the Esplanade des Invalides yesterday afternoon. Despite the intense heat, one of the largest crowds that have congregated to hear this organization play was present. It filled all the seats and blocked the road leading to the Invalides. Hundreds were on the balconies and under the arches of the Palace of Ceramics.

A peculiar characteristic of the crowd was the fact that half of its members were to be recognized as daily attendants of these concerts. They were principally Americans, and all, especially the young girls, were loud in their expressions of regret that "dear Mr. Sousa" was going to leave Paris. Indeed, one dark-eyed Southern girl with a laughing mouth, who looked so cool and charming in her white dress that envious glances were thrown at her from all directions, was heard to say, "There's nothing worth coming to see in the Exposition now that Mr. Sousa is leaving."

At the close of the concert, several hundreds of the audience surged forward and insisted upon shaking hands with the popular leader, and wishing him success during his German trip. The band left the Gare de l'Est last night for Mannheim, where the first concert of the tour will be given. After three weeks in Germany and two weeks in Holland, the band returns to the United States on September 1.

Cutting from _____
 Address of Paper LEWISTON, ME.
 JUL 23 1900

All the Americans in Paris are regretting the closing of Sousa's concerts at the Exposition. The band continued to receive ovations daily as long as the concerts lasted. It will now tour Germany again, and will visit Holland before sailing for home on September 1.

Cutting from _____
 Address of Paper ES MOINES, IOWA.
 JUL 22 1900

An interesting event, somewhat musical, was the advent of Sousa and his band last week at the Palmen Garten, says the Lelpsic correspondent of the Concert Goer. This is a beautiful and fashionable park, whither the more or less elite repair nightly and on Sundays to promenade, take refreshments and sometimes beat time to the music with one foot. Coming as they did at this belated period, the band made a hit. The auditors watched the callisthenics of Herr Sousa with much edification, and admired the trombone agility of young Herr Pryor. This week Edward Strauss is here with his orchestra at the Palmen Garten, serving up sundry light music composed by himself and others.

Cutting from _____
 Address of Paper HARTFORD CONN.
 JUL 23 1900

All are regretting the band daily as it will now visit Holland September

Newspaper Cutting Bureau in the World.
 Cutting from _____
 Address of Paper Parkersburg
 JUL 18 1900

[Special to State Journal.]

New York, July 18.—There is a story going the rounds to the effect that Sousa sold the "Washington Post March" and the "High School Cadet March" for \$35 each. According to the very pretty little yarn, given on the authority of Sousa himself, these sales were made outright, and he realized nothing from the popularity of these pieces.

Neither of these stories can be regarded as wholly true. Sousa received handsome royalties for both marches and was enabled to live in quite handsome style in Washington, although receiving a salary of a first lieutenant as leader of the Marine Band. The "Washington Post March" was really a sort of payment to that paper for huge bundles of gratuitous advertising dealt out to Sousa during the time he was in Washington, while the boys of the high school, through collections in the school itself, accumulated \$600 which they paid for the dedication of the "High School Cadet March. Before this he had received good prices and good royalties for such compositions as the "Thunderer" and a funeral march, and was already famous when the "Post" and "Cadet" marches were published.

Sousa, by the way, has lost his grip on the popularity of the fickle Parisians. They now regard his music as noisy and "tum-tummy." This should not worry Sousa a bit. Americans still like the catchy style of his compositions, and as it is to Americans he must look for money returns, he should be content with the favor of his own people.

Sousa was always a popular favorite in Washington as the leader of the Marine Band, and the crowds he attracted to the White House lot on Saturday afternoons were composed of the best people in the town. Thousands were always in attendance at every performance of the Marine Band and the music turned out was just as good as that paid for at high prices in the opera houses and theatres of the country, where his band appears.

His departure from the city left the marine service guessing as to where they should turn for a successor for Sousa. He had placed the standard of the organization so high that it was feared it could not be maintained.

Newspaper Cutting Bureau in the World.
 Cutting from _____
 Address of Paper MILWAUKEE, WIS.
 JUL 22 1900

Sousa's Band Missed.
 All the Americans here are regretting the closing of Sousa's concerts. The band continued to receive ovations daily as long as the concerts lasted. It will now tour Germany again and will visit Holland before sailing for home on Sept. 1.

Cutting from _____
 Address of Paper CHICAGO, ILL.
 JUL 22 1900

Will Miss Sousa.
 PARIS, July 21.—All the Americans here are regretting the closing of Sousa's concerts. The band continued to receive great applause daily as long as the concerts lasted. It will now tour Germany and will visit Holland before sailing for home on Sept. 1.

Cutting from _____
 Address of Paper WASHINGTON, D.C.
 JUL 23 1900

Paris has tired of Sousa's music. It has plotted as funeral music

Coming from NEWS
Address of Paper BUFFALO, N. Y.
to JUL 23 1900

Coming from JOURNAL
Address of Paper ST. LOUIS, MO.
to JUL 24 1900

A Missourian's Fourth in Paris.
"Having the honor of being one of the invited guests, I was on hand bright and early the morning of Independence day to see the unveiling of the Lafayette monument which was presented to France by the school children of the United States," Bruce Miller, of Scotland county, writes home from Paris to the Memphis Reveille. "Thirty-five feet high from the base to the top of the statue, the monument stood draped with an immense American flag, above which peeped a part of its white outlines. The final work will be done in bronze and will not be finished for three years, but for the occasion had been constructed a model of definite size when finished."

Around the monument were several tiers of seats occupied by the officials and the thousand invited guests. Outside of the enclosure were 5,000 more Americans clamoring for positions to get a glimpse of the show. The arrival of President Loubet was announced by the sound of trumpets and was a cue for Sousa and his band, stationed at the foot of the monument, to play the 'Marsellaise,' followed by the 'Star Spangled Banner,' the first strain of which brought forth from every 'Yank.' that well recognized American yell and some of the Western boys were soon recognized by rendering a few Indian war whoops. I hardly believe a more enthusiastic crowd ever assembled in the States than this. Ambassador Porter made the opening speech, the first half in English, the last in French, followed by Mr. Peck, President Loubet and Mrs. Manning. Sousa's band played his latest march for the first time, entitled 'Hail to the Spirit of Liberty,' which was dedicated to the occasion and was a great success. He and his band were the principal attraction at the exposition in the afternoon where he had an audience of 10,000 Americans who were not satisfied until he played the 'Stars and Stripes Forever' and 'Hail to the Spirit of Liberty' three times each. Though only eight numbers were on the programme he was forced to play twenty-four. Permission being given to an American band to play American national airs in the Place de l'Opera at night, stopping all traffic in the heart of the city, was another of the many great courtesies shown to us. A grand stand was constructed for Sousa. The Grand hotel and California Club buildings situated on either side were well decorated and every window and the tops of all the surrounding buildings were packed. Sousa played from 10 to 1 o'clock and gave us plenty of 'cogn stuff' and 'rag time,' which the French people seemed to enjoy as much as ourselves. By 3 o'clock the French people had joined us in earnest and a more jolly crowd I have never seen. Four American boys started early in the morning selling our national flags, badges and chewing gum. As this last and most necessary article for our girls cannot be purchased in France the boys did not lose anything in importing a few boxes for the occasion. As soon as the French newsboys saw the four 'Yanks' 'coining money' they soon had a stock of flags and badges from the wholesale houses and when the French began to sell the French began to buy and by the time Sousa appeared one of any nationality was looked at that did not fly the American colors. By this time we were not only in 'Gay Paree' but in gay spirits as well and soon everyone was dancing and doing cake-walks in the parlors of the Grand and California Club and in the middle of the streets as well. An American girl, who sells candy near the American pavilion, dressed in an American gown and when she appeared in the crowd she was picked up and passed over to the band stand and allowed to spend the evening with the band boys. A few sky rockets were sent up from the California Club, but if these boys had only been as thoughtful about firecrackers as they were about the gum they could have made a small fortune, but perhaps it was for the best as the day was without accident. Whisky is sold in Paris only in a few places and wine was not strong enough so the amount of drunkards was a mere trifle. The exposition is now in its last stages and only a few places remain to be seen. It can now be purchased for forty cents (5 cents). The American exhibits are second only to France and even steel has many things."

WILL THE ALDERMEN FAVOR THE PEOPLE'S INTERESTS OR ONE THEATRICAL MANAGER'S?

Certain Aldermen who had much to say about the rights of "the people" are preparing to create an amusement monopoly and directly against the interests of the people. The Committee on Ordinances of the Board of Aldermen, at the behest of a theatrical manager, voted that the Convention Hall shall not be used for concerts. That means that if Sousa comes here, or any other great bandmaster, he must take chances of getting into a theater or not play at all. It means that many musical organizations which the people enjoy hearing must pay the theater managers' price or not play in Buffalo. Mayor Diehl says the ordinance ought not to pass! Will the board uphold the action of an obsequious committee and vote to please one or two theatrical men against the interests of the whole city of Buffalo?

Coming from NEWS
Address of Paper GALVESTON, TEX.
to JUL 22 1900

Sousa Marches Cheap.
"Washington Post" and "High School Cadets" for \$70.
Ainslee's Magazine.
"The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a great big gob of kindness in their hearts bought copies. I think about 4 worth. But the rest of the world, though it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made come kind of a cabalistic mark on them; I suppose it meant O. K., and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, and all that—you know what they all say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—give me 100 copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get 100 copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months I finally got word that they might get the piece out the following quarter.
"Now that you have made a hit, don't those pieces sell?"
"Mr. Sousa shook his head and pressed his lips together. "The world does not turn back and look for what it has once passed by. It wants something new."
"After awhile I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the publisher. I was in Philadelphia."
"And all you got out of them was \$7?"
"Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a good joke, on him, of course, but a good joke for all that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years."

Coming from NEWS
Address of Paper BUFFALO, N. Y.
to JUL 23 1900

WHY THEY BAR OUT CONCERTS.
Editor Evening News:
The NEWS has certainly struck the key-note when it champions a noble cause and promptly protests against local theater managers who are striving hard to persuade the Council to bar out the greatest of musical events from coming to Buffalo. Certainly their own selfish end is to fill their pockets, as they care nothing for the public interest, and would even stop our band concerts if they had their say. Now, let's all get together. Next year will be the biggest season ever known in the history of Buffalo, and all of the theaters will be booked nearly solid. A pair of managers are endeavoring to force various attractions coming to Buffalo to play their theaters by having the Council prohibit concerts and musical organizations from using the Convention Hall, and by doing this the music-lovers would have to pay double price, as these mighty traveling organizations, for instance, the famous Sousa band, would be compelled to share alike 50 and 50 per cent. That would never do, as they could not make expenses. So if our learned gentlemen of the Council will carefully and honestly look into this matter they will benefit the citizens in general and strike a minor chord in concert with amusement-loving public's heart. Now as the Pan-American Exposition year is coming on, let us boom Greater Buffalo. We cannot afford to bar out legitimate amusements. So let us have all wholesome attractions. The local amusement managers should be the last to make objections, but they are voracious, as it is clearly shown. This city has treated them handsomely, as Buffalo (which is a matter of record) is the cheapest city in the Union, for its size, regarding amusement license, and, furthermore, the newspapers are exceedingly liberal with the theaters. In other cities it is vastly different. With these few brief remarks and as it is up to the Council tonight, I hope you will give this space in today's NEWS, and hoping the Council will act wisely in this matter. More anon. H. K.

Coming from POST
Address of Paper WASHINGTON, D. C.
to JUL 22 1900

Sousa Closes His Paris Season.
Paris, July 21.—All the Americans here are regretting the closing of Sousa's concerts. The band continued to receive ovations daily as long as the concerts lasted. It will now tour Germany again, and will visit Holland before sailing for home on September 1.

COURIER
ing from
ress of Paper
BOSTON, MASS
JUL 22 1900

Sousa's Band, which enjoyed a tremendous vogue during the first series of its concerts at the Paris Exposition, is rather deserted now that other regimental bands have appeared on the Exposition grounds. Their first curiosity having been satisfied the music critics and the public now scoff at what they term the "savagely boisterous tunes of the far West."

TRANSCRIPT
ing from
ress of Paper
BOSTON, MASS
JUL 23 1900

Mr. Sanborn's story of the American celebrations in Paris, which is in the Transcript today, presents one view of these interesting events. Another view, differing in its treatment of the matter, perhaps, more than in its sentiments, is contained in a private letter which I have from a young woman in Paris who is a teacher in our schools; and it is so vivid and written so thoroughly from the heart that I am sure it is well worth presenting here:

"We have just had two great American demonstrations, and I was fortunate enough to witness that of yesterday, the unveiling of the Lafayette Statue and the Fourth of July celebration which followed. I, for one, never felt so patriotic before, and I am sure the thousands of Americans in Paris never expressed their sentiments quite so freely before, because the class of people here are not the kind that seek the city on the Fourth of July to march with the band and shout with the crowd. But yesterday every American within reach of Paris must have been at the Place du Carrousel in the morning. A comparatively small number entered the tribune, but tickets for the enclosure outside the tribune were to be had for the asking, and there we were, and there we saw Loubet and Horace Porter and Mr. Peck and other dignitaries with their wives and daughters. It was a pleasure to know that these beautifully dressed ladies, without paint or powder, were Americans. When Loubet appeared there was a fanfare of trumpets, followed by the 'Marseillaise,' played by Sousa's band, and his exit was announced in the same way. There was no other demonstration; I saw one American take off his hat and cry, 'Vive Loubet,' but his example was not followed by the French. One interesting figure, flitting about with a camera, was Burton Holmes, so I suppose we can all see a reproduction of the scene in Boston next winter. There was hardly a French word spoken around me except when the Chicago lady asked a guard, 'Est ce le voiture de la président la?' There was one little group that was finding fault with everything, the arrangements for the day, the hotel, the omnibuses, the coaches, the smell of pancakes in some United States building (I should like to smell one), etc. Then they branched off onto complaints of Switzerland and Italy, and finally the United States itself. We concluded they must be Chinese. On the whole, the crowd was very agreeable, friendly to one another, friendly to France.

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"After the ceremonies Sousa's Band marched up the Avenue de l'Opéra, and a goodly number of Americans followed, but were soon lost in the street crowd of French people. The band played all the time, hardly taking time to breathe, and there was great enthusiasm all along the route, United States flags waved from all the windows, and there was clapping and shouting at the end of each piece. I was alone in this crowd, happy as any street gamin. I thought all Paris must be celebrating with us; but I left the procession to enter a restaurant, and as I was arranging my little silk flag a lady at the table asked me if that was American music, and why they were marching, and I told her and the others with her about the statue and Independence Day, and it was all news to them. Then I spent a few hours at the Palace of Fine Arts with H., and later joined the immense crowd surrounding Sousa's Band on the Esplanade des Invalides. I heard his latest march, 'Spirit of Liberty' three times there, making six in all. It was very well received. So was everything. The cornetist seemed to astonish the French more than the Americans. The latter received his long notes calmly enough, but the French were saying, 'O la la!' on all sides. How good the familiar airs did sound! After a medley ending with 'Star Spangled Banner' and a short, quick rendering of 'Yankee Doodle,' everybody stood up, some in their chairs, waving flags, handkerchiefs and hats, and my French friend said: 'And we call Americans cold!' This demonstration brought forth 'Stars and Stripes Forever,' and that was the end. Then came the paper boy calling 'New York Times! Tonight's paper!' The delusion was perfect. We were not in a foreign land, and as we did not want to be quite yet, we went to the United States Building. The first time I went in I was somewhat disappointed, but yesterday as we visited the rooms fitted up by the different States, saw tired ladies resting, groups of jolly young people talking, others writing letters, in one room took up Boston papers, read Boston names in the register, and realized that in many of the expositions our country is second only to France, I was glad those expositions were in other buildings, and that this one had been reserved for a resting and waiting place. It presents a dignified contrast to the building of Turkey next to it, with its cheap music, inviting you to cheap shows, and its jumble of cheap jewelry that they will sell you for five francs if you will pay it, for your own price if you decline the article at theirs. That is interesting enough, but not the way we want our country represented.

newspaper Cutting Bureau in the World.
MONITOR
ing from
ress of Paper
CONCORD, N. H.
JUL 27 1900

SOUSA MARCHES GO CHEAP.

"The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a great big gob of kindness in their hearts bought copies, I think about \$4 worth. But the rest of the world, though it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker, and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist and I never have been. He made some kind of a cabalistic mark on them, —I suppose it meant O. K.—and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown man, and all that—you know what they will say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—giving me one hundred copies of each piece. My railroad fare from Washington and Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get 100 copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months, I finally got word that they might get the piece out the following quarter."

"Now that you have made a hit, don't those pieces sell?"

"Mr. Sousa shook his head and pressed his lips together. 'The world does not turn back and look for what it has once passed by. It wants something new.'"

"After a while I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$25 each. They made an independent fortune for the publisher, Coleman, of Philadelphia."

"And all you got out of them was \$7?"

"Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke for all that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years."

—From Ainslee's Magazine.

ing from
ress of Paper
NEW YORK TIMES
JUL 27 1900

MUSIC IN THE PARKS.

To the Editor of The New York Times:
The music lovers of New York will rejoice on reading F. K. Wineburgh's letter of protest in your excellent paper of this morning. Let us hope that in it we find the first spark of indignation which will spread into a conflagration and sweep away or utterly destroy the present mediocre, vulgar, and idiotic musical régime.

When one reflects a moment and recalls the magnificent music which was customary in Central Park and Mount Morris Park in the early nineties, it makes one's very heart sore to sit in torture at one of those concerts to-day. We recall in those days perfectly orderly, yet wildly enthusiastic audiences of 25,000 people. Now what do we see? The concerts discontinued evenings in Mount Morris Park and slim attendance in Central Park.

That this is the fault of the character of the music, and not of the people, is apparent to any one who has attended the concerts then and now. Now, the object of the concerts seems twofold; first, to boom some assinine, concerted leader with a long name, like James James Flunk. No one knows or cares what is the first name of Sousa or Wagner. But it is necessary for the public to be impressed that Mr. Flunk's name is James James. And the effect on a musical audience of one of his concerts (?) is similar to an attack of the jimjams. No concert under his leadership could possibly be considered complete without two or three selections composed by James James Flunk. Then, after a few screeches by a crowd of small boys, Mr. Flunk hastens to inflict upon us an encore of the very worst part of his masterpiece.

I have actually seen hundreds of people leave one park under the influence of these encores, and if Mr. James James Flunk could have heard the remarks made at his expense he would never attempt to wield the baton again.

If the park authorities will put in charge of the park concerts leaders whose prime qualification is a desire to furnish a first-class musical concert, instead of unbounded self-conceit, then an entire change of character will come over park music, and it will delight and benefit the city.

The second object of the present park music seems to be to cater to the "hoodlum" element; to afford a rendezvous where the impudent and scurrilous of the youth can publicly and safely insult, gibe, and jostle respectable girls, and where the women of the gutter may ply their trade free from danger of the police. I make the statement that the character of the so-called music is the cause of this, not the people. The "hoodlum" element would not be tolerated by the audience if the music was fit to listen to. But in about half the selections the "horse play" of the "hoodlum" is preferable to the noise furnished by the band. The consequence is that the concerts are shunned by that large element who wish to hear music, excepting, of course, a few who endure the bad, in order to hear a few strains of good, which are likely to crop out during the concert.

The park authorities owe it to themselves to make a thorough reformation of the park music. If the present leaders are under contract, those contracts should be broken or ignored by the authorities on the ground of incompetence. When these incompetents are disposed of, some capable leader should be put at the head of the park music and be held responsible for its character. Park music is the public's means of getting a musical education; it is willing to pay, and does pay for that education, but it is willing to pay for, and should have, the very best that money will buy.

HENRY CRAIGIN.
New York, July 26, 1900.

Cutting from
Address of Paper
Date
MUSICAL COURIER
New York City
JUL 25 1900

The great march king with his band, who are at present playing in Paris, will begin their return engagement at Kröll's Garden, Berlin, on July 29. Hurrah for John Philip Sousa!

From here I intend to leave for Geneva by the first train to-morrow morning. Hence you will have a rest for several weeks from yours very tiredly,
O. F.

Cutting from
Address of Paper
Date
KANSAS CITY, MO.
JUL 26 1900

Paris and Berlin Wild Over Sousa.
From a Paris Letter.
Across the river stand the national pavilions, which end at the long Esplanade des Invalides, an open space where the popular Sousa band is going to play every afternoon this summer. Sousa, by the bye, has had a "crazy success," as the French say, in both France and Germany. In fact, the musical Germans went so wild over the Sousa marches and two steps and poured marks to such an extent in the Sousa coffers that the famous leader of the big brass band has contracted to go back to Berlin in the fall. Here in Paris Sousa is now in great demand at all inaugurations and public fetes, besides being daily at his open air concerts. The French have one serious fault to find with Sousa, they say, and that is that he does not play his own music, but treats them to such familiar French airs as the "Stars and Stripes Forever," "The Liberty Bell," "El Capitan" and the "Washington Post." They rail exceedingly at these old standbys that the Tziganes have played for out-door concerts and dancing during four years, and wait for sonorous melodies of the impresario's own composition.

Cutting from LEWISTON, ME.
Address of Paper LEWISTON, ME.
Date JUL 27 1900

To say that Sousa is gratified with his reception in Paris would be to put his feelings in very inexpressive words, says the Paris correspondent of the New York Herald. Indeed he is enthusiastic over the way he and his band have been received. "Paris has given us a royal welcome," he said. "I can express myself in fit terms. Our first concert was a tremendous success, and, despite the rain which has fallen on several afternoons we have had large and appreciative audiences. I find the audiences here very similar to the American audiences, and have come to the conclusion that people the world over have more or less the same likes and dislikes in music. In America stirring marches, such as 'The Liberty Bell' and 'El Capitan,' always evoke the greatest applause, and I find the same here. 'The Stars and Stripes Forever' march seems to me to have scored the greatest success with the French people. They are intensely sympathetic, and patriotic strains like this composition appeal to them as strongly as they do to Americans. On Saturday a group who stood listening to this selection waved their hats and cheered most vociferously."

Cutting from NEW
Address of Paper Dayton, Ohio
Date JUL 24 1900
Paris says, Sousa's music is bolsterous. Maybe camp meeting music was expected from John Phillip.

Cutting from BEACON
Address of Paper BOSTON, MASS
Date JUL 28 1900
Sousa Captures Paris.

To say that Sousa is gratified with his reception in Paris would be to put his feelings in very inexpressive words, says the Paris correspondent of the New York Herald. Indeed he is enthusiastic over the way he and his band have been received. "Paris has given us a royal welcome," he said. "I can hardly express myself in fit terms. Our first concert was a tremendous success, and, despite the rain which has fallen on several afternoons, we have had large and appreciative audiences. I find the audiences here very similar to the American audiences, and have come to the conclusion that people the world over have more or less the same likes and dislikes in music. In America stirring marches, such as The Liberty Bell and El Capitan, always evoke the greatest applause, and I find the same here. The Stars and Stripes Forever march seems to me to have scored the greatest success with the French people. They are intensely sympathetic, and patriotic strains like this composition appeal to them as strongly as they do to Americans. On Saturday a group who stood listening to this selection waved their hats and cheered most vociferously. A very delightful compliment was paid to the band by a gentleman from Vienna, who came up after the concert was over and said, 'You have not a band, but a living organ under your direction.' This I considered as the highest kind of praise, as it is the unanimity and perfect ensemble in the band that I have always striven after. The individual members of the band are one and all of them soloists of much ability, but in concerted pieces they lose their identity completely and become parts of a machine, so to speak."

Cutting from DISPATCH
Address of Paper ST. PAUL, MINN.
Date JUL 28 1900

Sousa's band, after a triumphal tour of Germany, landed in Paris in time to help unveil the Lafayette statue on July 4. A new march, "Hall to the Spirit of Liberty," was composed by Sousa for the occasion.

Cutting from JOURNAL
Address of Paper LEWISTON, ME
Date JUL 28 1900

powerful faith have almost given it up. After all the Sousa adulation that is now going on at home and abroad, it is a trifle refreshing to read the following criticism—even though a shade over-painted—by a Berlin music-critic. It pertains to a concert recently presented in the German capital by the March King and his band. It actually dares to be unfavorable in the following terms:— John Phillip Sousa, known in America as the composer of numerous operettes and director of a popular orchestra, and in Europe, until recently, only as the composer of the "Washington Post" gave, yesterday, in Kroll's garden, the first of a series of concerts. It is worth one's while to attend the concerts. Not on account of the music which one hears there. That, from first to last, belongs to the category of inferior "garden literature." Even that which Mr. Sousa calls a "suite in three movements" is scarcely anything more than the "Washington Post" repeated three times; first in allegro, then in adagio and, finally, in presto! Nor on account of the orchestra. That is no better than any German military band. It pays to go to Kroll's garden to see Mr. Sousa conducting his men. His directing is unlike that of any other conductor. He does not make this or that motion to draw from the orchestra this or that shade of tone. Moreover, inspired by what he hears, he indulges in an ever-changing, lively pantomime. Now he appears to be holding in his left hand the reins of a four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the music. Again he stands, his head inclined to one side as though taking aim with a gun, by way of portraying as a shot the fortissimo stroke on the bass drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra.

Cutting from POST
Address of Paper ROCHSTER, N. Y.
Date JUL 28 1900

ENGLISH VIEWS OF AMERICANS.
We had a great field for the study of American characteristics at the inauguration of the United States pavilion—a ceremony that was combined with the handing over of the building to the French government, says Henry Labouchere in London "Truth." The visible sign of transfer was a golden key with the spread eagle serving for the handle. This symbol of ownership was given to the French president of the exhibition commission, M. Picard. He was asked by Mr. Peck, the head of the United States commission, to wear it with his other decorations. The ladies were endless. There was not a plain face among the younger ones. All were pleasing who were not strikingly pretty. Each seemed in the habit of governing her own life and of finding admiring companionship in the unmarried of the other sex. The married people did not mix much with the unmarried. Mr. Sims, however, as secretary to a branch of the press branch of the American commission, was attentive to the possible wishes of the lady journalists. He is the opposite pole to the how-not-to-do circumlocution official. Mr. Sims always knows how to do it, and never seems tired of rendering good offices. Mrs. Sims is an American lady of whom Uncle Sam may be proud. How the old man's heart must often swell with pride and pleasure at his endless nieces! The crowd was stifling. All Americans in Paris were invited through the papers. Of course, there was a "free lunch." That is an essential part of an American afternoon celebration. Sousa's band played. It reminded me of the bands one hears at the Tivoli in Hanover and in front of the Casino at Baden-Baden. French police could not appreciate, like our ambassador, American ways. They looked with almost angry eyes at the free and easy cheerfulness of their brethren of "the American Guard." Two of the latter stood laughing back to back in the middle of the company to see who was the taller. Another pair shook hands across the shoulder of a United States senator, who, I was told, was a billionaire. He did not seem to resent the freedom of the American guards, but the French policeman did. The inauguration was through and through on democratic lines, and every one seemed to enjoy it. Though guards were so free and hearty, I did not see one that was in the least rough, and all stood back to make way for the ladies. How the latter were idolized, but in a companionable way! The female infant born in the United States draws a good ticket in the lottery of life. I thought of what Mrs. Beecher Stowe said about the melancholy undertone of George Elliot's novels—"She needs to go and pass a few years in our hearty, laughing, happy country." Of course, Gen. Horace Porter, United States Ambassador, attended the inaugural and transfer ceremony. He is robust of mind and body and most hearty and affable. The General modestly attributes his rapid rise in the United States Army to "mortality, not merit." He was on General Grant's staff during the Civil War. The Polytechnic School here turns out privs. But West Point where General Porter graduated, does not. I could imagine him achieving splendid success as a political orator during the canvass for the presidency. He has the offhanded manner, the far reaching voice, the original forms of speech and the fine spirits that carry all before them at a convention out West. And yet no professional diplomat could defeat General Porter in a close game in which Americans as against other interests were the stakes. He is intensely shrewd and could not be indiscreet. General Noyes, who served also under Grant and was United States Minister here, was a man of kindred mind, spirit, physique and disposition. I believe he was a lawyer before he went into the army. His robust speeches were racy of Ohio soil and delight-

Cutting from MUSICAL COURIER
Address of Paper New York City
Date JUL 28 1900

A CLASH OF NAMES.
WHAT'S in a name? A great deal, especially when it happens to be the name of a Sousa march. When the "March King" wrote a march for the Paris Exposition he conceived the idea that an appropriate name would be "The Spirit of Liberty," and it was accordingly given that title. As was told in these columns two weeks ago, this march was first played at the unveiling of the Lafayette monument July 4, and produced a tremendous sensation. The John Church Company published an edition of the march for the foreign trade, and decided not to sell any copies in the United States until after Sousa's return. The articles in THE COURIER TRADE EXTRA whetted the appetites of Sousa's admirers, and they began making inquiries for "The Spirit of Liberty" march. The John Church Company has been deluged with advanced orders from music dealers all over the United States. Some time ago Joseph W. Stern & Co. published a piece by George Rosey called "The Spirit of Liberty." Of course this was not known to Mr. Sousa or to the John Church Company when the same name was selected for the new march. The only thing to do now is to give it another name. What the name shall be has not yet been determined. That will be settled in a few weeks.

Cutting from INTER-OCEAN
Address of Paper CHICAGO, ILL.
Date JUL 29 1900

Sousa Concerts in Berlin. BERLIN, July 28.—John P. Sousa has arrived here for another nine days' concerts at Kroll's Royal opera-house. Since his first concerts here military bands throughout Germany have adopted a number of Sousa marches into their regular programmes.

Cutting from Collier
Address of Paper New York City
Date JUL 28 1900

PARIS
SPECIAL CORRESPONDENCE OF COLLIER'S WEEKLY
THE UNVEILING of the statues of Lafayette and Washington furnishes an interesting event in the history of the two Republics. The ceremonies, accomplished amid much pomp and display, will not soon be forgotten by those who were fortunate enough to witness them. The Stars and Stripes floated everywhere in the gay capital, even superseding the tri-color on the summit of the Eiffel Tower. President Loubet appeared in person at the unveiling of the statue of Lafayette and made the speech of acceptance. The statue stands in a small railed garden in the Place du Carrousel, flanked on three sides by the Louvre, and facing the Garden of the Tuileries. Sousa's band, escorted by the Republican Guards, entered the Square shortly before the President's arrival, and greeted him with the strains of the "Marseillaise." At the first notes of the "Star Spangled Banner," which opened the ceremonies, the vast crowd rose and stood with uncovered heads. Speeches by the Ambassador, General Porter, and Commissioner Peck followed. During this time two lads clad in white pulled the strings of the enormous American flag that enveloped the figure, and the heroic statue of Lafayette tendering his sword to the cause of American liberty came into view amid the applause of the spectators. The unveiling of the equestrian statue of Washington, the gift of an association of American ladies, on the Place d'Iena, though attended with far less display, was equally impressive. On the morning of the unveiling the statue was tastefully decorated with evergreens and flags of both nations. A group of gaudily-uniformed Republican Guards surrounded the statue and the grand stand, with its graceful festoons of colored bunting, intertwined with the flags of both countries. The Ambassador, General Porter, and M. Delcasse, the President's representative, were present, surrounded by numerous diplomats, attaches, etc., their suites, and their wives. The simple ceremonies opened with the "Star Spangled Banner" and the "Marseillaise." General Porter, in his presentation address, dwelt strongly upon the ties that bound the two Republics in amity and peace. M. Delcasse, accepting the statue in the name of France, read with a graceful tribute to Washington.

Newspaper Cutting Bureau in the World.
Cutting from TIMES
Address of Paper CHICAGO, ILL.
Date JUL 29 1900

WHEN SOUSA'S MARCHES SOLD FOR LITTLE.

"The first piece I ever had published I paid for," Bandmaster Sousa is credited with saying to a writer in Ainslie's Magazine. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course the piece did not sell. Some friends of mine, with a great big gob of kindness in their hearts, bought copies, I think about \$4 worth. But the rest of the world, though it was hnting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I have never been down; I suppose it meant O. K., and sent me to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you know what they all say. Still the pieces were very nice, and they would publish them, giving

me—I held my breath—giving me 100 copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get 100 copies of each of my two pieces, which would cost the publisher probably \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months I finally got word that they might get the piece out the following quarter."
"Now that you have made a hit, don't these pieces sell?"
Mr. Sousa shook his head and pressed his lips together. "The world does not turn back and look for what it has once passed by. It wants something new."
"After awhile I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the publisher, Coleman of Philadelphia."
"And all you got out of them was \$70?"
Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke for all that. Probably he believes that there are more marches just as good where they came from.

Cutting from DRAMATIC NEWS
Address of Paper New York City
Date JUL 28 1900

Paris Briefs.

(Special Correspondence.)

PARIS, July 10.—It is now a thing decided upon. The Comedie Francaise will go to Sarah Bernhardt's theatre on the 20th of October and will remain there during the whole of the great actress's stay in America.

This courtesy on the part of Sarah Bernhardt—for she gives her theatre without asking any bonus and is simply refunded her rent of \$2,000 a month—has been the occasion of the renewal of old friendships with her former comrades of the Comedie Francaise.

Yesterday was a big day for the Americans in Paris and a big day for Sousa's Band, which is immensely popular here.

On the occasion of the Fourth of July the monument to Lafayette given by the American school children to the city of Paris was inaugurated.

Sousa's Band was authorized to parade in that part of the city near the Grand Hotel and on the way to the Place du Carrousel, where the monument is placed. They were cheered again and again. About everybody seemed to have a little American flag pinned, the men in their buttonholes and the women on their waists. These little flags were distributed at the American Pavilion and freely accepted by everybody, Americans or not. I saw a French dragoon in full uniform glad to honor the sister republic by sticking the Stars and Stripes in his coat.

Loie Fuller's little theatre in the Cour la Reine is a big success. Last night a new attraction, which added to Loie herself, certainly makes the show head and shoulders above anything in the rue de Paris at the Exposition, opened up there in the shape of a troupe of Japanese actors.

I am told they are a stock company and are equal to anything in Europe or America. They have a quiet little way with them that is very funny, and are actors of real and distinguished merits. They opened up last night with a little play called The Geisha and the Nobleman. The plot is woven out of the old story of love and jealousy. In a duel scene in the first act the actors are so real as almost to frighten one, and in spite of one's self the idea seizes you that they quite mean to kill one another.

I am not yet informed if they mean to go to America after the Exposition. They are sure to draw here and their success is assured. Loie Fuller alone would have filled her theatre. Together they give one a delightful evening of pleasure.
ALFRED ROTHSCHILD.

1884.
Cutting from MINNEAPOLIS MINN.
Address of Paper MINNEAPOLIS, MINN.
Date JUL 29 1900

The German critics do not like the way Sousa conducts his orchestra. One of them says: "Now he appears to be holding in his left hand the reins of four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the music. Again he stands, his head inclined to one side as though taking aim with a gun, by way of portraying as a shot the fortissimo stroke on the bass drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra." Of the orchestra the same

critic says that it is no better than any German military band.

Cutting from CHRONICLE
Address of Paper CHICAGO, ILL.
Date JUL 29 1900

SOUSA, A FAVORITE.

German Military Bands Make Frequent Use of His Marches.
BERLIN, July 28.—John P. Sousa has arrived here for another nine days' concerts at Kroll's royal opera-house. Since his first concerts here military bands throughout Germany have adopted a number of Sousa's marches into their regular programmes.

Cutting from NEW YORK JOURNAL
Address of Paper NEW YORK
Date JUL 29 1900

SOUSA WITH HIS BAND GOES BACK TO BERLIN.

Berlin, July 28.—John P. Sousa has arrived here for another series of concerts in Kroll's Royal Opera House. They will extend over nine days. Since his first concerts here military bands throughout Germany have put a number of Sousa marches on their regular programmes.

Cutting from NEW YORK TIMES
Address of Paper NEW YORK
Date JUL 29 1900

Sousa's Second Berlin Season.

Copyright, 1900, The Associated Press.
BERLIN, July 28.—Sousa has arrived here for another series of concerts at Kroll's Royal Opera House. Since his first concerts here military bands throughout Germany have adopted a number of Sousa marches into their regular programmes.

Cutting from DISPATCH
Address of Paper PITTSBURG, PA.

Sousa Again in Berlin.

BERLIN, July 28.—John P. Sousa has arrived here for another nine-day concerts at Kroll's Royal Opera House. Since his first concerts here military bands throughout Germany have adopted a number of Sousa marches into their regular programmes.

Cutting from NEW YORK TRIBUNE
Address of Paper NEW YORK
Date JUL 29 1900

PERSONAL PARAGRAPHS. — Crown Prince Friedrich will go to-morrow to Oels to receive congratulations from the inhabitants of the Duchy, because of attaining his majority. He will remain there until August 2.

John P. Sousa has arrived here for another nine days' concerts at Kroll's Royal Opera House. Since his first concerts here military bands throughout Germany have adopted a number of Sousa marches into their regular programmes.

General William Ludlow, with his aide-de-camp, Lieutenant Halstead Dorey, has arrived here for several weeks' study of the German general staff, with a view to the creation of a similar organization in the United States. General Ludlow says a bill will be prepared for introduction in Congress, or else such an organization as the general staff will be ordered by the President.

Cutting from THE MORNING TELEGRAPH
Address of Paper New York City
Date JUL 30 1900

SOUSA AGAIN IN BERLIN.

Bandmaster and Composer Will Give a Series of Concerts Extending Over Nine Days.

BERLIN, July 29.—John P. Sousa and his band have arrived here and will give another series of concerts at Kroll's Royal Opera House, which will extend over a period of nine days. Many of the military bands throughout Germany have adopted several of the Sousa marches and placed them upon their regular programmes since the composer first came here. He is almost a popular star in the city, and the people look

Cutting from TRIBUNE
Address of Paper CHICAGO, ILL.
Date JUL 29 1900

This is what one Berlin critic has to say about Sousa: "John Phillip Sousa, known in America as the composer of numerous operettas and the director of a popular orchestra, but in Europe, until recently, only as the composer of the 'Washington Post,' gave yesterday in Kroll's garden the first of a series of concerts. It is worth one's while to attend the concerts. Not on account of the music which one hears there. That, from first to last, belongs to the category of inferior 'garden literature.' Even that which Mr. Sousa calls a 'suite in three movements' is scarcely anything more than the 'Washington Post' repeated three times; first in allegro, then in adagio, and finally in presto! Nor on account of the orchestra. That is no better than any German military band. It pays to go to Kroll's to see man military band. It pays to go to Kroll's to see Mr. Sousa conducting his men. His directing is unlike that of any other conductor. He does not make this or that motion to draw from the orchestra this or that shade of tone. Moreover, inspired by what he hears, he indulges in an ever-changing lively pantomime. Now he appears to be holding in his left hand the reins of a four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the music. Again he stands, his head inclined to one side, as though taking aim with a gun, by way of portraying as a shot the fortissimo stroke on the bass drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra." Of the novelties of the concert theatric

Newspaper Cutting Bureau in the World.
Cutting from HERALD
Address of Paper STON, WASS.
Date JUL 29 1900

John P. Sousa has arrived in Berlin for another nine days' concerts at Kroll's Royal Opera House. Since his first concerts there, military bands throughout Germany have adopted a number of Sousa marches in their regular programmes.

Cutting from THE MORNING TELEGRAPH
Address of Paper New York City
Date JUL 27 1900

Sousa to Travel in Style.
Bandmaster John P. Sousa will cut quite a dash next season when he takes his band upon the road. Hitherto the musical organization under his control has traveled, like any other collection of plebeian mortals, in ordinary railway cars, mixing with the rabble.
Hereafter the Sousa Band will go whirling through the country in three private cars, one of which will be reserved for Sousa's personal use.
This is not unreasonable luxury in view of the fact that the band "makes" an average of two towns a day and lives on wheels, one might say.
Actors and actresses think they work hard when they give an extra matinee here and there. What would be their impression of life if they played regularly twice a day in two different towns?

Cutting from DER BERLINER ZEITUNG
Address of Paper EVENING
Date JUL 30 1900

"Sousa", berichtet ein amerikanischer Korrespondent aus der deutschen Reichshauptstadt, "wird immer mehr das Idol der Berliner."
Wie sich wohl die Berliner wundern würden, wenn ihnen der Bericht zu Gesicht käme! Ich höre im Geiste, wie sie fragen, welcher Schaut denn das geschrieben hat.

The First Established and most Complete Newspaper Cutting Bureau in the World
Cutting from THE MORNING TELEGRAPH
Address of Paper New York City
Date JUL 25 1900

From Paris comes a report that is, to say the least, a devastation and a disaster. They say that Sousa—La Sousa as blasphemous Paris calls the natty bandmaster—who tremendously admires Johnstone Bennett's virile intellect and manly ways, has taken a deep interest in the actress' musical future, and that the deep chested Miss Bennett is taking lessons on the slide trombone from La Sousa himself.
Americans visiting the Paris Expose, as it is sometimes called, have remarked the shadowlike fidelity with which La Sousa and Le Bennett follow each other about, and predict great things from the actress when she seeks recognition as a trombone artist.

Cutting from LEADER
Address of Paper CLEVELAND, OHIO.
Date JUL 29 1900

HE HAS CAUGHT THE CAR.
Why Sousa No Longer Talks of His Life.
And did you notice this, that as soon as Mr. Sousa reached the "Washington Post March" period of his life he had no more autobiographical reminiscences. Life should be interesting to him now; he lives very comfortably, indeed; he performs at the Metropolitan Opera House which stands tolerably high among the theaters of the country; his band is to play at the Paris Exposition. Why should he not talk about his later life? Because he is an Arcadian, and so knows what is dramatic and what is not.
See that man running for a car. He yells, he whistles on his fingers, he waves his umbrella. Perhaps some of the sympathetic pedestrians help him. They halloo: "Hay, hay, there! Conductor!" The women lean out of the windows and the children stop their games. The car goes bumping along, the silly conductor dreams as he leans against the dashboard. But by and by even his ear detects a noise; even his eye observes a commotion. He turns, sees the man, gives the motorman the bell to stop, and pulls the passenger aboard. All interest in the man that ran after the car ceases. The women take in their heads; the children resume their quarrel where they left off; the pedestrians mind their own affairs. They are glad if they helped to call the conductor's attention, but they don't care to know that now the man is sitting down, now he is wiping his forehead, now he says to the conductor: "Why didn't you stop when I hollered at you?" Now he gives the conductor a dime, and the conductor gives him back a nickel and rings up the fare. They are satisfied to know that it must be all right with him now, that he has caught the car.
Mr. Sousa may be said to have caught the car.—Ainslee's Magazine.

Cutting from EVANGELIST
Address of Paper BOSTON, MASS.
Date JUL - 1900

BOER PRISONERS AT ST. HELENA
The captain of the vessel which conveyed Commandant Cronje and the Boer prisoners to St. Helena, has informed an interviewer that while on board Cronje and his wife used to sit for hours holding each other's hands, and occasionally reading the Bible. The British officers, anxious to enliven their captives up a bit, invited them to listen to a graphophone while on board. The commandant and Mrs. Cronje, and another Boer officer and his partner, were amazed, and watched the box intently. They were charmed on hearing Sousa's March, but when Sankey's hymn, "The Ninety-and-Nine" was rendered, Mrs. Cronje burst into tears, while the other women sang the hymn throughout. A solo was next ground out, and Cronje, highly tickled, kept time by nodding his head and tapping his feet on the floor.

Cutting from WORLD
Address of Paper BEKA, KAN.
Date JUL 29 1900

John P. Sousa has arrived here for another nine days' concert at Kralls Royal Opera House. Since his first concerts here the military throughout Germany have adopted a number of Sousa's marches into their regular programs.

Newspaper Cutting Bureau in the World
Cutting from OTTAWA, CAN.
Date JUL 28 1900

The following is significant:
"Sawhile," said Mr. Sousa, "I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the publisher, Coleman of Philadelphia."
"And all you got out of them was \$70?"
Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke for all that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years.

Cutting from EVANGELIST
Address of Paper BOSTON, MASS.
Date JUL 29 1900

SOUSA RIDICULED ABROAD.

SOUSAS BAND did not receive a warm welcome from the newspapers of Belgium. The Petit Bleu du Matin published this severe criticism: "It is music that made me believe in God," said Musset, though this may not have been so with Biquay. In the Sousa band we do not actually behold the Deity, but St. Joseph, Ste. Marie, and several other saints. The American band comprises 65 musicians, clarinets and pistons dominate, the lower parts of the band are bristling with two trans-Atlantic funnels which engulf without trouble the musicians, charged with setting them in motion: it appears to require six men to render one major note, seven when the note is flatted, and 10 when accident presents a double sharp. This emits sounds that resemble the bellowing of an ox, the rumbling of thunder, the mutterings of the tempest, and the noise peculiar to the wheels of a chariot that are too tight on the hub. In other words something very delicate, and very distinguished. Mr. Sousa, the bandmaster, his breast covered with medals carries his musicians with real authority. From the right he brandishes his baton, now like a horsewhip, now like a fork with which eggs are being beaten, with the left he makes magnetic signs to his men, attracts or repels them, throws fluid on them on their retreat; in short it is very original. Do not imagine that because this band has its eccentric sides which we have begun by pointing out, that it is without artistic value. Quite the contrary, the American taste for the enormous once admitted, we can take pleasure in the originality of a correct band: impeccable; the sonorities have in their furious noise, a fullness unexpected in triumphant mirth. And execution is found sometimes in elegant express-

ion, even grace; thus in the morceau entitled "Three Notations," by Sousa, a work distinguished by developed nuances, verve and sprightliness. The instrumentalists, taken individually are men who have nothing to learn. A piston solo player, vocalized, a fantasia, in a manner that carried away the house. In certain passages he even frightened his public. Certain notes were held with such persistence that one was tempted to cry "enough," as these herculean efforts distressed one, when held at arms' length. But this particular individual has sound lungs. He distributed beautifully, leaping over the intervals as a race horse leaps ditches in a steeple chase. When he arrived at the stand, that is to say, at the end of his fantasia, the auditors had not a dry hair, he breathed hard. That's what was the trouble. There was also a trombone solo, executed by a gentleman whose name has escaped us, but he should have been called Van Peteghem. All that was barbarous, hideous and most disquieting was heard in the first solo he played. Never did a maxim mitrailleur peter with such marvelous noise, never have such learned and complex varieties been emitted before a respectable public. It would require the nerve of Sampson to describe this. Beautiful as the trombone is, thus played, it is a farce, it is unheard of. Sousa's band triumphs in marches. That astonishing piece, "The Stars and Stripes Forever," with its principal motive repeated by the brass, the bells of the instruments facing the audience, is martial and joyous. If the walls of Jericho had heard this fanfare, they would have been demolished. One must go and hear this American band, and let us felicitate the management of the Alhambra for having presented it, and wish the theatre the great success which this original band merits.

Cutting from

Address of Paper

AUG 1900

and without the eternal wellsprings of the music of other countries and other times to draw upon, I fear that the little so-called American music that we have would never have come into existence. This may sound like treason to my profession, both as composer and leader, but the keener critical sense is not to be deceived. A man unconsciously stores away in the pockets of the mind vast harmonies which may come out later in the throes of composition. He may believe them original, but upon closer scrutiny he finds that his subconscious memory has supplied his conscious sense with a motley of melody which he has placed in "pensive array" to suit his fancy. Of course the music may be copyrighted and sung throughout the land as original, but, considered according to the standard of the larger criticism, there is nothing new in music under the sun.

A Musician's Love of His Instrument.

Musicians become used to their instruments with long association and learn to regard them as something almost human, as the trainer does his race-horse or the engineer his locomotive. I encourage this expression of musicianly interest and sensitiveness, and never attempt to force a new instrument upon a man, although I may know that his wood-wind instrument, let us say, may sharp or flat with the variations of temperature. The musician is in love with his instrument, and will fight for it to the end. Every time I have endeavored to force a new instrument upon a musician the result has been failure. The more pleasing a musician's environment and the conditions of his work, the surer he is to forget self and bring out the best there is in him.

Society's Increased Respect for the Musician.

A source of gratification to the lovers of music is that the public impression of musicians as a class has undergone a great revision within the past few years. With-

in my memory, to be a musician was to accept a place in the social scale a little lower than the mountebank. The dignity of the profession has been elevated, and infusion of new blood of the very best stock has brought about a sort of renaissance of the band and of band music. I have tried to contribute to this in my small way, and am pleased to have succeeded, with the help of an organization composed of men not only of consummate ability, but gentlemen in the highest sense of the word. With the establishment of schools and conservatories throughout the country, and with the education of the public taste to a higher standard of musical excellence, there has come about a regeneration of the sentiment toward music and musicians. The whole profession has received a stimulus never before known in this New World.

A Glorious Future for Music in America.

And as a result of this stimulus, some of the rarest talent of the world may be produced,—if not the music of the future. As soon as men turn their powers of invention from things commercial to things artistic, America will lead in art as it has in the practical inventions, for the constructive ability of the American is second to none on earth.

We have hitherto devoted our creative energies to the development of natural material resources, and making ourselves a power in the commercial and military world. But this era will produce another wherein the arts are to receive a greater degree of respect and of inventive energy. The refinements of life will take a more important place in our national perspective, and those administering them will be regarded as people occupying not a lower but a higher intellectual plane. An absolutely original national school of music may be evolved, and America may take her place in the front rank in the musical world as she has long maintained her foothold among the world-leaders of mechanical and industrial enterprise.

men in battle whose leader waves at some...
 The old methods of discipline have fortunately passed away. It is realized now that a leader may treat his men with the utmost consideration, giving them reasonable scope, and yet accomplish great things by making each man feel an individual responsibility toward the organization. If a man begs to be excused from rehearsal and I refuse him with scant courtesy, he goes sullenly and half-heartedly to work. But if I say "Very well, sir; but do you realize that this rehearsal is particularly for you?" he is put on his mettle and goes to his task with fine determination. Instilling a personal sense of honor and responsibility avails infinitely more than bullying and compulsion.

It is one thing to get good men into an organization, another to hold them there. I have no hesitation in saying that the men who make up the Sousa Band feel themselves bound together by very strong ties, and take the lapses of any single member as a reflection upon the whole. I know that the applause bestowed upon the band is taken by every man as a personal tribute, and every adverse criticism as a personal charge. The success which comes after years of training belongs to the men as well as the leader. The first effort toward making a musician contented with his lot is to compensate him fairly for his services. When a man is being poorly paid, however gladly he may be to belong to an organization which avowedly occupies a high place in the public estimation, he loses

Originality in music is one of the rarest things to be found on earth. Looking back over the centuries you will see but few signal instances of actual originality that gives promise of lasting for all time. The reason is that whereas many wonderful things may be accomplished by perseverance, long training, and talent of a high order, music is a matter of inspiration. If a great painter wishes to paint a battle or a sacred scene, he need only dwell upon the idea till he evolves something, then go to work and make the most perfect copy possible of something in nature. Musical art is exactly the opposite; for the nearer you copy nature, the further you are from expressing a high musical idea that shall interest the public. A thunder storm is inspiring and glorious; but an imitation of it would be laughable. There is no such thing as absolute realism in music; it is a matter of inspiration pure and simple. To produce a composition that is not merely reminiscent seems almost impossible in our time, and particularly in our country, where men assimilate with such ease and adapt themselves so readily to circumstances. Although I have several American compositions on every page, I am constrained to say that there are no typical

Nothing New in Music Under the Sun.
 music of Japan is without beauty, or artistic value. The influence of European method; the old music of Japan, remote as it is from Occidental moods and pure and simple. Even the supposedly characteristic and the Philippine anthems, for instance, are not new.

congruous and far from artistic; and the greater the individuality of each, the more inharmonious the whole. But let those fifty men go into training under a competent leader, and in a short time the very highest standard of musical excellence would be achieved. I have ever been on the lookout for men of the strongest individuality, yet not so set and confirmed in their idiosyncrasies as to become irreconcilable to the leader's own style. However excellent he may be, if a musician cannot seize upon and merge himself into the ruling spirit of the band as a whole, he must be withdrawn, sacrificed to the unity of the organization, which, after all, is the thing most to be desired.

Military Discipline Combined with Tact.

Military training is of great value in preparing men for any difficult task requiring concerted effort. Yet men abhor the feeling of forced endurance, and it is the cleverest officer that leads his men to any difficult task in such a way as completely to disarm this sentiment of restraint. Long conversance with military affairs has taught me that men of intelligence are naturally more easily led than driven; and whatever happens, either in practice or in public, I avoid personal reproof, in order that the musician may not lose a moiety of his self-confidence. Though the patience of the whole band, and most of all the leader's, may be tried to the utmost, there should ever be maintained a complete mastery of the situation. Let the commander once lose his firm grip, the men in the ranks discover it instantly and a virtual stampede follows, even as of men in battle whose leader wavers at some critical crisis. The old methods of discipline have fortunately passed away. It is realized now that a leader may treat his men with the utmost consideration, giving them reasonable scope, and yet accomplish great things by making each man feel an individual responsibility toward the organization. If a man begs to be excused from rehearsal and I refuse him with scant courtesy, he goes sullenly and half-heartedly to work. But if I say "Very well, sir; but do you realize that this rehearsal is particularly for you?" he is put on his mettle and goes to his task with fine determination. Instilling a personal sense of honor and responsibility avails infinitely more than bullying and compulsion.

Good Treatment and Fair Compensation.

It is one thing to get good men into an organization, another to hold them there. I have no hesitation in saying that the men who make up the Sousa Band feel themselves bound together by very strong ties, and take the lapses of any single member as a reflection upon the whole. I know that the applause bestowed upon the band is taken by every man as a personal tribute, and every adverse criticism as a personal charge. The success which comes after years of training belongs to the men as well as the leader. The first effort toward making a musician contented with his lot is to compensate him fairly for his services. When a man is being poorly paid, however glad he may be to belong to an organization which avowedly occupies a high place in the public estimation, he loses

ways insisted upon are higher than those of the union, and I do not know of more than a single instance where I have been called upon by that excellent organization to explain my position in a dispute with one of my men.

American Music and Musicians.

In my choice of musicians I, of course, prefer Americans. I am proud to say that a large majority—probably ninety per cent.—of the band are natives of this country. I am an American myself, imbued to the core with things American, and have naturally a strong sense of fatherland. I find that American musicians are more eager, more adaptable and earnest in their work than foreigners; they are proud of the flag and of the fact that this country has produced one of the greatest bands of the world. I wish, however, it were as easy to find American music of great originality and excellence; alas, I do not know where to search for it. If only one in a hundred musicians is available, what shall be said of the compositions by American composers? In the face of congratulations upon finding characteristic music among the Southern negroes, I must confess that there is nothing original and certainly nothing of the negro in the music of the South. It is the emanation of the white sentiment, the product of the white intellect. I have found the same lack of native originality in studying the national airs of the world outside of Europe. Some years ago, in compiling a work for our Government on this subject, I collected the national and typical airs of various countries, from America to the South Seas. I must say that there is very little that may be called strictly original, or indeed even typical of the country whence it came. The Puerto Rican and the Philippine anthems, for instance, are Spanish, pure and simple. Even the supposedly characteristic music of Japan, remote as it is from Occidental moods and music, shows the influence of European method; the old music of Japan is without beauty, melody, or artistic worth.

Nothing New in Music Under the Sun.

Originality in music is one of the rarest things to be found on earth. Looking back over the centuries you will see but few signal instances of actual originality that gives promise of lasting for all time. The reason is that, whereas many wonderful things may be accomplished by perseverance, long training, and talent of a high order, music is a matter of inspiration. If a great painter wishes to paint a battle or a sacred scene, he need only dwell upon the idea till he evolves something, then go to work and make the most perfect copy possible of something in nature. Musical art is exactly the opposite; for the nearer you copy nature, the further you are from expressing a high musical idea that shall interest the public. A thunder storm is inspiring and glorious; but an imitation of it would be laughable. There is no such thing as absolute realism in music; it is a matter of inspiration pure and simple. To produce a composition that is not merely reminiscent seems almost impossible in our time, and particularly in our country, where men assimilate with such ease and adapt themselves so readily to circumstances. Although I have several American compositions on every page of my book, I am constrained to say that there are no typi-

Cutting from

Crater

Address of Paper

York City

AUG 1900

and without the eternal wellsprings of the music of other countries and other times to draw upon, I fear that the little so-called American music that we have would never have come into existence. This may sound like treason to my profession, both as composer and leader, but the keener critical sense is not to be deceived. A man unconsciously stores away in the pockets of the mind vast harmonies which may come out later in the throes of composition. He may believe them original, but upon closer scrutiny he finds that his subconscious memory has supplied his conscious sense with a motley of melody which he has placed in "pensive array" to suit his fancy. Of course the music may be copyrighted and sung throughout the land as original, but

large
sun.

in my memory, to be a musician was to accept a place in the social scale a little lower than the mountebank. The dignity of the profession has been elevated, and infusion of new blood of the very best stock has brought about a sort of renaissance of the band and of band music. I have tried to contribute to this in my small way, and am pleased to have succeeded, with the help of an organization composed of men not only of consummate ability, but gentlemen in the highest sense of the word. With the establishment of schools and conservatories throughout the country, and with the education of the public taste to a higher standard of musical excellence, there has come about a regeneration of the sentiment toward music and musicians. The whole profession has received a stimulus

The Critic

19

THE BUSINESS OF THE BANDMASTER

BY JOHN DAVID SOUSA

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Many Called, but Few Chosen.

THE organizing and maintaining of a superior band I regard in the light of a calm, calculative, business proposition, as much a matter of practical consideration as the selection and training of men for banking or other commercial duties. Personal predilection and prejudice do not enter into the equation—only merit and adaptability to the individuality of the leader. As the head of a counting-house exercises powers of selection in gathering about him a staff as nearly perfect as possible, so is the bandmaster untiring in his search for the best available talent, and willing to give time and labor to its amalgamation in the general body. By hundreds, yes, thousands, the applicants come. One and all are given a hearing, but few, indeed, are chosen. Editors tell me that of manuscripts submitted to the magazines barely one per cent. ever achieve the dignity of cold type. The applicants for any one of the great bands are received in a like proportion, with like chances of success. Moreover, the principle of the survival of the fittest is strong. After twenty years of organization and hard training, entailing the personal examination of more than fifty thousand musicians and the training of perhaps five thousand of them, I have no hesitation in affirming that I have approached the ideal standard, and that my men rank in efficiency, unity, and those qualities which go to make individual genius second to none in the world.

The Ability to Read Music at Sight.

There are many qualities of which the general public is little aware, that go to the making of the band musician. In the first place, no matter how brilliant a soloist a musician may be, if he has not the gift of sight-reading and a thorough training therein, he cannot be considered. Though many fall short on grounds of artistic excellence and still find acceptance, those that do not come up to the requirements in rapid sight-reading are ineligible. This seems like setting the mathematics of music above the aesthetics, yet there is good and sufficient reason for it. In the first place, the public taste is ever varying, and it has been found expedient to give a wide range of programme, particularly here in America. Sectional tastes must be duly consulted. The Boston programme differs from that of Atlanta or New Orleans, the Milwaukee programme from that of Denver and the Coast. People who pay well for their repast have a right to dictate in a measure what shall be on the bill-of-fare. The programme is thus subject to change, and there lies the imperative demand for facility in reading music at sight.

Individuality in Musicians and Leader.

As to individuality, the second consideration, I note that musicians of the strongest native idiosyncrasies are the most keenly susceptible to the individuality of the leader. After all, individuality is only the result of wide assimilative power combined with a keen sense of selection. Occasionally we find this individuality uncompromising, but, as a rule, the best men gradually merge into the manner of the aggregation, taking up and keeping the pace in the leader's own way, and by projecting their individual geniuses into the body politic, strengthen and enrich it. But it is the leader's individuality that is ever predominant. To people who hear difficult music played with the utmost ease, it often seems so easily done that it appears to have been easy from the beginning. Yet if the fifty best musicians in the world should meet and for the first time attempt some difficult composition, the result might be interesting, but it would be most

Cutting from ARGONAUT
Address of Paper SAN FRANCISCO, CAL.
Date JUL 20 1900

It was observed at the first performance of Sousa's band in the American section of the Paris Exposition, that the enthusiasm of the great audience that gathered to hear it did not break all bounds until the "Cakewalk" and other rag-time pieces were played. It danced and whooped and demanded encores until the band was exhausted. The Frenchmen present could not understand it.

Cutting from GAZETTE
Address of Paper COLORADO SPRINGS, COLO.

Date JUL 27 1900

Sousa Marches Go Cheap

"The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course the piece did not sell. Some friends of mine with a great gob of kindness in their hearts bought copies. I think about \$4 worth. But the rest of the world, though it was hunting new tunes paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee and Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of a cabalistic mark on them. I suppose it meant O. K., and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you know what they all say. Still the pieces were very nice and they would publish them, giving me—I held my breath—giving me 100 copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get 100 copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months, I finally got word that they might get the piece out the following quarter.

"Now that you have made a hit, don't those pieces sell?"

"Mr. Sousa shook his head and pressed his lips together. 'The world does not turn back and look for what it has once passed by. It wants something new.'

"After awhile I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the publisher, Coleman, of Philadelphia.

"And all you got out of them was \$70?"

"Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of joke on him, of course, but a good joke for all that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years."

—(Ainslee's Magazine.)

Cutting from NEWS TRIBUNE
Address of Paper DETROIT, MICH.
Date JUL 29 1900

Sousa at Berlin.

BERLIN, July 28.—John P. Sousa has arrived here for another nine days' concert at the Royal opera house. Since his first concerts here military bands throughout Germany have adopted a number of Sousa marches in their regular programs.

Cutting from TORONTO, CAN.
Address of Paper JUL 20 1900

Mr. Sousa's Story of His Father.

Sousa's band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavroche and his fellow-gamins march the streets whistling "El Capitan."

I had seen Mr. Sousa on his pedestal—dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting. I assure you, when he lounges in an easy

chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cozy corners.

"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meal he would light a cigar and lie down in an easy chair.

"'Tony, Tony!' mother would say, 'don't you know you have three lessons to give to-day?'"

"Father would get up, stretch himself—he was a big man—and go over and kiss mother.

"'Tut, tut, dear,' he would say, 'the day was made for rest and the night for sleep'—and he would go upstairs to bed again."—Vance Thompson.

Cutting from GAZETTE
Address of Paper COLORADO SPRINGS, COLO.
Date JUL 27 1900

SOUSA THE BANDMASTER.

Has Carried Gilmore's Work to Higher Development.

"Not only is Sousa a writer of pretty tunes; he is also a good band conductor, which is a talent on the same line as being a good general, only about 100 times more difficult. It is no fool's job to direct an organization of 50 men when they are all highly paid, thoroughly competent musicians, virtuosos on their particular instruments. Consider, then, what it must be to make a fine concert organization out of enlisted men receiving \$13 a month. Some directors use quite plain language at rehearsals; some even go so far as to humiliate publicly a performer making a mistake at a concert. The bandmen say that Mr. Sousa never does anything to hurt their feelings. If an error is made at rehearsal, it is called at once, but no abuse goes with it. In the profession it is considered something remarkable that he is able to lick a new band into shape so soon, to give them their cues and to make new men understand his signals in so short a time, particularly as he has a way of conducting that is different from other men, and has a set of poses and gestures for each piece. All honor is to be given to Patrick Sarsfield Gilmore as the great man who made it possible for the military band to live as a concert organization by so increasing the clarionets, which correspond to the violins in an orchestra, as to enable orchestral works to be put on the military band. But John Philip Sousa has taken hold where Gilmore left off and has climbed to greater heights. Sousa's band is a purely concert organization; it never marches.

"Look over its roster, and while there are names there undoubtedly German, French and Italian there are plenty of others as frankly American as a cornfield.

"As a means of livelihood the bandmen do not come quite so near starvation as the prophets of their town probably foretold when the boys started out. Salaries in the season range from \$40 a week up to \$150 a week and more. Of course, that is not as much as railroad presidents make, but it is likely that the bandmen have a good deal more pleasure out of life than the railroad presidents do."—(Ainslee's Magazine.)

Cutting from TOLEDO, O.
Address of Paper JUL 29 1900

WILD OVER SOUSA.

From a Paris Letter: Across the river stand the national pavilions, which end at the long Esplanade des Invalides, an open space where the popular Sousa band is going to play every afternoon this summer. Sousa, by the bye, has had a "crazy success," as the French say, in both France and Germany. In fact, the musical Germans went so wild over the Sousa marches and two steps and poured marks to such an extent in the Sousa coffers that the famous leader of the big brass band has contracted to go back to Berlin in the fall. Here in Paris Sousa is now in great demand at all inaugurations and public fetes, besides being daily at his open air concerts. The French have one serious fault to find with Sousa, they say, and that is that he does not play his own music, but treats them to such familiar French airs as the "Stars and Stripes Forever," "The Liberty Bell," "El Capitan" and the "Washington Post."

They rail exceedingly at these old standards that the Tsiganes have played for out-door concerts and dancing during four years, and wail for generous melodies of the impresario's own composition.

Cutting from PITTSBURG, PA.
Address of Paper JUL 27 1900

EXPOSITION ARRANGEMENTS

Improvements at the Big Point Building Will be Appreciated.

Plans for this year's Pittsburg Exposition, active work on which is already well under way, embrace in addition to the entire remodeling of the main building, changes and new features far in excess of those of previous years. Visitors will hardly recognize the entrance to the main building. The big corridor is undergoing a complete transformation and when finished will present a field of color far beyond anything presented heretofore.

One of the features destined to prove especially popular is the greatly increased space in front of the auditorium and band stand. To make this possible and accommodate a number of new exhibits, without detracting from the aisle space, nearly all the booths have been rearranged.

The whole of the interior is being renovated and repainted and an entirely new set of decorations is being finished by a number of women who make a specialty of high class work of that kind. New floors and walks are being laid in all parts of the grounds and buildings and other extensive improvements are in progress. About sixty persons are at work on the improvements.

All of the contracts for music have been signed, the list of bands and orchestras including the best organizations in America. The famous Banda Rossa will open the season. Following it will come Emil Paur with the New York Metropolitan Opera House orchestra, and after that Walter Damrosch's great orchestra. During the last week John Philip Sousa and his world-famous band will be the attraction, coming here direct from Paris where it has been during the greater part of the summer, and playing its first return engagement in this city.

For the convenience and comfort of patrons of the big show living at points along the line of the Consolidated Traction company, the Exposition management has perfected an arrangement whereby the company will run special cars over the Exposition belt line, carrying passengers to the main entrances. These cars will connect with main line cars at downtown terminal points and patrons of the line will be transferred without extra charge.

A correspondent makes a suggestion in regard to the big show, that should receive the consideration of the managers if it is not too late. The writer says: "I think it would be a good idea for the managers of the Exposition society to have a harvest home or fair in connection with the exposition this year. This feature could be arranged on the old grounds immediately opposite the Point building. Instead of taking people down the river to Davis Island Dam they could be ferried across to the annex on the Northside every fifteen minutes. The visitors could have an opportunity of seeing exhibits of the finest cattle, poultry and farm products from all parts of western Pennsylvania. Many of the counties have fairs in August and the best exhibits from all of these could be selected and placed on exhibition here. The thousands of people of Allegheny county would be attracted to the show and residents of the district within a radius of 150 miles of the city would swell the throngs."

AUG 1 1900

Udc, Leierkasten!

Die bedeutendsten Geister haben zu allen Zeiten behauptet, daß die Macht der Musik auf das menschliche Gemüth und die Rolle, welche die Musik in der Civilisirung des Menschen spielt, gar nicht hoch genug anzuschlagen seien, und sie haben das Lob der edlen Kunst in allen Tonarten gesungen. Natürlich werden unter dem Namen „Musik“ sehr verschiedentlich geartete musikalische Gattungen zusammengefaßt, und von einer Beethoven'schen Sonate zu einem Sousa'schen Marsch, oder einem De Rossen'schen Sassenhauer ist ein bedenklich weiter Schritt. Aber schließlichen wir armen Sterblichen doch nicht alle Beethoven- oder Wagner-Schritte für fein und selbst hervorragend anerkennen. Es ist ein simpleres Marsch, ein lustiges Tanzstück oder ein gewöhnlicher Sassenhauer, liebe als ein klassisches Stück. Das beste Beispiel dafür aus der Neuzeit bietet Bismarck, dem über einen Militärmarsch hinaus alle Musik ein böhmisches Dorf war.

Warum vorige Woche einer unserer irischen Uebermen Groß New York's seinen Kreuzzug gegen den Leierkasten in Szene gesetzt hat, wird wohl der Mit- und Nachwelt ewig ein Räthsel bleiben. Was für den reichen New Yorker das Metropolitan Opernhaus und die ultra-modernen Konzerthäuser der Welt, wo die tüchtigsten Solo- und Orchesterkräfte Europas ihre Künste erproben, das ist für den armen Bewohner der Ostseite der Stadt ein „Blod“, wenn ein solcher an einem Abend in den besten Rängen, die sich eben eine Schlacht mit Pflastersteinen und alten Tomatenkannen geliefert, ihre kriegerische Thätigkeit ein, und die Mädchen, welche auf einer Tortreppe zusammengedrückt und eine ihrer Rittschwestern gehörig durch die Hechel gezogen, drängen sich herzu, fassen einander an den Händen und drehen sich in lustigem Reigen. Und der müde Papa und die müde Mama schauen von oben herab zu und erheben sich, der Musik lauschend, an dem lustigen Treiben.

Mit dieser Schilderung sind wir aber mit keinem Schritt der Frage näher gerückt, warum eigentlich unser Herr Ueberman diese Agitation eingeleitet. Aus ästhetischen Gründen gewiß nicht, denn solche und einen irischen Ueberman New York's in einem Athem nennen zu wollen, wäre gerade so, als wenn man eine feine Straßburger Gänseleberpastete neben einen kräftig duftenden Limburger Käse placirte. Der Hauptgrund des irischen Ueberman's ist wohl der Haß des Sohnes der grünen Insel gegen alle anderen Nationalitäten, welche fleißig und rüthig sind und ihn hier aus dem Felde zu schlagen drohen. Was haben wir armen Deutsch-Amerikaner vor mehreren Decennien nicht Alles von den Irländern zu leiden gehabt! Jetzt sind wir Deutsch-Amerikaner ihm freilich zu mächtig geworden und so muß er schon seinen Ingrimm an den armen Italienern auslassen, welche ihn auf dem Arbeitsmarkt verdrängt haben.

um den Leierkasten! Er war ein Faktor in dem Straßenleben ganz gleich ob von seinen Walzgewürbigen Melodien wie „Wir den Jungferntanz“, der bei „Loddee, Loddee“ oder eines der „Rag Time“-Lieder erschalle. Bei war der New Yorker Leierkasten internationales Bindeglied, wie es im Leben ist. Von denselben Walzen erheben sich ganz unparteiisch „Die Macht der Musik“ und die „Marzellaise“, „God save the Queen“ und das „Wearing of the Green“ oder „Yankee Doodle“ und andere irisch-nationale Lieder, den verschiedenen Rassen gewissermaßen praktisch demonstrierend, daß alle Menschen gleich sind — eine Demonstration, die wohl Hören, aber auch nur wenige Gläubige fand.

Schade um den Leierkastenmann, denn eine Tage sind, als vor einem Decennium...

AUG 4 1900

PARIS.

A New Play by a Novice—Sousa's Triumph—More Male Roles for Bernhardt.

(Special Correspondence of The Mirror.)

PARIS, July 12.

Thank heaven, a new play at last! True, not a very good play, only one of the out-of-season ventures that authors to whom managers have turned the cold shoulder are wont to make—when they can raise the money. Nevertheless, a new play, and an opportunity for the reviewer to keep his pen from rusting through disuse. The play, *Le Fils de L'Etrangere* is the name of this city. Its author, M. Sipièrre, conceals his identity beneath the pseudonym of "M. Desmirail." He is a novice at playwriting, a fact that one finds a manager to produce his play, "M. Desmirail" decided, rather than deprive the public of a treat, to present it himself. So he hired the Gymnase, engaged a special company, and gave the premiere of *Le Fils de L'Etrangere* last evening.

It's a rather odd task that "M. Desmirail" has undertaken—namely, that of writing a sequel to another man's story. For *Le Fils de L'Etrangere* deals with succeeding incidents in the life of Mrs. Clarkson, heroine of Dumas' play *L'Etrangere*. Mrs. Clarkson—it is not amiss to repeat these facts, for Dumas' play very well remembered—was a gay, and, to put it mildly, indiscreet American of Creole origin, who mounts, whom Clarkson, discovering the liaison, shot and killed. With this insight into Mrs. Clarkson's character, as drawn by Dumas, we are not surprised to find that in the hands of "M. Desmirail" she soon found a successor to the Duc. The new lover was M. de Bonnacour, a wealthy man, and Mrs. Clarkson at the time of her husband's death was De Bonnacour's mistress. She went to America, where a son was born to her. Though De Bonnacour was really the infant's father, Mrs. Clarkson contrived to ascribe its paternity to Clarkson. The child grew to manhood under the name of René Clarkson and was, son returned to Paris, where, liberally supplied with money by De Bonnacour, Mrs. Clarkson was that her son should marry well, and ere long he became betrothed to Louise de Kerletra, daughter of a poor but proud marquis. Just after their wedding the story of René's birth is revealed to the Marquis and his daughter by an erstwhile friend of Mrs. Clarkson. The Marquis' pride receives a severe shock and he wishes a separation. Louise loves her husband, however, and will stand by him if he will but return. But René is yet too weak to do this. He wavers for a time and then refuses, out of fear of poverty. Louise parts from him, and the young man enlists for the Madagascar war, where his bravery wins him a decoration. The service seems to strengthen his manhood, for when he returns to Paris, to find his wife still waiting for him, he renounces his fortune and the couple are reconciled. Mrs. Clarkson's varied career has been cut short meantime by with De Bonnacour, who is himself nearing the close of a life of dissipation.

This story, not of much depth, contains a good meed of incident and is a consistent working out of Dumas' character. Plot alone considered, it is the equal of many and superior to some of the plays that our managers accept and produce. But where "M. Desmirail" fails is in his construction. Here the amateur's ignorance of stage technique is manifest. The acts hang together loosely, and there are many periods when inaction makes the play drag. The dialogue impresses one favorably, and with revision by a practiced hand and happier surroundings a thorough success would have been scored. As it was, the play's reception was of considerable warmth, and the applause was for the author and not for the actors, who were a somewhat sorry band. Mlle. Sandry (Louise) and M. Delmanne (René) were the exceptions.

The Fourth of July here was a truly glorious day for John Philip Sousa. The "march king" became the idol of Paris on his first appearance here some weeks ago, and he returned from his tour of Germany to find a princely welcome in store for him. Sousa and his band signaled their return by a concert at the unveiling of the Lafayette statue given by the school children of the United States in the court of the Louvre. There was a "Hail to the Spirit of the March," a new march, "Hail to the Spirit of the March," which the crowd wild with approval. Then the band headed a parade through streets in which the Stars and Stripes were everywhere seen. In the afternoon and evening the band was heard again, at the Esplanade des Invalides, and the enthusiasm was even greater than before. Henceforth and forever Paris is Sousa's slave.

There will be another and a hotter time here on Saturday, which is Bastille Day. France's Fourth of July. Great preparations have been made for special features at the exhibition, and the street dances, concerts and fireworks are to be even more numerous than usual. At most of the theatres the customary free performances will be given.

Another American, who is sharing laurels with Sousa, is Lole Fuller, whose theatre is proving a mint. For years a favorite here, La Lole is a mint. For years now that she has a house of her doubly popular now that she is extremely pretty, and own. The little theatre is extremely pretty, and the much originality is shown in its design. The interior decoration is a reproduction of La Lole's marvelous dances. The plaster is molded in marvelous waves, wavy folds like those of the dancer's skirts. Illuminated by lights of many colors the effect of this scheme of decoration is beautiful. The now is decidedly good. She appears in several dances that are gems of artistic lighting and cause much admiration. Also on the bill are Sada Yacco, Otto Kawakami, and the Japanese company that New Yorkers saw last winter. The performances of these players from the land of the chrysanthemum are watched with interest and admiration by a large order.

Sarah Bernhardt, not content with Hamlet and *L'Aiglon*, sighs for more male roles to conquer. To think with Sarah is to act, so she has made plans to appear after her return from America as Romeo and as Bertrand in *La Princesse Lointaine*. Bernhardt was the original Melisande in this play, and this role, as well as that of Juliet, will be taken by Madame Le Bargy, who has recently decided to become an actress. This wholesale assumption of male roles is interesting as a curiosity, but in my humble opinion Madame Bernhardt and other actresses would do better to confine themselves to portraying characters of their own sex.

The revival of *Les Deux Gosses* at the Ambigu is a remarkably good one and is drawing well. *La Dame de Chez Maxim* at the Nouveautés is duplicating its former hit.

The *Comédie Française* has begun, with great these matinees fortnightly, but M. Claretie, in the exposition. It was the first intention to give these matinees fortnightly, but M. Claretie, in response to many requests, is arranging for more frequent performances. T. S. R.

LOUISVILLE KY. JUL 29 1900

John P. Sousa has arrived here for another nine days' concert at Kroll's Royal opera-house. Since his first concerts here military bands throughout Germany have adopted a number of Sousa's marches into their regular programmes. 1884.

DENVER, COLO. JUL 29 1900

The following items appeared in the last Concert-Goer: "Thus do extremes meet. We give them just as they were printed in a Milwaukee paper—the Berlin critic's opinion of Sousa and the Milwaukee critic's opinion of the Berlin critic. Mr. Sousa may decide which one he prefers: "John Phillip Sousa, known in America as the composer of numerous operettes and the director of a popular orchestra, but in Europe, until recently, only as the composer of the "Washington Post," gave yesterday in Kroll's garden the first of a series of concerts. It is worth one's while to attend the concerts. Not on account of the music which one hears there. That, from first to last, belongs to the category of inferior "garden literature." Even that which Mr. Sousa calls a "suite in three movements" is scarcely anything more than the "Washington Post" repeated three times; first, in allegro; then in adagio and finally in presto! Nor on account of the orchestra. That is no better than any German military band. It pays to go to Kroll's to see Mr. Sousa conducting his men. His directing is unlike that of any other conductor. He does not make this or that motion to draw from the orchestra this or that shade of tone. Moreover, inspired by what he hears, he indulges in an ever-changing, lively pantomime. Now he appears to be holding in his left hand the reins of a four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the music. Again, he stands, his head inclined to one side as though taking aim with a gun, by way of portraying as a shot the fortissimo stroke on the bass drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra.—The Berlin Critic.

"The above criticism is overdrawn. Those who have had the pleasure of seeing Mr. Sousa in this city will agree that he is one of the most graceful and composed of conductors. He does not gesticulate or stand on his tiptoes, as some directors do. The only remarkable thing about his conducting is the swinging of his arms, and that is a perfectly legitimate motion. As for his ability to draw from his orchestra certain shades of expression, close observers of Mr. Sousa's manner of directing have been heard to remark that it seemed as though the music came from his fingertips.—The Milwaukee Critic."

CINCINNATI, IND. JUL 21 1900

A Berlin critic recently said some interesting things concerning John Phillip Sousa, who exhibited his orchestra in that city. He said that neither Mr. Sousa's music nor his orchestra are out of the ordinary, the music belonging to the category of "inferior garden literature." "But," said Mr. Sousa conducting his men. His director is unlike that of any other conductor. Inspired by what he hears, he indulges in an ever-changing lively pantomime. He floats, he dances, he assumes fencing positions—always in time with the music." There is no doubt that the writer of the foregoing has seen the only original Sousa.

Worcester, MASS. JUL 20 1900

Brunswick, Posen and Breslau. John Phillip Sousa has arrived here for another nine days' concert at Kroll's royal opera house. Since his first concerts here, military bands throughout Germany have adopted a number of Sousa's marches into their regular programmes. Gen. William Ludlow, Dan...

AUG 1 1900

Abc, Leierkasten!

Die bedeutendsten Geister haben zu allen Zeiten behauptet, daß die Macht der Musik auf das menschliche Gemüth und die Rolle, welche die Musik in der Civilisirung des Menschen spielt, gar nicht hoch genug anzuschlagen seien, und sie haben das Lob der edlen Frau Musica in allen Tonarten gesungen. Natürlich werden unter dem Namen „Musik“ sehr verschiedentlich geartete musikalische Gaben zusammengefaßt, und von einer Beethoven'schen Sonate zu einem Sousa'schen Marsch oder einem De Rossen'schen Sassenhauer ist ein bedenklich weiter Schritt. Aber schließlichen wir armen Sterblichen doch nicht alle Beethoven- oder Wagner-Schöpfungen für fein und selbst ganz hervorragend anerkennen. Ein einfacher Marsch, ein lustiges Duetto oder ein prägnanter Waffentanz, wie ein Kaffeeschales Gait, das die Seele bezaubert aus der Welt der Sorgen und Kummer, im Mittelmeerraum, das die Seele bezaubert aus...

Mit dieser Schilderung sind wir aber mit keinem Schritt der Frage näher gerückt, warum eigentlich unser Herr Alderman diese Agitation eingeleitet. Aus ästhetischen Gründen gewiß nicht, denn solche und einen irländischen Alderman New York's in einem Athem nennen zu wollen, wäre gerade so, als wenn man eine feine Straßburger Gänseleberpastete neben einen kräftig duftenden Limburger Käse placirte. Der Hauptgrund des irländischen Wiedermanes ist wohl der Haß des Sohnes der grünen Insel gegen alle anderen Nationalitäten, welche fleißig und rührig sind und ihn hier aus dem Felde zu schlagen drohen. Was haben wir armen Deutsch-Amerikaner vor mehreren Decennien nicht Alles von den Irländern zu leiden gehabt! Jetzt sind wir Deutsch-Amerikaner ihm freilich zu mächtig geworden und so muß er schon seinen Ingrimm an den armen Italienern auslassen, welche ihn auf dem Arbeitsmarkt verdrängt haben oder verdrängen, und in deren Händen ja auch das Leierkastengeschäft ruht.

Außerdem ist der Italiener, wenigstens der, welcher noch mit einem Leierkasten herumzieht, kein Stimmgeber, und gegen einen solchen kann man hier ja bekanntlich „Einiges“ unternehmen. Schade um den Leierkasten! Er war ein interessanter Faktor in dem Straßenleben New York's, ganz gleich ob von seinen Walzen solche ehrwürdige Melodien wie „Wir laden Dir den Jungferntanz“, der beliebteste „Lobchee Coochee“ oder eines der neuesten „Rag Time“-Lieder erschallte. Und dabei war der New Yorker Leierkasten ein internationales Bindeglied, wie es im Buche steht. Von denselben Walzen ertönt da ganz unparteiisch „Die Wacht am Rhein“ und die „Marseillaise“, „God save the Queen“ und das „Wearing of the Green“ oder „Yankee Doodle“ und andere frist-nationale Lieder, den verschiedenen Rassen gewissermaßen praktisch demonstrierend, daß alle Menschen gleich sind — eine Demonstration, die wohl höher, aber ach! nur wenige Gläubige fand.

Schade um den Leierkastenmann, denn diese Tage sind, wie vor einem Decennium der „deutschen Nacht“ in New York...

AUG 4 1900

PARIS.

A New Play by a Novice—Sousa's Triumph—More Male Roles for Bernhardt.

(Special Correspondence of The Mirror.)

PARIS, July 12.

Thank heaven, a new play at last! True, not a very good play, only one of the out-of-season ventures that authors to whom managers have turned the cold shoulder are wont to make when they can raise the money. Nevertheless, a new play, and an opportunity for the reviewer to keep his pen from rusting through disuse. Its author, M. Sipièrè, conceals his identity beneath the pseudonym of „M. Desmirail.“ He is a novice at playwriting, a fact that one find a manager to produce his play. „M. Desmirail“ decided, rather than deprive the public the Gymnase, engaged a special company, and gave the premiere of Le Fils de L'Etrangère last evening.

It's a rather odd task that „M. Desmirail“ has undertaken—namely, that of writing a sequel to another man's story. For Le Fils de L'Etrangère deals with succeeding incidents in the life of Mrs. Clarkson, heroine of Dumas' play L'Etrangère. Mrs. Clarkson—it is not amiss to repeat these facts, for Dumas' play very well remembered—was a gay, and to put it mildly, indiscreet American of Creole origin, who, in an intrigue with the Duc de Septmonts, whom she discovered the liaison, shot and killed. With this insight into Mrs. Clarkson's character, as drawn by Dumas, we are not surprised to find that in the hands of „M. Desmirail“ she soon found a successor to the Duc. The new lover was M. de Bonnecour, a wealthy man, and Mrs. Clarkson at the time of her husband's death was De Bonnecour's mistress. She went to America, where a son was born to her. Though De Bonnecour was really the infant's father, Mrs. Clarkson contrived to ascribe its paternity to Clarkson. The child grew to manhood under the name of René Clarkson and was, to the world, of legitimate birth. Mother and son returned to Paris, where, liberally supplied with money by De Bonnecour, Mrs. Clarkson gratified her social ambitions. Her greatest hope was that her son should marry well, and ere long he became betrothed to Louise de Kerletra, daughter of a poor but proud marquis. Just after their wedding the story of René's birth is revealed to the Marquis and his daughter by an erstwhile friend of Mrs. Clarkson. The Marquis' pride receives a severe shock and he wishes a separation. Louise loves her husband, however, and will stand by him if he will but return the fortune that De Bonnecour has given him. But René is yet too weak to do this. He wavers for a time and then refuses, out of fear of poverty. Louise parts from him, and the young man enlists for the Madagascar war, where his bravery wins him a decoration. The service returns to Paris, to find his wife still waiting for him, he renounces his fortune and the couple are reconciled. Mrs. Clarkson's varied death, her last exploit having been a quarrel with De Bonnecour, who is himself nearing the close of a life of dissipation.

This story, not of much depth, contains a good meed of incident and is a consistent working out of Dumas' character. Plot alone considered, it is the equal of many and superior to some of the plays that our managers accept and produce. But where „M. Desmirail“ falls is in his construction. Here the amateur's ignorance of stage technique is manifest. The acts hang together loosely, and there are many periods when inaction makes the play drag. The dialogue impresses one favorably, and with revision a thorough success would have been scored. As it was, the play's reception was of considerable warmth, and the applause was for the author and band. Mlle. Sandry (Louise) and M. Delmanne (René) were the exceptions.

The Fourth of July here was a truly glorious day for John Philip Sousa. The „march king“ here some weeks ago, on his first appearance tour of Germany to find a princely welcome in their return by a concert at the unveiling of the Lafayette statue given by the school children of the United States in the court of the Louvre. There was a „Hail to the Spring“ new march, „Hail to the Spring“ the crowd wild with approval. Then the band headed a parade through streets in which the Stars and Stripes were everywhere seen. In the afternoon and evening the band was heard again, at the Esplanade des Invalides, and the enthusiasm was even greater than before. Henceforth and forever Paris is Sousa's slave.

There will be another and a hotter time here on Saturday, which is Bastille Day. France's Fourth of July. Great preparations have been made for special features at the exhibition, and the street dances, concerts and fireworks are to be even more numerous than usual. At most of the theatres the customary free performances will be given.

Another American, who is sharing laurels with Sousa, is Lole Fuller, whose theatre is proving a mint. For years a favorite here, La Lole is doubly popular now that she has a house of her own. The little theatre is extremely pretty, and much originality is shown in its design. The interior decoration is a reproduction of La Lole's marvelous dances. The plaster is molded in far-reaching, wavy folds like those of the dancer's skirts. Illuminated by lights of many colors the effect of this scheme of decoration is beautiful. The entertainment that Miss Fuller is offering just now is decidedly good. She appears in several dances that are gems of artistic lighting and cause much admiration. Also on the bill are Sada Yacco, Otto Kawakami, and the Japanese company that New Yorkers saw last winter. The performances of these players from the land of the chrysanthemum are watched with interest and appreciation. Sada Yacco is a remarkable actress of a high order.

Sarah Bernhardt, not content with Hamlet and L'Aiglon, sighs for more male roles to conquer. To think with Sarah is to act, so she has made plans to appear after her return from America as Romeo and as Bertrand in La Princesse Lointaine. Bernhardt was the original Melisande in this play, and this role, as well as that of Juliet, will be taken by Madame Le Bargy, who has recently decided to become an actress. This wholesale assumption of male roles is interesting as a curiosity, but in my humble opinion Madame Bernhardt and other actresses would do better to confine themselves to portraying characters of their own sex.

The revival of Les Deux Gosses at the Ambigu is a remarkably good one and is drawing well. La Dame de Chez Maxim at the Nouveautés is duplicating its former hit. The Comédie Française has begun, with great these matinees fortnightly, but M. Claretie, in the exposition. It was the first intention to give these matinees fortnightly, but M. Claretie, in response to many requests, is arranging for more frequent performances. T. S. R.

LOUISVILLE, KY.

JUL 29 1900

John P. Sousa has arrived here for another nine days' concert at Kroll's Royal opera-house. Since his first concerts here military bands throughout Germany have adopted a number of Sousa's marches into their regular programmes. 1884.

DENVER, COLO.

JUL 29 1900

The following items appeared in the last Concert-Goer: "Thus do extremes meet. We give them just as they were printed in a Milwaukee paper—the Berlin critic's opinion of Sousa and the Milwaukee critic's opinion of the Berlin critic. Mr. Sousa may decide which one he prefers: "John Phillip Sousa, known in America as the composer of numerous operettes and the director of a popular orchestra, but in Europe, until recently, only as the composer of the "Washington Post," gave yesterday in Kroll's garden the first of a series of concerts. It is worth one's while to attend the concerts. Not on account of the music which one hears there. That, from first to last, belongs to the category of inferior "garden literature." Even that which Mr. Sousa calls a "suite in three movements" is scarcely anything more than the "Washington Post" repeated three times; first, in allegro; then in adagio and finally in presto! Nor on account of the orchestra. That is no better than any German military band. It pays to go to Kroll's to see Mr. Sousa conducting his men. His directing is unlike that of any other conductor. He does not make this or that motion to draw from the orchestra this or that shade of tone. Moreover, inspired by what he hears, he indulges in an ever-changing, lively pantomime. Now he appears to be holding in his left hand the reins of a four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the music. Again, he stands, his head inclined to one side as though taking aim with a gun, by way of portraying as a shot the fortissimo stroke on the bass drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra.—The Berlin Critic.

"The above criticism is overdrawn. Those who have had the pleasure of seeing Mr. Sousa in this city will agree that he is one of the most graceful and composed of conductors. He does not gesticulate or stand on his tiptoes, as some directors do. The only remarkable thing about his conducting is the swinging of his arms, and that is a perfectly legitimate motion. As for his ability to draw from his orchestra certain shades of expression, close observers of Mr. Sousa's manner of directing have been heard to remark that it seemed as though the music came from his finger tips.—The Milwaukee Critic."

INDIANAPOLIS, IND.

JUL 21 1900

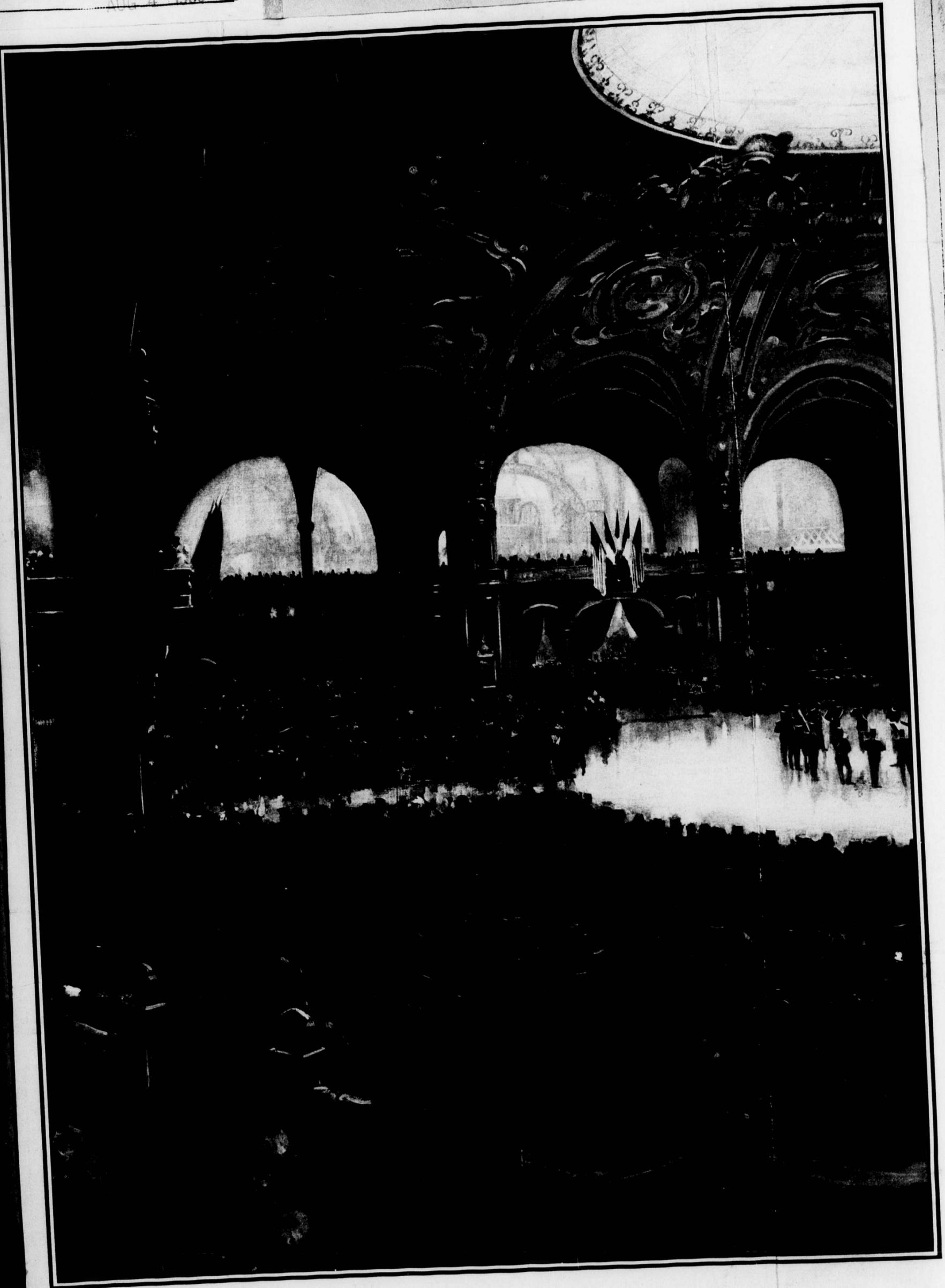
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Worcester, Mass.

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PAINTED BY ANDRE CASTAIGNE

THE PARIS EXPOSITION—VISITORS TO THE WORLD'S FAIR LISTENING TO SOUSA'S BAND PLAYING IN THE GRAND SALLE DES FETES, ON SUNDAY

PHOTOGRAPH OUR CORRESPONDENT



SOUSA'S BAND MARCHING PAST THE OPERA HOUSE, FOLLOWED BY THE AMERICAN GUARD

PARIS

SPECIAL CORRESPONDENCE OF COLLIER'S WEEKLY

THIS HAS BEEN America week in Paris. The Star Spangled Banner has waved on the public and private buildings as it never waved before; it has hung from the stern of the Seine steamers; it has floated from the summit of the Eiffel Tower; it has been seen in miniature upon hundreds, nay thousands, of palpitating female breasts and in the same number of buttonholes pertaining to the sterner sex. For two or three days the Exposition looked as if it had been converted into a big American enterprise, for even the smallest side-show had "Yankee Doodle" on its musical repertory, and Stars and Stripes galore.

A FRANCO-AMERICAN LOVE FEAST

The fun began on July 3, with the unveiling of the Washington monument on the Place d'Iéna, and it has kept up ever since. Although handicapped by the difficulty of raising the necessary funds on the one hand and by the spirit of rivalry shown by the organizers of the popular Lafayette Memorial on the other, the American ladies who have worked so hard to pay a lasting homage to the "Father of his Country" may be congratulated on the entire success of their patriotic undertaking. Mr. Peck's efforts ament the inauguration of the Lafayette monument in the Place du Carrousel were not in vain. It proved to be an affair of exceptional ceremony and brilliance. The arrangements were perfect, and everything passed off without a hitch. The monument itself was draped in an immense American flag and it was unveiled by a great-grandson of the great French hero in the presence of the President and a distinguished gathering. Many prominent Americans were present, including General Porter, Mr. Peck and Archbishop Ireland. All three made speeches; so did the President; and so, also, Mr. Robert J. Thompson, who first conceived the idea of raising a subscription for the statue among the school children of the United States. When

Archbishop Ireland had concluded his dedicatory address in choice French, all the more picturesque for its Minnesota flavor, the assemblage broke up and Sousa's Band and the American guard formed into line and marched up through the

reading and lounging rooms belonging to the different States do not make up for the penury of pleasing architectural or decorative effects.

A SCHOOL OF JOURNALISM

The School of Journalism opened here some months ago, although constantly the butt of the satirists of the daily press, is still pursuing the even tenor of its way, organizing competitions among its numerous pupils and public lectures in which prominent writers have taken part. At the last competition the School, through the medium of one of its prize-winners, seems to have rather got the laugh on its detractors of the regular profession. This young man submitted a most amusing though bona fide interview with the Queen of the Mi-Careme, whom the Paris reporters had described as being in the seventh heaven over the honors and presents showered upon her during her short term of royalty. The ex-queen, we discover, thanks to the School of Journalism, considered herself, on the contrary, to have been most shabbily dealt with. She treated President Loubet's gift of a gold bracelet with manifest scorn, holding it in the hollow of her hand as if weighing a feather, and as to the "present" of the Municipal Council, a mere bunch of flowers, her eloquence, if silent, was none the less effective. The interview took the second prize, and I doubt not caused considerable vexation in certain editorial rooms where a desire to "get back" at the Administration is the prevailing consideration.

Because of the deep interest taken in the great telescope by Americans especially, many are here speculating as to what will become of it when it has served its purpose in the Exposition. Already rumor has sold it to America, and that because American visitors are more numerous at the shrine of the splendid instrument than are persons of any other nationality. Others say that the Papacy is eager to acquire it for its observatory, and still others are allotting it to Great Britain and elsewhere. No one seems to think that the French will retain it for themselves. V. GRIBAYEDOFF.



BANDMASTER JOHN PHILIP SOUSA

Avenue de l'Opera amid the ovations of the crowd. Yes, it was a glorious day for the United States! One might have almost imagined one's self in New York, so numerous were the American flags both in and out of the Exposition, and, at night—well, at night the United States, or, perhaps more properly speaking, the State of California, just owned the Place de l'Opera, with Sousa playing on the open square under a handsome canopy and the California Commission holding a rousing reception in its handsome rooms just opposite.

THE AMERICAN INVASION OF PARIS

The American invasion has begun. The courtyards of the great hostleries are already thronging with pleasure-seekers from the United States, and the "guide interprète" is beginning to reap a golden harvest. What will it be in a week or two, when the thousands now crossing the ocean reach their destination? Paris is becoming a little America, and no one knows it better than the Paris hotel-keeper and restaurateur. The Stars and Stripes are hoisted on all sides, and American bars and what pass for American drinks are the order of the day. These alleged American drinks will be eye-openers, indeed, for many a weary traveller athirst for the cooling beverages of his native land. I saw an Armenian mix a weird concoction, which he called a cocktail, for a crowd of Italians the other day. The result, a compound of about ten different ingredients, looked like soft blacking, but apparently it satisfied the consumers. The Armenian declared that he could mix any known American drink. He will be a big hit with non-Americans.

THE UNITED STATES PAVILION IS SAFE

I cannot find that any substantial foundation exists for the reports cabled to your side that the United States pavilion was threatened with disintegration or sudden collapse, much less that this fear decided Commissioner-General Peck to leave Sousa's Band outside the building on inauguration day. On the other hand, one is forced to the conclusion that, as regards its interior installation, this edifice leaves much to be desired. Compared to some of the beautifully furnished and ornate interiors to be seen elsewhere on the Street of Nations it is, artistically speaking, a pronounced failure. It is a large, dismal, octagonal hall, very insufficiently lighted by its small narrow windows, and almost devoid of decoration. Even its utilitarian features, such as a United States post-office, in full running order on the ground floor, and five or six comfortable



THE AMERICAN GUARD MUSTERING IN THE COURTYARD OF THE LOUVRE



THE CROWD AT THE INAUGURATION OF THE LAFAYETTE MONUMENT. THE OLD MAN WITH THE HIGH HAT AND BEARD, IN THE FOREGROUND, IS THE FAMOUS SCULPTOR RODIN

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Date **AUG 2 1900**

COMING OF THE BANDA ROSSA.

Philip Hale's Comment on the Red Band, Which Is to Play at Fairmount.

The Banda Rossa, which is coming to Fairmount park for the week of August 12, is one of the famous organizations of Europe. It points to the Banda Rossa with the same pride as the United States does to Sousa. As between the two there is great difference in instrumentation, nationality, etc., but the two are practically the same in that they are bands of the first rank, and rivals for first honors in this great land. And while Sousa is abroad the Banda Rossa, with Eugenio Sorrentino as its leader, is making hay while the sun shines. The band has toured America before. Three seasons ago it came over, but an inefficient manager left it in the lurch. Last year it returned and did so well that it has come again, and since its opening concert in Boston, May 28, it has played extraordinarily successful engagements.

When he came back this year Sorrentino brought with him that group of soloists which was the sensation of his first tour. Among this group are Signor Bottage, trumpeter; Cloffi, flute, and Febbo, bombardino. Boston went wild over the Italians. Here is what Philip Hale, the critic of the Boston Journal, whose caustic comment musicians fear, said of the Banda Rossa and its soloists, over his own signature:

"There are remarkable soloists. The trumpeter, for instance, is a marvelous player on account of the purity of his tone and the beauty of his phrasing. He sings on this instrument with more intelligence than that displayed by many lauded prima donnas. Students of singing can learn valuable lessons in style by observing him. He plays as though he were first of all acquainted thoroughly with the text; there is not a detail of emotion that is either slurred over or exaggerated—a marvelous player. This artist is Margaret, or Santuzza, or Carmen. What has been said of this player can be said of other soloists in the band, though in a little cooler language. The tenor trombone is of first rank, as is the first clarinet. The oboist has a delightfully biting, acid, true oboe tone, and his phrasing is worthy of the highest praise. The strength of the band is in ensemble, in which it never loses the idea of song; and the idea of song is intelligently musical and dramatic. In this one and most important point I know of no band that equals the Banda Rossa, and I know of no band that approaches it in heart performance."

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Deutsche Warte, Berlin

Die Sousa-Konzerte nahmen am Sonnabend abend vor einem zahlreichen Publikum im Garten des Neuen Königl. Operntheaters (Kroll) wieder ihren Anfang. Die aus jeztzig Künstlern bestehende amerikanische Militärkapelle, an deren Spitze Mr. John Philip Sousa, der Komponist der so rasch beliebt gewordenen „Washington-Post“ steht, bekräftigt bei diesem zweiten Gastspiel in Berlin den guten Ruf, den sie sich bei ihren ersten errungen. Ihre Leistungen sind wohl ausgeglichener und zeugen für die Umsicht und das Verständnis ihres vortrefflichen Dirigenten, der seine Leute mit ruhiger Sicherheit zusammenzuhalten weiß. Am Sonnabend spielte die Kapelle zum ersten Male in Berlin den Sousa'schen Marsch „Hail to the Spirit of Liberty“ (Heil dem Geiste der Freiheit) — eine frische, feurige Komposition, der, gleich den anderen Darbietungen des ausgezeichneten Orchesters, lebhafter Beifall zuteil wurde.

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Date **AUG 2 1900**

Sousa in Paris.

One number after another succeeded. The "Liberty Bell" floated out, an enthusiastic woman tied the American colors on her umbrella and waved it wildly to the French breezes as the melody rose and swelled. American faces broke into a smile, says the Paris correspondent of the New York Commercial Advertiser, as if in their mind's eye they saw that congregation of States beyond the sea which they proudly call "my country," and the little Frenchman approved of it all. He beat time with his feet, and then with his hands, and he hummed the air with such unctious that people began to look about them to discover the energetic soloist. Then Sousa gave his short arms a military jerk, the band stood up, two young lads unfurled back an American flag, and amid a fluttering of stars and bars, the "American March" blared forth a victorious strain. The Frenchman was wild. He danced up and down, he shouted for the benefit of the assembly: "C'est chic, ca! Ah! C'est chic!" And when it was finished he reassured the crowd by announcing that it would be repeated. But "the march" did not come again, and the crowd soon dispersed, the little Frenchman with it, murmuring "Chic chic."

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Date **AUG 1 1900**

Sousa Captures Paris.

To say that Sousa is gratified with his reception in Paris would be to put his feelings in very inexpressive words, says the Paris correspondent of the New York Herald. Indeed he is enthusiastic over the way he and his band have been received. "I can hardly express myself in fit terms. Our first concert was a tremendous success, and, despite the rain which has fallen on several afternoons we have had large and appreciative audiences.

I find the audiences here very similar to the American audiences, and have come to the conclusion that the people of the world over have more or less the same likes and dislikes in music. In a stirring marches, such as 'The Liberty Bell' and 'El Capitan,' always evoke the greatest applause, and I find the same here.

'The Stars and Stripes Forever' march seems to me to have scored the greatest success with the French people. They are intensely sympathetic, and patriotic strains like this composition appeal to them as strongly as they do to Americans. On Saturday a group who stood listening to this selection waved their hats and cheered most vociferously.

"A very delightful compliment was paid to the band by a gentleman from Vienna, who came up after the concert was over and said, 'You have not a band but a living organ under your direction.' This I considered as the highest kind of praise, as it is the unanimity and perfect ensemble in the band that I have always striven after. The individual members of the band are one and all of them soloists of much ability, but in concerted pieces they lose their identity completely and become parts of a machine, so to speak."

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Strassburger Post

Sie haben in der Hauptrestauration der Drangerie außer anderen tüchtigen Strassburger Musikcapellen schon manches auswärtsige bedeutende Musikcorps gehört: Meister Voetge aus Karlsruhe, Osterreichische und italienische Orchester. Am nächsten Sonntag werden wir dort zum erstenmale eine amerikanische Capelle begrüßen können: John Philip Sousa, unbefritten der hervorragendste unter den amerikanischen Capellmeistern und Komponisten, wird Sonntag Nachmittag und Sonntag Abend mit seinem 65 geschulte Musiker umfassenden Orchester den Strassburger Musikfreunden sich vorstellen. Sousa, dessen populäre, frische Märsche („Washington Post“, „Liberty Bell“, „Stars and stripes for ever“ und viele andere) seinem Namen einen Weltruf verliehen haben, ist zwölf Jahre lang Dirigent der Nationalcapelle der Regierung der Vereinigten Staaten gewesen und hat seine jetzt bestehende Concertcapelle selbst organisiert. In den letzten acht Jahren hat diese Capelle nicht weniger als 4000 Concerte in den Hauptstädten der Vereinigten Staaten und Canadas gegeben. Auf der Weltausstellung in Chicago, den Industrieausstellungen in St. Louis, Missouri und Pittsburg war die Sousa-capelle das offizielle Ausstellungsortchester. Durch seine überaus anziehende Dirigierungskunst ist Sousa der Liebling des amerikanischen Volkes geworden. Für die Pariser Weltausstellung ist die Sousa-capelle als offizielle musikalische Vertretung der amerikanischen Regierung erwählt worden, und diesem Umstande verdanken wir die Bekanntschaft mit dieser Capelle. Für diese Sousa-Concerte werden die Sitzplätze auf der Terrasse folgendermaßen eingeteilt: Es gibt nummerierte Plätze zu 2.4 und reservierte Plätze zu 1.50, die den Raum um den Kiosk bis zu den beiden Erfern einnehmen werden. Die nummerierten Plätze zu 1.4 nehmen den übrigen Raum links und rechts von den Erfern der Terrasse ein. Plätze zu 1.4 sind auch für die Galerie der Restauration zu haben. Die Eintrittskarten sind im Vorverkauf in den Musikanten-Bandungen Hug und Wolf erhältlich.

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Date **AUG 29 1900**

An interesting event, somewhat musical was the advent of Sousa and his band last week at the Palmen Garten, says the Leipzig correspondent of the Concert Goer. This is a beautiful and fashionable park, whither the more or less elite repair nightly and on Sundays to promenade, take refreshments and sometimes beat time to the music with one foot. Coming as they did at this belated period, the band made a hit. The auditors watched the callisthenics of Herr Sousa with much edification, and admired the trombone agility of Young Herr Pryor. This week Edward Strauss is here with his orchestra at the Palmen Garten, serving up sundry light music composed by himself and others.

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Date **AUG 1 1900**

Sousa has returned with his band to Berlin, after playing "Stars and Stripes Forever" some 1,460 times in Paris. One of the Berlin papers has the following remarkable criticism of the American bandmaster:

John Philip Sousa, known in America as the composer of numerous operettas and the director of a popular orchestra, but whose fame in Europe is based solely on his "Washington Post March," gave the first of a series of concerts at Krall's garden yesterday. It will pay to attend the concerts, not on account of the music, for it is of a very mediocre quality—and even what Mr. Sousa styles "suite in three" is nothing more or less than the "Washington Post" played three times over, one in allegro, then adagio and finally presto; neither on account of the orchestra, which is not a bit better than an ordinary German military band. It is rather an ordinary German military band. It is not that Mr. Sousa pays to go to Krall in order to see Mr. Sousa direct. He is quite different from any leader we have ever seen. He does not go through certain movements to get this or that nuance out of the orchestra; on the contrary, he allows himself to be carried away, by what he hears, to a highly varied and lively exhibition of pantomime. At one moment he seems to hold the lines of a spirited four-horse team in his left hand while the right moves the whip and he drives very nicely to the time of the music. Then he stands with his head to one side and his gun ready in order to illustrate as a shot the fortissimo blow on the big drum that follows. He swims, dances, assumes the poses of a prize-fighter—always to music. It is really worth the time and trouble to see Mr. Sousa direct.

NEW YORK HERALD

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SOUSA'S NEW YORK PROGRAMME

Gives Concert in Berlin in Which American Composers Had Great Part.

BERLIN, Saturday.—John Philip Sousa, the bandmaster, who, despite inclement weather this week, played to great crowds, to-day gave a concert, the programme of which was made up entirely of the works of Berlin and New York composers. The composers represented were McDowell, J. K. Hadley, Bartlett, Sousa, Kerry, Mill's, Gustav Kerker and George Rosey. Mr. Sousa was to-day entertained at a luncheon by Berlin admirers at the Bristol.

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Address of Paper _____
Date **AUG 1 1900**

—Sousa and his band, says an American just returned from Paris, are really the great hit of the Exposition, and are received very enthusiastically whenever they play "I was in Paris" when the Boer envoys arrived and the excitement was something tremendous. The men I was with, who knew their Paris well, said it reminded them of the scenes following the news of the defeat at Sedan, and immediately preceding the fall of the empire. The town fairly rocked with cheering and from every side rose cries of "A bas les Anglais!" and "Vive les Boers!" There can be no question as to how the Parisians feel toward the English.

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Address of Paper _____
Date **AUG 2 1900**

Bandmaster John P. Sousa will cut quite a dash next season when he takes his band upon the road. Hitherto the music organization under his control has traveled, like any other collection of plebeian mortals, in ordinary railway cars, mixing with the rabble. Hereafter the Sousa band will go whirling through the country in three private cars, one of which will be reserved for Sousa's personal use. This is not unreasonable luxury in view of the fact that the band "make" an average of two towns a day and live on wheels, one might say. Actors and actresses think they work hard when they give an extra matinee here and there. What would be their impression of it if they were to play twice

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Address of Paper

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AUG 2 1900

SOUSA'S MUSIC IN BOLIVIA.

Letter to the Denver News.

La Paz is the home and official residence of the president of Bolivia. His palace is on the plaza, where the promenades take place every Sunday and Thursday, the ladies going one way and the gentlemen the other. The best they can get out of the walk is an opportunity of meeting each other once in a round trip. Officers and soldiers in uniform are met with everywhere, even in church. The standing army does police duty, and judging from numbers, over half of the able-bodied men are doing police duty. There are two fine military bands attached to the military police service. These bands are up to date, rendering delightful programmes in front of the palace every day in addition to selections at guard mount, which takes place at 10:30 o'clock a.m. One of these bands, consisting of 50 pieces, furnishes the music for the president's bodyguard, which consists of 15 soldiers, literally covered with gold and silver lace gaudy uniforms. Sousa's music is rendered in a masterly style, together with "After the Ball" and "Annie Rooney" and others of like character.

1894.

ing from

Address of Paper

AUG 3 1900

CRITICISED

German Army Officers.

Member of the Reichstag Tried and Sent To Jail.

**Sousa Pleasing Berlin Audiences—
General Ludlow Studying Military Matters.**

[Copyright, 1900, by the Associated Press.]

BERLIN, August 4.—A Socialist member of the Reichstag named Molkenbuhr has been sentenced to pay a fine of 600 marks and to month in jail for criticising army officers. Herr Tocrove, the Captain of a steamer, has been appointed in his place.

The Emperor's Baalbre exploration expedition, under the leadership of Professor Puchstein, has arrived at the scene of its labors. The excavations will require three years.

William Waldorf Astor has arrived at Hamburg, where the Prince of Wales is also expected within the fortnight.

Bandmaster Sousa, who, despite inclement weather this week played to enormous crowds, to-day gave a concert, the programme of which was given up to Berlin and New York composers, the latter being McDowell, H. K. Hadley, Bartlett, Sousa, Kerry Mills, Gustave Kerker and George Rosey. Mr. Sousa was to-day entertained at luncheon at the Bristol by a number of his Berlin admirers.

4000 Sport und Salon 2/18 1900
Hirn

* In Paris bildet gegenwärtig das »Beauty-Dinner« des amerikanischen Millionärs Harry Kimball Thaw das Tagesgespräch. Einem Pittsburger Dollarfürsten blieb es vorbehalten, das sensationellste Festmahl zu geben, welches je in der an originellen und excentrischen Veranstaltungen so reichen Seinestadt die Gemüther in Aufregung versetzte. Der verschwenderische Yankee, dem es einfiel, die hundert schönsten Frauen in Paris zu einem lukullischen Mahl einzuladen, dessen Kosten sich auf 250000 Francs beliefen, ist der Sohn des verstorbenen Eisenbahnkönigs William Thaw, der seinen Kindern etwa 15 Millionen Dollars hinterliess. Den Erwerber dieses Reichtums schätzte man in den Vereinigten Staaten als einen tüchtigen, ehrenwerthen und philanthropischen Mann; des Sohnes Ehrgeiz dagegen gipfelt nur darin, die Welt von sich reden zu machen, indem er sie durch seine tollen Extravaganzen in Athen hält. Er ist fast beständig auf Reisen zwischen Pittsburg und Tokio; Paris hat er zu seiner Lieblingsstation ausersehen. Die neueste geniale Idee, die seinem vom Spleen angekränkelten Hirn entsprossen ist, war nun das »Diner des Beautées«. Berühmte Schönheiten wie Liane de Pougy, La belle Otero, Cléo de Mérode, Yvonne de Treville, die Rosario, die Neustretter, Anna Held — kurz und gut, die bezauberndsten Bühnen-

stars und »vornehmen« Demimondainen, die La Ville Lumière augenblicklich aufzuweisen hat, zierten die mit den auserlesensten Gerichten und theuersten Weinen besetzte Riesentafel in einem Restaurant in den Champs Elysées. Dieses Restaurant, das als das kostspieligste in ganz Europa gilt, ist von einem Manne gegründet, der vor mehreren Jahren Küchenchef beim Czaren war. Die Blumendecorationen, Speisen und Getränke hatte der Wirth ohne Rücksicht auf die Kosten wählen und zusammenstellen dürfen. Wäre es möglich gewesen, ein Gericht gedämpfter Nachtigallen zu beschaffen, so hätte es sicher nicht gefehlt. Jede an dem Banket theilnehmende Dame fand in ihrer kunstvoll drapirten Serviette ein Andenken in Gestalt eines werthvollen Schmuckstückes. Eine namhafte Pariser Juwelierfirma hatte diese Souvenirs geliefert. Reich mit Perlen, Brillanten und anderen Steinen besetzte Armbänder, Brochen, Haarornamente und sogar — Strumpfbänder aus Goldgewebe mit juwelengeschmückten Schnallen fielen den überraschten Schönen auf den Teller. Liane de Pougy, deren Reize die hervorragendsten Maler und Dichter mit Begeisterung erfüllten, sass zur Rechten des grossmüthigen Gastgebers. Mme. Otero, die im blendenden Glanze ihrer vielbesprochenen und vielbeneideten Brillanten erschien, hatte zur Linken Mr. Thaw's Platz nehmen dürfen. Selbstverständlich gab es auch Tafelmusik und zwar ebenfalls recht kostspielige. Bei einem früheren Diner hatte der Millionär den gefeierten Sousa mit seinem Orchester engagirt; diesmal war es die Rigo'sche Capelle, deren prickelnde, feurige Weisen das Ohr der Speisenden entzückten. Obwohl nicht mehr von dem Zigeunerliebhaber der Prinzessin Chimay dirigirt, erfreut sich das Orchester immer noch der grössten Beliebtheit, die es sich auch theuer genug bezahlen lässt.

4000 Berliner Tageblatt 28/11 1900

22 kleine Mittheilungen. Das erste Konzert der amerikanischen Militärkapelle, unter Leitung von John Philip Sousa, findet heute, Sonnabend, im Neuen königlichen Operntheater (Kroll's Garten) statt.

ing from
Address of Paper **ST. PAUL, MINN**

In France Mr. Sousa and his band received only praise, and the Parisians evidently estimated the band correctly, as an organization of players who interpret popular music as no other band in the world today aspires to do. While his musical literature may be, as inferior to those works which we term classics, as are the daily newspapers inferior to the works of the great classical and modern writers, still the newspapers have their value as being written in such a manner that all may read and understand them and moreover they furnish the facts of

1894.

the doings of the world—facts which will be seized upon and used in future generations as material worthy of development into histories, novels and essays of worldwide interest. As a composer John Phillip Sousa reflects the joyous swing of American life and as an interpreter he has caught the rhythm of their onward march of Americans. Sousa's works are not in themselves great—far from it, indeed. But they pulsate with the life and tastes of the people and, if properly understood, they will be accorded a place in the world's music, because, if for no other reason, they are liked by the great majority of the people. It would be surprising if Sousa's band were not severely criticised in the capitals of the old world. The music played is so simple and altogether lacking in the harmonic complexities beloved by educated musicians that it would be strange if compositions so purely incidental as are Sousa's, could find favor in a country where the language of music is almost universally comprehended.

ing from
Address of Paper **CHICAGO, ILL**
AUG 5 1900

MUSICAL MATTERS.

Mr. Sousa's Own Opinion of His Band Is Favorable.

John Phillip Sousa has written for the Criterion an article on the business of the bandmaster, in which he declares that the organizing and maintaining of a superior band is a calm, calculating commercial proposition. He further modestly avers that "after twenty years of organization and hard training, entailing the personal examination of more than fifty thousand musicians and the training of perhaps five thousand of them, I have no hesitation in affirming that I have approached the ideal standard, and that my men rank in efficiency, unity, and those qualities which go to make individual genius second to none in the world. The first effort toward making a musician contented with his lot is to compensate him fairly for his services. When a man is being poorly paid, however glad he may be to belong to an organization which avowedly occupies a high place in the public estimation, he loses heart and is preoccupied with the problems which come with poverty. There is not a man in the band who receives less than \$35 a week, and there are many who received \$100. The wages that I have always insisted upon are higher than those of the union, and I do not know of more than a single instance where I have been called upon by that excellent organization to explain my position in a dispute with one of my men."

1894.

ing from
Address of Paper **TOPEKA, KAN**
AUG 4 1900

SOUSA'S MATCHLESS STYLE.

German Critics Carried Away by the Grace of the American Bandmaster.

This is what one Berlin critic had to say of John Phillip Sousa's manner of conducting his band while the famous American bandmaster was in the German capital: "It pays to go to Kroll's to see Mr. Sousa conducting his men. His directing is unlike that of any other conductor. He does not make this or that motion to draw from the orchestra this or that shade of tone. Moreover, inspired by what he hears, he indulges in an ever-changing lively pantomime. Now he appears to be holding in his left hand the reins of a four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the music. Again he stands, his head inclined to one side, as though taking aim with a gun, by way of portraying as a shot the fortissimo stroke on the bass drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra."

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Address of Paper **PITTSBURG, PA**
AUG 5 1900

Bandmaster SOUSA, who, despite inclement weather this week, played to enormous crowds, to-day gave a concert the program of which was given up to Berlin and New York composers, the latter being McDowell, H. K. Hadley, Bartlett, Sousa, Kerry, Mills, Gustav Kerker and George Rosey. Mr. Sousa was to-day entertained at a luncheon by a number of his Berlin admirers, at the Bristol.

D. B. BROWN, 1894; NEW YORK, 1894.

cutting from **NEW YORK WORLD**

Address of Paper

AUG 5 1900

POPULAR IN BERLIN.

Admirers There Entertain the Leader at Luncheon.

BERLIN, Aug. 4.—Bandmaster Sousa, who, despite inclement weather this week, played to enormous crowds, today gave a concert, the programme of which was devoted to Berlin and New York composers, the latter being McDowell, H. K. Hadley, Bartlett, Sousa, Kerry, Mills, Gustav Kerker and George Rosey.

Mr. Sousa was to-day entertained at a luncheon by a number of his Berlin admirers, at the Bristol.

cutting from **ADVERTISER**

Address of Paper

AUG 4 1900

Sousa's concerts enliven the fair every day. They are under the tents and trees of the pleasantest quarter of the grounds, and his selections are light, infectious, and seductive enough to draw more people than anything else out of doors in the exposition. John Philip himself has been suffering from an odd and harassing ailment of the chest muscles, which should be a warning to all incipient band masters who incline to the giant-swing school of baton wielding, for physicians attest that it is the style of Mr. Sousa's directing which has brought on the muscular cramp. Therefore, John has not much fascinating physical culture going on during his triumphs, and depends entirely upon his romantic countenance and the "nice little way" he always has with him to engage the affections of the easily influenced Parisians. To tell the truth, I think it John's burden of medals which has brought on his chest difficulty, and if some sartorial artist could build a sort of trottoir-roulant which would gyrate around the shoulders of Mr. Sousa, giving a panorama of his decorations, he might not have such a tired feeling where his collection glitters now.

July 14 Sousa broke out in one of the exciting single-breasted Prince Alberts which Waies has just introduced in London, and it is a cross between a deacon's vest of the early Victorian period and a princess tea gown. Anybody who wants a pattern can have a snap shot of Sousa which I took while he was eating a vegetarian sandwich after an official breakfast to which we had been invited and which had been largely made up of conversation, enthusiasm, and painted menus. Lieut. Hinton, Sousa's business manager has been decorated a little on his own account by the German emperor, and his own chest is beginning to have expansive troubles. Col. Hinton married Miss Atherton, one of the beauties Hoyt discovered and she is still pretty and animated. The Hinton's are educating their children in France, and they have a little daughter coming over the seas alone all the way from Canada. The child is about 7 year old, and is taking the long sea trip on one of the slowest sailing ships, but her parents have no qualms about her safety.—Amy Leslie in Chicago News.

cutting from **TIMES**

Address of Paper

FLAG PRESENTATION

George W. Ochs Makes Presentation to the Famous Sousa.

Paris, July 31.—Sousa's band was presented with a magnificent silk flag in front of the United States Publishers' building in the exposition. The presentation was made on behalf of Director Liberal Arts A. S. Capehart and the city exhibitors in the building. George W. Ochs of the New York Times Paris edition made the presentation speech. He said that the presence of Sousa and his band at Paris had been a source of unending pleasure and pride to all Americans; that his fellow-exhibitors in the publishers' building, at the instance of Mr. Capehart, took this opportunity to show their appreciation thereof; he said further that the expression "England's new sun follows the rising sun" eloquently conveyed the idea that England's positions reached the uttermost parts of the earth, but it could be now equally as truthfully paraphrased into "Sousa's footsteps follow the rising sun." He said that neither in America nor in France did we recognize prince or potentate, but we bowed the knee in submission before one king, and he was Sousa, the king of bandmasters.

Mr. Sousa appropriately responded. The band was then drawn up and photographed, with the American Publishers' building in the background. The incident ended with "The Stars and Stripes" played in Sousa's best style.

cutting from **DISPATCH**

Address of Paper **ST. PAUL, MINN.**

DISPATCH

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This is what a Berlin critic wrote of John Philip Sousa: "John Philip Sousa, known in America as the composer of numerous operettas and the director of a popular orchestra, but in Europe, until recently, only as the composer of the 'Washington Post,' gave yesterday in Kroll's garden the first of a series of concerts. It is worth one's while to attend the concerts. Not only the count of the music one hears there. That, from first to last, belongs to the category of inferior 'garden literature.' Even that which Mr. Sousa calls a 'suite in three movements' is scarcely anything more than the 'Washington Post' repeated three times: first in allegro, then in adagio, and finally in presto! Nor on account of the orchestra. That is no better than any German military band. It pays to go to Kroll's to see Mr. Sousa conducting his men. His directing is unlike that of any other conductor. He does not make this or that motion to draw from the orchestra this or that shade of tone. Moreover, inspired by what he hears, he indulges in an ever-

changing, lively pantomime. Now he appears to be holding in his left hand the reins of a four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the music. Again he stands, his head inclined to one side, as though taking aim with a gun, by way of portraying as a shot the fortissimo stroke on the bass drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra.

cutting from **NEWS**

Address of Paper **CHICAGO, ILL**

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AUG 1 1900

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cutting from **CHRONICLE**

Address of Paper **CHICAGO, ILL**

CHRONICLE

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AUG 5 1900

CROWDS HEAR SOUSA.

American Bandmaster Attracts Great Audiences Despite Bad Weather. BERLIN, Aug. 4.—Bandmaster Sousa, who, despite inclement weather this week, played to enormous crowds, today gave a concert, the programme of which was given up to Berlin and New York composers, the latter being McDowell, H. K. Hadley, Bartlett, Sousa, Kerry, Mills, Gustav Kerker and George Rosey. Mr. Sousa was today entertained at a luncheon by a number of his Berlin admirers at the Bristol.

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cutting from **BUFFALO, N Y**

Address of Paper

BUFFALO, N Y

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AUG 6 1900

Laws against anarchy. BERLIN, Aug. 4.—Bandmaster Sousa, who, despite inclement weather this week, played to enormous crowds, today gave a concert, the program of which was given up to Berlin and New York composers, the latter being McDowell, H. K. Hadley, Bartlett, Sousa, Kerry, Mills, Gustav Kerker and George Rosey.

cutting from **STAR**

Address of Paper **WASHINGTON, D.C**

STAR

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AUG 4 1900

SOUSA'S TRIUMPH.

He and His Band Have Made a Great Success in Europe.

Mr. George Frederick Hinton, who is the manager of Sousa's Band, has written to a friend in this city, telling of the reception of John Philip Sousa and his band during its tour in Europe. He says: "You have doubtless heard of our really enormous success in Europe. At Paris, where we played for twenty-eight days, we were the one conspicuous success of the exposition. The Paris press devoted columns to us, and we are the only attraction that ever received press notices gratis in Europe for we have not paid 'one cent for tribute.' Every attraction in the exposition is striving to death for want of patronage so lack of interest. Colonne's orchestra, 'Old Paris' plays to less than fifty people on an average at each concert, and the Midway theaters are all losing money. Tickets of admission to the exposition have fallen to five cents a piece. We have been beyond all question, the biggest single feature of the exposition, attracting more people and giving more pleasure than anything else in the fair.

"In Germany we have made a great sensation. We have broken the records for receipts in nearly every city we have played. Tomorrow we play Baden Baden, then Frankfurt and then Berlin for the second time. By the end of the tour we shall have played Berlin seventeen days (at the New Royal Opera House), Cologne six days, Frankfurt one week, Leipzig, Dresden and Munich four days each, etc., etc., each return date being at better terms and ever increased business. Sousa as conductor, musician, composer, and as a man, has become a German popular idol. The personnel of the band has made a great hit in Europe. The men are admired for their dignity as men, as well as their ability as musicians. They have been feted everywhere, but will all be glad to get home again. The band travels second-class in express trains throughout Europe, something hitherto unknown among musicians. The richness and simplicity of the uniforms have been much admired. Arthur Pryor, the trombone soloist, has had a real triumph in Europe, and has been called the 'Paganini of the Slide Trombone.' Herbert Clarke and Walter Rogers, the cornet soloists; Frank Hell, the flugel-horn, and Simon Mantia, the euphonium soloist, have all been pronounced superior to any instrumentalists here in their lines. Altogether we feel very well content with the results of the tour."

cutting from **STATE JOURNAL**

Address of Paper **COLUMBUS, O.**

STATE JOURNAL

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AUG 5 1900

A Berlin critic recently said some interesting things concerning John Philip Sousa, who exhibited his orchestra in that city. He said that neither Mr. Sousa's music nor his orchestra are out of the ordinary, the music belonging to the category of "inferior garden literature." "But," said the critic, "it pays to go to Kroll's to see Mr. Sousa conducting his men. His directing is unlike that of any other conductor. Inspired by what he hears, he indulges in an everchanging lively pantomime. He floats, he dances, he assumes fencing positions—always in time with the music." There is no doubt that the writer of the foregoing has seen the original Sousa.

cutting from **TIMES HERALD**

Address of Paper **CHICAGO, ILL**

TIMES HERALD

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AUG 5 1900

Sousa's Band in Berlin.

BERLIN, Aug. 4.—Band Master Sousa, who, despite inclement weather this week, played to enormous crowds, to-day gave a concert, the programme of which was given up to Berlin and New York composers, the latter being McDowell, H. K. Hadley, Bartlett, Sousa, Kerry, Mills, Gustav Kerker and George Rosey. Mr. Sousa was today entertained at a luncheon by a number of his Berlin admirers at the Bristol.

newspaper Cutting Bureau in the World.

cutting from **WORLD**

Address of Paper **OMAHA, NEB.**

WORLD

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AMERICANS ENJOY THEMSELVES IN PARIS

PARIS, July 23.—Mr. and Mrs. C. M. De Young of California gave a musicale today, which was attended by the elite of the American colony now in Paris. Their large apartment at 15 Avenue d'Antin is admirably suited to entertaining. Despite the warm weather, a cool breeze blew through the rooms, and enormous bouquets of pink hydrangeas between the windows added a note of summer freshness. Mrs. De Young received in a gown of pink chiffon, with lines of narrow black velvet running from waist to hem on the skirt and horizontally across the bodice. The sleeves were fitted with lace undersleeves and the yoke finished with black revers.

Mrs. De Young's four charming daughters fitted in and out and did much to render the afternoon an enjoyable one. The youngest one is a wee morsel of 6, and she looked very sweet in her fresh muslin dress and blue ribbons. The oldest, a girl of 15, plays very well on the harp and on the piano, and after the musicale was over she played some beautiful melodies on the piano. Rose Reida entertained the fifty guests present with a delightful selection of songs, varying in character from the operatic air of "Les Clochettes," from "Lakme," to the pathetic song, "Happy Day," and including "The Old Folks at Home." Mme. Marchesi listened to Miss Reida with marked interest.

The singer wore a fluffy dress of blue silk, with a lace bolero and low-necked waist. A charming effect of purple orchids on one shoulder and a bunch of pink roses drooping over the brim of her hat completed this effective costume. Ovid Musin, the famous violinist from the Conservatory of Music in Liege, Belgium, played a number of his own compositions. M. Hasselman played the harp and Rudolph Panzee played the piano. The musicale lasted an hour and was followed by an informal gathering in the dining-room.

Among the foreign diplomats present were Signor Albertini of the Mexican legation, John G. A. Leishman, United States minister to Switzerland, and Baron van der Hoeren, secretary of the Transvaal legation. Among others who enjoyed the music were Mr. and Mrs. Potter Palmer, Commissioner Peck, Ferdinand W. Peck, Jr., Mr. and Mrs. Hurlbert and Consul General Gowdy. Mrs. Potter Palmer was charmingly gowned in a black lace dress over white. A pretty effect of pink roses and pale blue velvet under the

brim of her hat set off her beautiful white hair to perfection. Mr. and Mrs. Palmer leave next week for St. Moritz, Switzerland. Mrs. F. J. V. Skiff wore a gown of pale green silk, with white lace and spangle trimming. Mr. Skiff returns next week to resume his duties as director of exhibits at the exposition. A little house party is being planned to welcome him back.

Mrs. Paul Blackmar wore a white muslin gown, with large black picture hat. Mrs. Charles H. Simms wore white, with pale blue chiffon knotted about her hat and under her chin. Miss Arline Peck wore a pale pink organdie, with a large violet hat. Miss Gowdy looked charming in a white lace gown with black velvet ribbons. Though a retiring girl, she has a strikingly graceful carriage and gracious manner. Her portrait at the salon, by the way, which was painted by Mrs. Wiley Betty Newman, received an honorable mention.

Mrs. Augustus Green of New York wore pale blue. Mrs. Green is now counted as one of the old residents of Paris, though frequent trips across the ocean keep her in touch with her friends on the other side.

Miss Marion Jones, daughter of Senator Jones, is the only American girl in Paris who plays in the tennis tournament. She is a beautiful brunette of 20, with bright eyes and brown hair, though in her short tennis skirt and with her hair down her back she does not look a day over 15. She played at Puteau yesterday—that charming tennis court on an island in the Seine—with all the vim which won her the American championship, but she was beaten within a few strokes by an Irish girl. She leaves to-day for London, where she will be the guest of Lady Waterloo while playing in several tournaments.

Mrs. Philo King and Miss Clara King of Chicago have left Paris and gone to Germany.

Mrs. James Terry and her sister, Anna Blanche Johnson, are staying near the Trocadero. The Misses Colvin of Chicago, with whom they traveled in Greece last winter, have just arrived in Paris.

Miss Jane Addams has gone to Oberammergau.

Mr. and Mrs. Tom Griffin are at Hotel Ritz. Mr. Krehbiel, the musical critic and juror on music at the exposition, entertained a number of friends last night at a charming little restaurant on the Seine, called the

Chalet du Cycle. It is always cool there, and the music is excellent, consequently it is one of the most popular out-of-town cafes.

Mr. and Mrs. Thomas F. Walsh of Colorado have outrivaled everyone in the refinement and brilliancy of their entertainments. Mr. and Mrs. Walsh plan every little detail, and, with unlimited means at their command, they have won the reputation of being the finest entertainers in the American colony. Mrs. Walsh has a charming manner and Mr. Walsh is most solicitous for his guests' comfort and enjoyment. At an afternoon affair given recently in their beautiful rooms at the Hotel du Palais, overlooking the Champs Elysee, the Russian Orchestra, under Andrieff's direction, played most beautiful music. One exquisite air followed after the other, touching lightly every emotional feeling from the pathetic to the exuberant. The whole tone of the music has a peculiar quality owing to the instruments which the men use. The box part is triangular in shape and fitted with a long neck and three strings. They are graded in seven different sizes from very small ones to large ones, which rest upon the floor and are played standing like the contra-bass. The forty musicians are all strikingly handsome. The buffet table on this occasion was decorated with large baskets of fruit, luscious grapes heaped high, then red cherries with big bunches tied to the basket handle, and then peaches with peach blossoms twined about the flaring edges of the basket which held them. Mrs. Walsh's taste in decoration is exquisite.

Society events are on the wane. All the American buildings have been officially decorated, and the jurors have completed their work. Ambassador Porter has entertained nearly all on his official list, and opened his house wide to all Americans in Paris on July 4. Sousa is scoring a great success. The quality of his music being very light, foreigners have formed the opinion that Americans only care for catchy airs. It is too bad that some of our fine orchestral or choral societies could not appear here.

The "Schubertbund" of Vienna is giving two concerts at the Trocadero Hall this week. It is a fine organization of 300 male voices, and under Kirshl's able leadership they sing with a remarkably clear attack and perfect phrasing. A large number of Americans have attended these concerts. A little enamel or silk American flag is a familiar sight on a coat lapel or dress rever.

KATHLEEN M. SHIPPEN.

SOUSA AND HIS BAND ABROAD.

In Many Places They Are a Hit, in Others Criticized.

Foreign critics are inclined to treat John Philip Sousa none too seriously. In Germany, the home of the muse, he is regarded more as an eccentric than as a musician. In Paris, however, crowds became as frantically enthusiastic as they ever did in this country.

This is what one Berlin critic has to say about Sousa: "John Philip Sousa, known in America as the composer of numerous operettas and the director of a popular orchestra, but in Europe until recently, only as the composer of the 'Washington Post,' gave yesterday in Kroll's garden the first of a series of concerts. It is worth one's while to attend the concerts. Not on account of the music which one hears there. That, from first to last, belongs to the category of inferior 'garden literature.' Even that which Mr. Sousa calls 'suite in three movements' is scarcely anything more than the 'Washington Post' repeated three times; first in allegro, then in adagio, and finally in presto! Nor on account of the orchestra. That is no better than any German military band. It pays to go to Kroll's to see Mr. Sousa conducting his men. His directing is unlike that of any other conductor. He does not make this or that motion to draw from the orchestra this or that shade of tone. Moreover, inspired by what he hears, he indulges in an ever-changing lively pantomime. Now he appears to be holding in his left hand the reins of a four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the music. Again, he stands, his head inclined to one side, as

though taking aim with a gun, by way of portraying as a shot the fortissimo stroke on the bass drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra."

JOURNAL

The following items appeared in the last Concert-Goer: "Thus do extremes meet. We give them just as they were printed in a Milwaukee paper—the Berlin critic's opinion of Sousa and the Milwaukee critic's opinion of the Berlin critic. Mr. Sousa may decide which one he prefers: "John Philip Sousa, known in America as the composer of numerous operettas and the director of a popular orchestra, but in Europe, until recently, only as the composer of the 'Washington Post,' gave yesterday in Kroll's garden the first of a series of concerts. It is worth one's while to attend the concerts. Not on account of the music which one hears there. That, from first to last, belongs to the category of inferior 'garden literature.' Even that which Mr. Sousa calls a 'suite in three movements' is scarcely anything more than the 'Washington Post' repeated three times; first in allegro; then in adagio and finally in presto! Nor on account of the orchestra. That is no better than any German military band. It pays to go to Kroll's to see Mr. Sousa conducting his men. His directing is unlike that of any other conductor. He does not make this or that motion to draw from the orchestra this or that shade of tone. Moreover, inspired by what he hears, he indulges in an ever-changing, lively pantomime. Now he appears to be holding in his left hand the reins of a four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the music. Again, he stands, his head inclined to one side, as though taking aim with a gun, by way of portraying as a shot the fortissimo stroke on the bass drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra."—The Berlin Critic.

"The above criticism is overdrawn. Those who have had the pleasure of seeing Mr. Sousa in this city will agree that he is one of the most graceful and composed of conductors. He does not gesticulate or stand on his tiptoes, as some directors do. The only remarkable thing about his conducting is the swinging of his arms, and that is a perfectly legitimate motion. As for his ability to draw from his orchestra certain shades of expression, close observers of Mr. Sousa's manner of directing have been heard to remark that it seemed as though the music came from his finger tips."—The Milwaukee Critic."

newspaper Cutting Bureau in the World.

The Fourth of July in Paris was a truly glorious day for John Philip Sousa. The "march king" became the idol of Paris on his first appearance some weeks ago, and he returned from his tour of Germany to find a princely welcome in store for him. Sousa and his band signalized their return by a concert at the unveiling of the Lafayette statue given by the school children of the United States in the court of the Louvre. There was a great crowd present, and Sousa's new march, "Hail to the Spirit of Liberty," set the crowd wild with approval. Then the band headed a parade through streets in which the Stars and Stripes were everywhere seen. In the afternoon and evening the band was heard again, at the Esplanade des Invalides, and the enthusiasm was even greater than before. Henceforth and forever Paris is Sousa's slave.

The German critics have "caught on" to the peculiarities of the great and only Sousa. Here is an account of the proceedings from a Berlin paper: "John Philip Sousa, known in America as the composer of numerous operettas and the director of a popular orchestra, but in Europe, until recently, only as the composer of the 'Washington Post,' gave yesterday, in Kroll's garden, the first of a series of concerts. It is worth one's while to attend the concerts. Not on account of the music which one hears there. That, from first to last, belongs to the category of inferior 'garden literature.' Even that which Mr. Sousa calls a 'suite in three movements' is scarcely anything more than the 'Washington Post' repeated three times; first in allegro, then in adagio, and finally, in presto! Nor on account of the orchestra. That is no better than any German military band. It pays to go to Kroll's to see Mr. Sousa conducting his men. His directing is unlike that of any other conductor. He does not make this or that motion to draw from the orchestra this or that shade of tone. Moreover, inspired by what he hears, he indulges in an ever-changing, lively pantomime. Now he appears to be holding in his left hand the reins of a four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the music. Again he stands, his head inclined to one side as though taking aim with a gun, by way of portraying as a shot the fortissimo stroke on the bass drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra."

