

JUL 4 1900

## 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 whom 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 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 sponsor for our nationhood. We are now the great family of nations living on her arm."

Archbishop Ireland then told how generously France had aided us financially after 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 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 are the noble exemplars. The archbishop's closing words were:

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

g from

is of Paper.

ANNOXVILLE, PENN.

JUL 3 1900

## WASHINGTON

## STATUE TO FATHER OF HIS COUNTRY UNVEILED.

Magnificent Gift of American Women Received With Great Brilliance 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, passed off today according to program 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. 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.

ing from

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.

ing from

dress of Paper.

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 "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 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 ladies 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 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



JUL 4 1900

## HONOR LAFAYETTE

Monument Presented by  
School Children Unveiled

## AMERICA'S GIFT TO PARIS

Archbishop Ireland Delivers Ora-  
tion 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.

Archbishop Ireland of St. Paul was



gather the two countries" and as even greater than his service in the field.

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:

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

g from

KNOXVILLE, TENN.

s of Paper

JUL 3 1900

## WASHINGTON

STATUE TO FATHER OF HIS  
COUNTRY UNVEILED.

Magnificent Gift of American Women Received With Great Brilliance 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, passed off today according to program 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. Col. Charles Chaillie 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 placing his sword to the service of his country.

ing from

ress of Paper

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.

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

tting from

dress of Paper

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 seemed 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 ladies 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 secured the crown by announcing that it would be repeated. "Ca viendra," expressed it. The "wanderer" was sympathetically to the ouvrier, and is approval of the little man's sentiment now and then by a broad smile. But "the march" did not come again, a crowd soon dispersed, the little man it, murmuring: "Chic, chic." MINNIE ROBI

Journal

On motion of Mr. Strange the Board ad-

office force

able office accommodations for the trans-

\$200 per annum, in order to provide suit-

additional room in the building 278 Tre-

houses are hereby authorized to be let

Ordered, That

Frank Shaw for the murder of Deputy

Sheriff Hoffman, before Judge Munson,

in the Windsor co. court, was resumed.

Farmer John Mosely, Mr. and Mrs.

Flinders, at whose house the Shaws were

stopped prior to their capture; State's

Att'y. Sargent, Drs. F. 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.

It would appear that the Shaws were

acquainted with the officers and recog-

nized the latter when surprised at their

camp; also that Frank Shaw had se-

cured the gun with which he shot Sheriff

Hoffman with the intention of shooting

to kill, if necessary, to avoid capture.

PROPOSALS FOR W.D. 3 SITE

The street commissioners yesterday

opened these proposals to sell a site in

ward 8 for a ward room and gymnasium;

John Mattison, 31 and 33 Spring st., be-

tween Milton and Chambers st., lot about

John Mattison, lot on Barton st., between

Chambers and Milton st.s., lot about 60x70 ft.,

J. P. Farley, 315 to 35 Allen st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston

st. and 1 and 3 Blossom st., about 1000 ft.

and 1 and 2 Blossom st., 30x50x75

F. H. Shepard, 11 and 13 of 11 Boston



# MONUMENT IS UNVEILED

## Memorial to Lafayette Dedicated at Paris With Proper Honors-- Speeches by Ambassador Por- ter 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 deed.

face! 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 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 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

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 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 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 the 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 share

ple 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 no for the benefit of the one or the few, but for the good of the people. All this is 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.' 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 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.

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 a dozen times to come, here upon this historic 'Place'

Cutting from  
Address of Paper  
Date

### 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.







## ONS D'ABONNEMENT.

1<sup>er</sup> janvier.  
 du 1<sup>er</sup> du mois et aucun ne peut dépasser le 31 décembre.  
 Pétersbourg : à l'Administration du Journal, Maxi-  
 bureau spécial, librairie de la Cour Impériale, au  
 pour l'Intérieur adresser les lettres à l'Im-  
 Pétersbourg, M. Коммуналовский, № 13, et à Mos-  
 es Maréchaux, m. Zakharine. Joindre à la demande  
 envoi du journal. Pièce de faire les appoints du prix  
 en timbres-poste de 5 cop. et au-dessous.  
 étrangers adresser les lettres à l'administration du  
 k, 13. Joindre le prix de l'abonnement, soit en argent  
 de St-Petersbourg. — On peut aussi s'abonner chez  
 la 2<sup>e</sup> colonne.

stein, du comte de Görtz, du prince Philippe  
 d'Eulenburg, ambassadeur à Vienne, du pro-  
 fesseur Giussfeldt, de M. Saltzmann, pein-  
 tre, etc.

L'impératrice est partie le même jour, a  
 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 com-  
 patriotes 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 con-  
 tagieuses.

### Autriche-Hongrie.

On télégraphie de Gmunden au *Fremden-  
 blatt* du 4 juillet :

« S. M. l'empereur, l'archiduchesse Marie-  
 Valérie et l'archiduc François-Salvator, ve-  
 nant d'Ischl, arriveront ici mardi, à 10 heu-  
 res 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<sup>e</sup> 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  
 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'illegalité 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. BLOT déclare



du mois et aucun ne peut dépasser le 31 décembre.  
**Petersbourg :** à l'Administration du Journal, Maxi-  
au bureau spécial, librairie de la Cour Impériale, au  
pour l'intérieur adresser les lettres au li-  
**Petersbourg,** M. KONNIAKONCHIKOFF., N° 13, et à Mos-  
es Maréchaux, M. Zakharine. Joindre à la demande  
envoi du journal. 1<sup>re</sup>ère de faire les appoints du prix  
en timbres-poste d : 5 cop. et au-dessous.  
rangers adresser les lettres à l'administration du  
k, 13. Joindre le prix de l'abonnement, soit en argent  
de St-Petersbourg. — On peut aussi s'abonner chez  
la 2<sup>e</sup> colonne.

tein, du comte de Görtz, du prince Philippe  
d'Eulenburg, ambassadeur à Vienne, du pro-  
fesseur Güssfeldt, de M. Saltzmann, pein-  
tre, etc.

L'impératrice est partie le même jour, a  
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 com-  
patriotes 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 con-  
tagieuses.

## Autriche-Hongrie.

On télégraphie de Gmunden au *Fremden-  
blatt* du 4 juillet :

« S. M. l'empereur, l'archiduchesse Marie-  
Valérie et l'archiduc François-Salvator, ve-  
nant d'Ischl, arriveront ici mardi, à 10 heu-  
res 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<sup>e</sup> 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 ava-  
res 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 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 Belamy 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 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 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."



**ESTAB**

OLD GLORY EVERYWHERE

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

## MANY FORMS OF CELEBRATION

Place de l'Opera Reserved for American Con-  
cert in Evening in Connection with  
Californian Reception.

[SPECIAL CABLE TO THE HERALD.]

HERALD BUREAU,  
No. 49 AVENUE DE L'OPERA,  
PARIS, Thursday.

The HERALD'S European edition publishes the following:—

To a stranger here yesterday all Paris would seem to have been celebrating the Fourth of July, instead of its only being the Americans who are at present here.

The Stars and Stripes were everywhere, from the top of the Eiffel Tower, where one of the largest American flags ever made flapped and waved all day, in place of the tricolor that is generally displayed there, to the moving sidewalk in the Exposition, which was covered with flags.

Old Glory was in evidence on the national pavilion, which was resplendent with bunting and flags, and floated from many of the foreign buildings, while the Stars and Stripes waved from every American exhibition in the Exposition, and many of the exhibits were covered with the American colors.

• All the large hotels, prominent business houses and private residences and many of the official buildings of the French government had the Stars and Stripes waving in a prominent place. Even the cabmen and omnibus drivers followed this example, and in some sections of the city almost every other person you met wore the colors in one shape or another.

Some of the little shops where you buy tobacco and cigars had small Stars and Stripes displayed, and I asked one of the shopkeepers why:—

He replied:—"C'est Lafayette n'est ce pas?"

The celebration of the day began early in the morning, at ten o'clock, when no less than six thousand persons gathered in the Place du Carrousel at the Louvre and witnessed the inauguration of the statue of Lafayette.

**Mistaken for "God Save the Queen."**

An interesting incident occurred when a crowd of Americans who were unable to gain admittance to the enclosure started to sing "My Country, 'Tis of Thee" while Mr. Peck was speaking.

Instantly there was much commotion on the platform among the Frenchmen present. They recognized the tune of "God Save the Queen," but not the words, and were alarmed



## LAFAYETTE MONUMENT UNVEILED IN PARIS YESTERDAY

[From a Photograph of the Model in Clay Taken for the European Edition of the Herald.]

## M. LOUBET HOPES FOR EVER CLOSER FRIENDSHIP

## President of French Republic Says Good Feeling Born in Fellowship of Arms Is Precious Pledge to Peace of the World.

"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. 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 moments 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 them, and will thus give a precious pledge to the peace."

**PEKIN TRAGEDY  
RECALLS CANNONPORE**  
Horrible Sufferings Undergone by  
English Men and Women Dur-  
ing the Mutiny.

ment. It is true that Germany might receive the support of Russia and France, but in this case the United States could organize a coalition to oppose Germany. It is true that Germany might receive the support of Russia and France, but in this case the United States could organize a coalition to oppose Germany. It is true that Germany might receive the support of Russia and France, but in this case the United States could organize a coalition to oppose Germany.

[illegible]







# 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. 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 American 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.

#### 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 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.

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, 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 Gen. Lafayette to the shores of the new continent to stand side by side with our 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."

#### ADDRESS 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 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 enfeebled. 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 foe'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 Leux-Ponts, the de Laval-Montmorency, the de St. Simons—I fail would name you—all vying in 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? 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

Bill of Monument to Lafayette in Paris.

### FT OF AMERICAN CHILDREN

Accepted in the Name of the Republic by President Loubet.

Eloquent Testimony of Importance 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 stand

came. 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 debt 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 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, the 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 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 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 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 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 select 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 solfridship between Republics are provided and a new incentive to the valry 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 freer side 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 and that 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 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 mere hint that the general good suggested other plans 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 Verger, 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 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

of Paper

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

JUL 8 1900

## 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 Navy

Turbulent

"BOO-OO-OO!"

Paris quite a time, and the explosion

was a splitting crash that can be

heard miles away. Nothing tries the

Fourth of July so much as this, together with

the continual thudding of unexploded

shells, for Boer ammunition is not of

the best, and shells do not always go

off. But a sound that nobody who was

in Ladysmith will ever forget is that

same vibrating "Boo!" and the splintering

crash that follows it.

But of all the battlefield sounds there

is none so equal that of the mighty lyddite

shell from a great gun. The first

note is a shrill moan in the distance,

"EW-EW-EW!"

which rapidly rises to a hair-raising

howl far greater in intensity than that

of the ordinary big gun shell. Then a

last, overpowering shriek and a frightful

metallic explosion, as if a load of

dynamite had burst in an iron box

while the air fills with flying earth

rocks. Any one who has ever heard the

splitting "R-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r"

hears when a big lyddite shell bursts

will never forget it.

There is not much pistol shooting in

this war, but the service revolver bullet

says

"YU-U-U-U!"

when on its way, and the Boer's Mauser

repeating pistol

"WEE-EE-EE!"

These are, however, comparative

rare sounds, though, of course, a

volter or pistol bullet at its proudest

is not one whit less deadly than

than its bigger brother, the

gun. It must be remembered, A

while the screech of the Boer's

certain weapon rank and beauty of

ger, no Chamber of Commerce ban-

the

and a huge success. A speech de-

livered 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 La-

fayette."

Amid all this joyfulness which the gov-

ernment had done its best to secure, the

Ministry itself ran serious danger of

founding. 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 dis-

missed 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 sym-

ptom of further insubordination, but it

would be idle to deny that the situation

is filled with the gravest danger, espe-

cially 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 repub-

lican patriotism. The example set by

Gen. Chanoiné is rapidly proving con-

tagious. 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 Repub-

licans to rally in the Chamber of

Deputies.







## HERO HONORED

...iling of Monument to Lafayette in Paris.

FT OF AMERICAN CHILDREN

cepted in the Name of the Republic by President Loubet.

eloquent Testimony of Importance 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, 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 "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 a 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 character. He needs no eulogist, in which he lived, and fulfill the needs 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 Lafayette, our Lafayette. The spirit of liberty moved 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; in behalf of the Lafayette Memorial Commission and in behalf of the thought of our children, 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

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 Putnam, daughter of the poet, 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 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.

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 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 friendship between the Republics are proof and a new incentive to the good of 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 freedom and of the inspiration of the poet's 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 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, with a far-off 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 knight of the olden time. The highest traditions of French chivalry were revived in a Roland, a Duguesclin lived again in the camps and battlefields of America. He loved glory, yet at the same time he loved the general good suggested other than the quick relinquished the opportunity to achieve 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 grand with grandeur of soul, so redolent of sweetest of heart as that of Lafayette before Yorktown, waiting the coming of Washington, that the honor of 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 destinies; to the people of France who cheerfully shouldered the burden 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 those who loved and represented remains. France, to France the Republic of the United States, 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."

News

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. Bugeire, 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.





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

# AMERICAN CHILDREN'S GIFT TO SISTER REPUBLIC

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

**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 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.

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.

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.

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 quadrangle place du Carrousel.

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.

President Loubet was given the seat of honor in the centre of the front row, having General Porter and Commissioner Peel 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 wearing the Stars and Stripes. To the left sat Sousa's Band.

As President Loubet 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 anthem was 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 boy previously referred to, dressed in whiteannel 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 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.

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.

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."

g from \_\_\_\_\_  
s of Paper \_\_\_\_\_

**SOUSA THE BANDMASTER.**  
 Has Carried Gilmore's Work to Higher De-  
 velopment.

(Ainslee's Magazine.)

"Not only is Sousa a writer of pretentious 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, thorough-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 is used with it. In the profession it is considered something remarkable that he is able to lick a new band into shape 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 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; 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-cake.

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 presidents make, but it is likely that the bandmen have a good deal more pleasure out of life than the railroad presidents do."

NEWS  
ting from \_\_\_\_\_  
Press of Paper \_\_\_\_\_ MILWAUKEE, WI

**TATUE 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.

**1864.**



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 Legation, 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."

Martial selections by the band ended the ceremony.

Dear Robbed Uncle Sam.



### LAFAYETTE UNVEILED IN PARIS.

Presented yesterday to the French Republic with appropriate ceremonies.

## NEWS

ing from \_\_\_\_\_  
ress of Paper **MILWAUKEE, WI**

### 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.

ing from \_\_\_\_\_  
ress of Paper **PHILADELPHIA, P.**

JUL 5 1900

## AMERICAN CHILDREN'S GIFT TO SISTER REPUBLIC

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

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 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.

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.

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.

The location of the monument is within a small railled-in garden, which henceforth will be known as Lafayette square, and which lies in the centre of the quadrangle place du Carrousel.

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.

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.

As President Loubet 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 anthem was 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 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

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.

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.

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."

ing from \_\_\_\_\_  
s of Paper **PHILADELPHIA, P.**

JUL 7 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 all highly paid, thorough, 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 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 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 \$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."



## HERO HONORED

Bill of Monument to Lafayette in Paris.

FT OF AMERICAN CHILDREN

cepted In the Name of the Republic by President Loubet.

loquent Testimony of Importance 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 railed-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

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 life. He needs no eulogist. In which he lived, and future generations 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 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 son of France, the rescuer of the oppressed; your son of France, the spirit of liberty moved Lafayette, our Lafayette, comforts, fortune; 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 a nation's defender; 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, "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 said:

### 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 romance and history. We 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 all of us 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 freedom's 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 friend and ally 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 well nigh abandoned 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," Lafayette 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.

Like all true soldiers, he loved glory, yet at the same time he had 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.

Yes; America's gratitude is due and is given to the France of a century ago—to Louis XVI. De Verennes, 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 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."

from  
WASHINGTON, D.C.  
of Paper  
JUL 8 1900

### Mr. Sousa's Story of His Father.

Mr. Sousa, in the Saturday Evening Post, says: "My father is here breeding homesickness in the colony and fascinating the mind. There is nothing quite so good as indeed, there is nothing quite so good as to get into the heads and hearts of people—Gavroche and his fellow-march the streets whistling 'El

seen Mr. Sousa on his pedestal—gold-braided uniform and waving any number of times, but 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. He explains, 'I really believe about the worst musician I ever knew a great many. And a remarkably firm objection to be 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

ld get up, stretch himself—man—and go over and kiss

'dear,' he would say, 'the day rest and the night for sleep

'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.







JUL 5 1900

## 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 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, who, accompanied by the French and American flags, 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.

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 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 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 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 on foot, were stationed around and lined the entrance to the square. The entire body of the 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 Bruckett, 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 secure 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 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 hearty and enthusiastic approval. 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 fee 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 fête. 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."

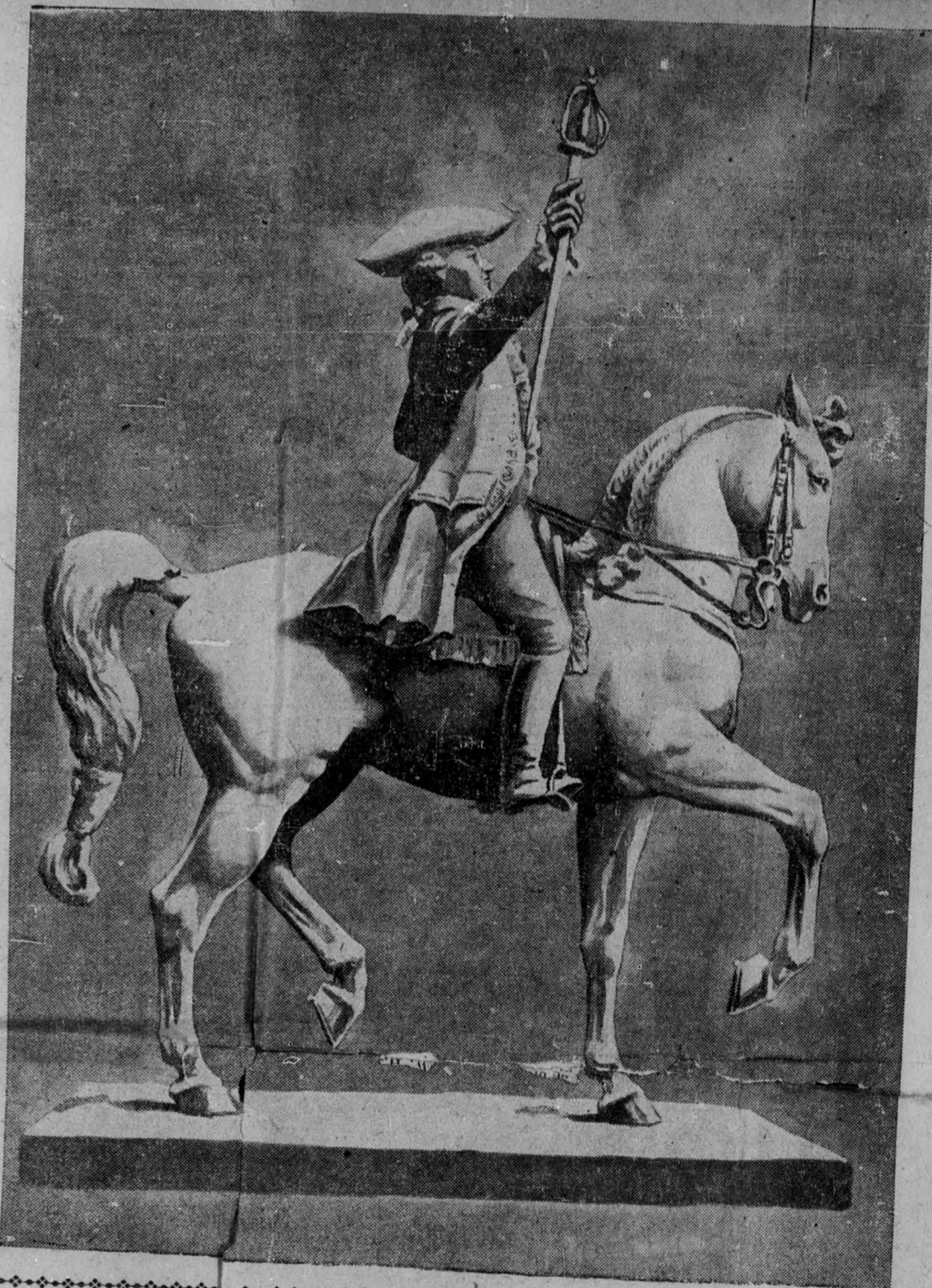
#### Projector of the Monument.

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 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 deaf, schools for the Indians of the

## LAFAYETTE STATUE UNVEILED IN PARIS YESTERDAY.



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 in this tribute to her savior, 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 immortelle,  
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 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 gain;  
He volunteered to follow, not to lead.  
But chivalry was conscious of its kin,  
So our great captain took him to his arms,  
And love has twined the chaplet for his brow.  
Where history, coward 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 soldier  
Unflinching faith to that eternal Truth  
Which shall abide and make 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 votes 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 soldier whose noble life and link of friendship between the two republics and a new incentive to the same lives, and striving for the good of mankind, will be sincerely yours.

WILLIAM MCKINLEY.  
Archbishop Ireland's address 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 shires 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 a 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 du 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 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, in 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 forever 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 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 man'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 Bonaire, de Dillon, de Viomenil, de Cholsy, de St. Simons—I find would name you all—victims in 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 place apart in my roll of heroes. There wast thou, American and Frenchman, loving 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 right 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 them the highest form of democracy—the have made themselves republics.

"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, 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?"

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 Beethoven 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. Grebaur, 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. Grebaur was not invited was, it appears, owing to an unpleasant incident at the fête 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. Grebaur, 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. Grebaur 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 Porter, 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, 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 to their means, but Lafayette shed to the cause a part of himself."

"Living, he was honored by the people of his American comrades, and his name was enshrined in the hearts of the French."

"In erecting this great statue, representative of the American and French people, we are erecting a monument to the cause of our common liberty."

"May the friendship which accompanied the bonds of friendship which have united them and which nothing can ever permit to weaken."

Commissioner General Peck, who had been seated to the right of the President, then rose to respond to the welcome.

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 to 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 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 and France, united 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."

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 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 name is our redoubtable link 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 now, more harmonious than the sound that a mighty voice, echoes the name 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 memorial to Lafayette, but a permanent reminder of the great life and little minds for the future of the world. Written in stone is worth a hundred words."

"The 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 memorial to Lafayette, but a permanent reminder of the great life and little minds for the future of the world. Written in stone is worth a hundred words."

"The 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 memorial to Lafayette, but a permanent reminder of the great life and little minds for the future of the world. Written in stone is worth a hundred words."

"The 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 memorial to Lafayette, but a permanent reminder of the great life and little minds for the future of the world. Written in stone is worth a hundred words."

"The 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 memorial to Lafayette, but a permanent reminder of the great life and little minds for the future of the world. Written in stone is worth a hundred words."

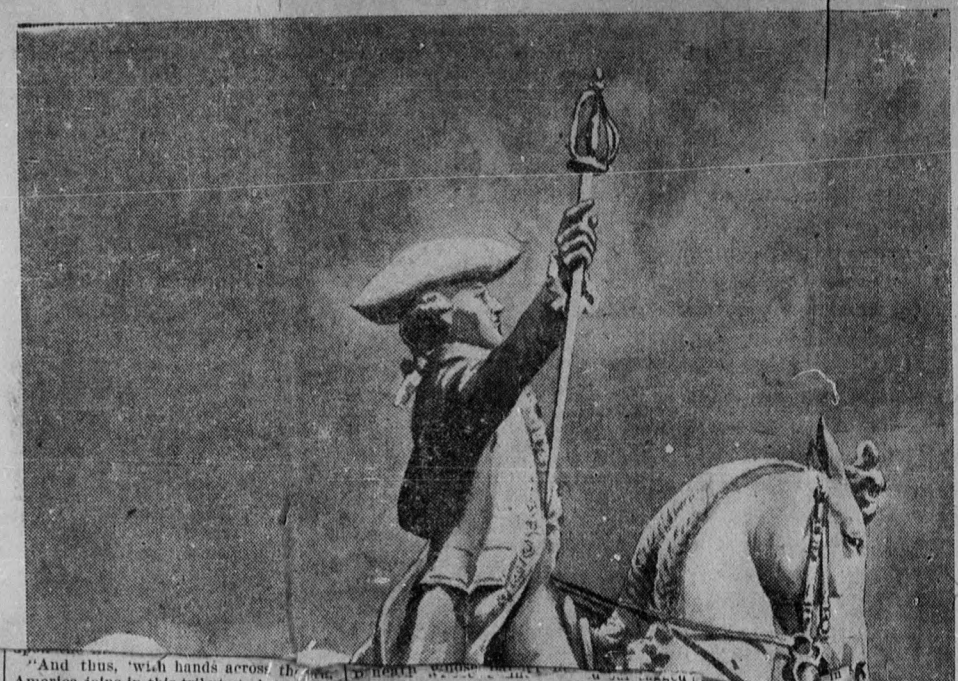
"The monument is the loving gift of the young people of America, who have offered of their treasures, and the monument will not only be a memorial to Lafayette, but a permanent reminder of the great life and little minds for the future of the world. Written in stone is worth a hundred words."

"The 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 memorial to Lafayette, but a permanent reminder of the great life and little minds for the future of the world. Written in stone is worth a hundred words."

"The 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 memorial to Lafayette, but a permanent reminder of the great life and little minds for the future of the world. Written in stone is worth a hundred words."

"The 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 memorial to Lafayette, but a permanent reminder of the great life and little minds for the future of the world. Written in stone is worth a hundred words."

## LAFAYETTE STATUE UNVEILED IN PARIS YESTERDAY.



"And thus, with hands across the sea, America joins in this tribute to her hero, 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 immortality,  
Green for the grave of her immortal son;  
Columbia rears this love-engraved 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.

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 gold;  
He volunteered to follow, not to lead.  
But chivalry was conscious of his kind,  
So our great captain took him to his arms,  
And love has twined the chaplet for his brow.  
Where history, cowed and solemn, has his tale,  
Beneath the line that sets his titles forth,  
Be this the legend writ across the past:

IV.  
Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

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 man-  
kind.

#### 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 values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Dear Sir—Within a few days I have approved a resolution of Congress which values 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

Executive Mansion,  
Washington, June 11, 1900.

Archbishop Ireland's Oration.

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 Anvergne! 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 pride: 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 their fortunes were at their lowest ebb, and hope had well-nigh abandoned their standards. When the agent of America in France suddenly 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.'"

"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 their fortunes were at their lowest ebb, and hope had well-nigh abandoned their standards. When the agent of America in France suddenly 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.'"

"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 their fortunes were at their lowest ebb, and hope had well-nigh abandoned their standards. When the agent of America in France suddenly 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.'"

"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 their fortunes were at their lowest ebb, and hope had well-nigh abandoned their standards. When the agent of America in France suddenly 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.'"

"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 their fortunes were at their lowest ebb, and hope had well-nigh abandoned their standards. When the agent of America in France suddenly 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.'"

"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 their fortunes were at their lowest ebb, and hope had well-nigh abandoned their standards. When the agent of America in France suddenly 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.'"

"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 their fortunes were at their lowest ebb, and hope had well-nigh abandoned their standards. When the agent of America in France suddenly 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.'"

"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 their fortunes were at their lowest ebb, and hope had well-nigh abandoned their standards. When the agent of America in France suddenly 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.'"

"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 their fortunes were at their lowest ebb, and hope had well-nigh abandoned their standards. When the agent of America in France suddenly 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.'"

"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 their fortunes were at their lowest ebb, and hope had well-nigh abandoned their standards. When the agent of America in France suddenly 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.'"

"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 their fortunes were at their lowest ebb, and hope had well-nigh abandoned their standards. When the agent of America in France suddenly 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 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, 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 Búrass, 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 robe, chivalrous Rochambeau, de Chastellux, de Lauzun, de Ronoré, de Dillon, de Viomenil, de Cholsy, de Deux-Ponts, de Laval-Montmorency, de St. Simon—I vain would name you all—vying in 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 the 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 shed

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. Grebaural, 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. Grebaural was not invited was, it appears, owing to an unpleasant incident at the fete which took place in the Jardin de Tuilleries last week, when, on the arrival of President Loubet, accompanied by M. Waldeck Rousseau, the Premier, M. Grebaural, 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. Grebaural be not invited.







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—Gustave Henocque, 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 quadrangle between the 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 McKinley and his suite.

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.

### at 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 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 a white cloth, and the statue was unveiled. 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, "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!" (Long live Loubet! Long live France.)

President Loubet speaks. The General then spoke, but his address was not heard, as the statue of Lafayette was the center of attraction.

years past by the allied armies of France and America. We are bidden by America to give in the hearing of the world testimony of her gratitude to France.

"Once weak and poor, in sore need of sympathy and succor, today the peer of the mightiest, self-sufficing, asking for naught save the respect and friendship to which her merits may entitle her, the Republic of the United States of America holds in loving remembrance the nation from which in the days of her dire necessity there came to her powerful and chivalrous support. Noble men and noble nations forgive injuries; they never forget favors.

"Let historians narrate, as they will, that the King and Ministers of France saw in the revolt of the American colonies and in the assistance that might be given them an opportunity for France to avenge the humiliation of the treaty of 1763. It is not for us to demand that statesmen become for our sake oblivious of the interests of their own country. What America knows, what she will never fail to know, is that the King and Ministers of France gave us the aid through which we won our independence, that they gave it to us in warmest friendliness and with most chivalrous generosity, and that in giving to us such aid they were applauded by the noble-hearted people of France, who loved America and encouraged the alliance of their country with her because of the great principles which were linked with the triumph or the defeat of the new Republic of the West."

### Tribute To Lafayette.

Archbishop Ireland then detailed the aid given America by France, especially the aid given by Lafayette. He concluded:

"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 Motier, Marquis of 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.

"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."

The Archbishop's address was made 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 Colonel de Villebois-Mareuil, the Lafayette of South Africa, from some Americans."

### 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 poised, 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."

Address of Paper

JUL 5 1900

## UNVEILING THE STATUE

Lafayette in Bronze 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, Gustave Henocque, 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, "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 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 to 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."

from

Address of Paper

WASHINGTON, D.C.

## 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.

The unveiling of the statue, which was unveiled by the French Republic, was a most interesting event. The statue was unveiled by the French Republic, and the ceremony was a most interesting event.

Address of Paper

Date

JUL 8 1900

week. Fanciulli is making quite a hit with his Seventy-first Regiment Band at Manhattan Beach. It is curious how he follows in Sousa's footsteps. Although Fanciulli did not realize it at the time, it was a fortunate day for him when he left the Marine Band. Since then he has been a financial and an artistic success. New York appears to like him thoroughly.

ting from

Address of Paper

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."

ting from

Address of Paper

## A TRIBUTE TO WASHINGTON.

HIS STATUE UNVEILED APPROPRIATELY IN PARIS.

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

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.

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 Callo Long delivered his oration in French. The ceremony was concluded with Sousa's band playing "The Stars and Stripes Forever."



**Lafayette's Statue Unveiled In  
Paris Yesterday.**

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

'We speak to France in the name of America, under commission from her Chief Magistrate,' William McKinley, from her Senate and House of Representatives, from her youths who throng her schools and from the tens of millions of her people who receive the rich inheritance won in

ment and  
the appointment of the President

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

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.

"But, tut, dear," he would say, "the  
was made for rest and the night for  
—and he would go upstairs to bed  
"—Vance Thompson, in "The Sat-  
Evening Post."

French. The ceremony was concluded

**A TRIBUTE TO  
WASHINGTON.** 1K, 1884.

The exercises were very simple, and opened with "The Star Spangled Banner" and the "Marseillaise." General Porter then stepped to the front of the stage and part in French. Consul Gowdy followed. Daniel Manning Porter introduced Mrs. Jones, representing the Daughters of the American Revolution, who were escorted from the given signal pulled the cord which up all present uncovered, and the band played "Hands Across the Sea." Mrs. Jones then rose and delivered the address. The ceremony was concluded with the playing of "The Stars and Stripes Forever."



cutting from  
address of Paper  
ate  
JUL 18 1900

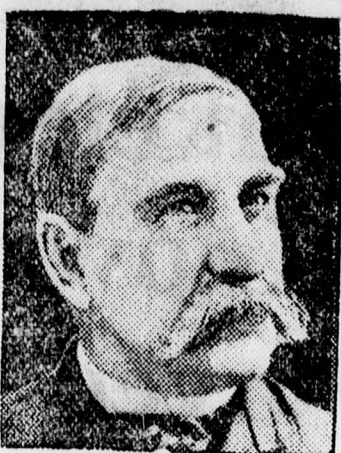
# WILLIAM L. ELKINS DAZZLES PARIS.

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 baffled 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 those 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 60 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, Gdly, Morocco, Algiers, African Egypt, Constantinople, and throughout Turkish domains, including Philippopolis, Adrianople, Sophia, Bucharest, Hungary; Budapest, Han Brest, Moscow, St. Petersburg, Cremenitz, 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 embarrassed 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 I' 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 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 orphanage and 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 purser contributed his specialty, and cost and the captain

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 rare avis among 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.

ing from  
ess of Paper  
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."

cutting from  
address of Paper  
ate  
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.

ing from  
ess of Paper  
JUL 4 1900

### WASHINGTON'S STATUE

The Unveiling Took Place Yesterday 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 program and under favorable circumstances. Sousa's band was in attendance. The United States Ambassador, Mr. Porter, presided, and delivered an address.

Consul General Gowdey made the presentation and the French Minister of Foreign Affairs, M. Del Casse, accepted in behalf of France.

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.

cutting from  
address of Paper  
ate  
JUL 4 1900

### He's Caught the Car.

From Alinslee'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."

ing from  
ess of Paper  
JUL 3 1900

### AMERICAN STATUE

Unveiled at Paris—American Women Honored by Parisians.

By Cable and Leased Wire.

PARIS, Tuesday, July 2.—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.



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----



# 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 band? 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 reaps an advantage from placing successive positions upon one site, which we lose by locating them in various cities, in something substantial may remain when her dream city vanishes away. The vast auditorium of the Trocadero, 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 Élysées, 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



from **COMMERCIAL APPEAL**  
of Paper **MEMPHIS, TENN.**

## 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.

from **CHICAGO, ILL.**  
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."

—*Minneapolis Magazine.*

from **COMMERCIAL GAZETTE**  
of Paper **PITTSBURG, PA.**

**JUL 5 1900**

## 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 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 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 Tarkenton I. Voss, and at its conclusion Gen. Porter entered the tribune and in introducing Archbishop Ireland and in introducing 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 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."  
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.

cutting from **KINGSTON, N. Y.**  
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.



**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—Souza's Band to Be Con-  
spicuous.**

Paris, June 30.—[Copyright, 1900, the  
sociated Press.]—The coming week will  
be a gala time for the Americans in Paris,  
it will be the occasion of one of the  
suggestive Franco-American demon-  
strations yet held in France. Tuesday  
unveiled the Washington statue  
very near the American residence  
ter, and on the following day a  
important event will take place, the  
ing and dedication by the French  
a statue to the memory of Lafayette.  
master Sousa will inaugurate a series  
of concerts on the grounds of the ex-  
position Tuesday, while the Lafayette  
ceremony on the Fourth of July will be fol-  
lowed by a banquet of the American Cham-  
ber 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 illumi-  
nated 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 de-  
tailed to keep order and maintain the nec-  
essary space about the band.

The French government fully appre-  
ciates the significance and immense im-  
portance of the Franco-American rela-  
tions. Tuesday's and Wednesday's un-  
veiling of these monuments bear eloquent  
testimony to their feelings in the mat-  
ter. The interest taken is shown by the  
fact that President Loubet and the mem-  
bers of his cabinet have promised to be  
present at the inauguration of the La-  
fayette 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 Wash-  
ington monument and Minister of War Ar-  
dree 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 of the United States by United States Commissioner General to the position, Ferdinand to the president of the "receive."

# 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." General 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 Delcasse, Minister of Commerce Millebrand and other members of the Cabinet. The Papal Nuncio and many members of the diplomatic corps were present.

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 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 appreciation of the benefits he conferred upon the American people."

conviction of the benefits he conferred  
gunning birds and the happy influ-  
national songs. First "My Co-  
try "Tis of Thee" and "The S-  
Spangled Banner."

At the Sousa's mount march whole

the  
sed  
th  
se  
the

## Cutting from

Address of Paper CHICAGO, ILL.

Date \_\_\_\_\_

**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 hears 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 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 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?'

"'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."

**from**

### of Paper

JUL 5 1900

## 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 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 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.

### NUMBER OF TYPES LOST



## 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 Con-  
spicuous.**

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 Re- lieved at Turn Chinese Ques- tion 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."

Archbishop Porter, the American minister, then delivered an address on 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 an armed mounted republican guard, and a band, 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.

### Date **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 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've known a good 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 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 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 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.

MADE BY THE LOST.



Cutting from

TRIBUNE

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 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 Lafayette, the gift of 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 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.

#### 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 occupies the space in the middle of 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 gift has made possible the erection of this imposing statue which is now unveiled, and in the name of the American people, which 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, 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."

#### 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.

#### 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 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.

#### 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.  
Yes, 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:  
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 Chastellux, could help remarking that Lafayette was never cowed or 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 Barras guarding with your superb ships of war the waters of the Chesapeake against a foe's fleet. 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 fail would name you all—winning in devotion to Liberty 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. 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 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.

#### 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.

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, 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; the friends of liberty love Lafayette as they love 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."

Cutting from

PICA ONE

Address of Paper

NEW ORLEANS, LA

Date

JUL 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 Chaille 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

## Statue 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 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 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.

## DOUBET 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 your 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

Unfaltering 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;

Phophetic 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, 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 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 represented.

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 co-operation. 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 reinforcement 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 and liberty shall reign in America.

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

AMERICAN MELODIES.

Ceremony concluded with American melodies, finishing with the "Stars and Stripes Forever."

Mark of esteem, a magnificent plaque has been placed on the portrait of late Col. Villebois-Mareuil, hangs in the Boer building at Leiden. He is the French Colonel who was killed in the South African war. Attached to the wreath is the inscription:

Honor of Col. De Villebois-Mareuil, the Lafayette of South Africa, the Americans."

Cutting from

Address of Paper

NEW ORLEANS, LA.

Date

JULY 4 1900

## THE UNVEILING OF WASHINGTON'S STATUE,

The Gift of American Women to the French Republic, 1884

Passed Off in Paris According to the Programme.

Speeches by Porter, Delcasse and Charles Chaille 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 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 binou 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 binou, 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 sleeper 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 Collette.

In old Arles, with its tambourineurs, 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 répertoire 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 tambourineurs. This



ting from

ress 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, M. Delcasse, 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 troops 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 walled 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 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 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 Legion of Honor at the hole, stood bare headed, surrounded by the French and American Warriers.

Porter then advanced to the tribune and welcomed the guests. The president delivered part of his address in French. Commissioner Peck followed.

Peck 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. The American flag enveloping the statue.

had subsided President Loubet, of Lafayette and his sword. The cause was unfolded to the 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 fête. 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,

ting from

ress 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."

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

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.

ting from

ress of Paper

WLAUKEE, 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."



Clipping from  
Address of Paper  
JUL 5 1900

## MONUMENT IS UNVEILED

ROYAL PERSONAGES PRESENT  
MAKE CEREMONIES  
IMPOSING.

STARS AND STRIPES FLOAT FROM  
EIFFEL TOWER, THE HIGH  
POST OF HONOR.

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 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 touting 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 raised 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 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 Poudston, entered just before the hour of opening, escorted by 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

Clipping from  
Address of Paper  
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 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."

Clipping from  
Address of Paper  
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.

Clipping from  
Address of Paper  
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 warily. 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.

Clipping from  
Address of Paper  
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 principle 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 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 favorably. 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 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."

g from **TIMES-MOOR**  
ss of Paper **NEW ORLEANS, LA.**  
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." 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, 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 as Sousa's Band breaks into "O! May 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 **BUFFALO, N. Y.**  
ess 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 Netherlands 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.

Cutting from **MUSICIAN 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 Cadets' I sold for \$35 each. They made an independent fortune for the man of Philadelphia."

"Mr. Sousa needed. 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.

ng from **MONTANA**  
ess 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 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. Horace Potter, presided and delivered an address. It was as follows:

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 unveiling of the Washington statue on Saturday, on Monday at the unveiling 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 Place de L'Opera to celebrate Independence Day.



ing from  
ess of Paper  
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 theater 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 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 remodeling of Music Hall into a theater 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.

ting from  
dress of Paper  
JUL 4 1900

**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 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.

ting from  
dress of Paper  
JUL 8 1900

**SOUSA MARCHES GO CHEAP.**

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."

ting from  
Address of Paper  
JUL 6 1900

**SOUSA'S STORY OF HIS FATHER.**

**Was Not Enthusiastic About Work—**  
**"Day for Rest and Night for Sleep."**

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."—Saturday Evening Post.

ting from  
Address of Paper  
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."

ting from  
dress of Paper  
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 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, Gustav Hennocque, great-grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument. After a few words by 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 vast 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 this common ancestor. But the initiative of this festive spring 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 the same love which has given force to this monument by the same emotions and as that 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 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: the burden of the side tale 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 his Country—Lafayette. He was the friend of Washington, the friend of the court and king, the friend of the people, the friend of the youth of nineteen summers but resolutely to cast his lot with a far-off people battling against 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 ventures, 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. He gave himself, to the American army, the same noble spirit, as the noblest fiber of his own people, as the noblest fiber of the American people.

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 they alike hate 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.

ing from  
ess of Paper

## SOUSA MAKES A HIT.

His Band the Attraction of the Week at the Fair.

Copyright, 1900, the Associated Press.

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.

ing from  
ress of Paper

## 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:



**LET THE PEOPLE  
GET THE BENEFIT  
OF CONVENTION  
HALL.**

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.

## SOUSA'S STORY OF HIS FATHER.

"'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.

**SOUSA MARCHES GO CHEAP.**

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, a good joke for all that. Probably he believes that there are more marches just good where they came from. Probably has got over grieving about it in the ten years."

**1884.**

## Cutting from

Address of Paper CHICAGO, ILL

Date JUL 8 1944

**SOUSA'S STORY OF HIS FATHER.**  
Was Not Enthusiastic About Work—  
"Day for Rest and Night for Sleep."

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 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 cozy corners.

ners. "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?' He would stretch himself—he

"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.

K. 1824

## Cutting from

**Address of Paper**\_\_\_\_\_

Date \_\_\_\_\_

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."

# 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**

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 render them in the name of entire France. The spectacle of these two republics consociating themselves in 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 the heart than the generous movements of the heart. When Lafayette crossed the ocean 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 basis 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 effect changes 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! O thou that words of mine could express the full burning love which our revolutionary sires did pour to this illustrious son of old Auvergne! I could pronounce his name with the pomp that I could pronounce it before the conference with which my countrymen across the sea wish me to pronounce it before the people of France. In America two names are idols of our national worship, the burden of our heroic tale, the inspiration of our discourse; the name of the Father of his country—him who was the Father of his country—George Washington; and the name of him who was the friend of his country—Lafayette.

Health 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, the youth of nineteen summers put resolutely aside to cast his lot with a far-off people battling against fearful odds—and that at the lowest point when 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."

Give 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.

1884.

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 and that its writhings and passions of humanity and that beneath it in perfect 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 that it is paid to-day what it said to-morrow, be it said down the ages to come.

Here upon this historic "Place" in France's

RGUS.

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."

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 stand 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 came for liberty degenerated into anarchy, 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; 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 to 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.

ng from\_\_\_\_\_

ess of Paper

**SOUSA MAKES A HIT.**

**His Band the Attraction of the Week  
at the Fair.**

Copyright, 1900, the Associated Press.

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 premiums 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. Kingston, Mrs. Logan, and Messrs. Myron Herlick and Webb Hayes.

ing from SPOKANE, ID.  
ress of Paper SPOKANE, WASH.

# OUR GIFT TO FRANCE

Heroic Statue of George Wash-  
ington 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:



ing from  
ess of Paper  
Date

Cutting from  
Address of Paper  
Date

# 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 waited the conclusion of the air with breathless interest.

Mr. Peck, after replying in a brief but enthusiastic speech, which was greeted with enthusiastic hurrahs from the audience, addressed M. Picard, Mr. Peck said:

"The great Nation which I have the honor to represent has, by your franchise, placed 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 degree that great fraternity which should exist between the nations of the world."

"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."

Mr. Peck then presented M. Picard with a pendant representing the United States, and concluded with the words:

"Vive la France! Vive la République!"

# 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, 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 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 ended, the president of the republic, M. Loubet, addressed the assembly.

trious 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 Motier, Marquis de Lafayette.

### HIS WORK FOR U.S.

"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 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 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 entranced fancy as the symbol of the magnanimity which France as a nation displayed to ward 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 Mounier, who ruled in those days her destiny; 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 France the republic of the United States of today pledges her gratitude 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 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 upon the ages to come."

"Here upon this historic 'Place' in the nation's 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 reward, but Gilbert Motier, Marquis de Lafayette? Then genius of art, we pray Lafayette, bid him live again in his own 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 confusion."

Cutting from  
Paper  
JUL 3 1900

# WASHINGTON'S STATUE IN PARIS.

## American 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 according to 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 Foreign Affairs, M. Delcasse, in accepting the statue, thought of offering France the hero who was the father of the virtue of his race could to the heart of his country. He accepted it more particularly for the women of the United States, who have just been unveiled may be cited as an example for the citizens of the United States. I doubt if another could in history who could reunite the qualities of a free people for the guidance of a free people.

A. Long delivered an oration.

PHILADELPHIA, PA.  
JUL 10 1900

Program a dinner  
light by Mr. W.  
Philadelphia, sur-  
rounding any banquet  
markable city. The  
cost \$10,000. The can-  
ting room changed it  
unit. There were sit-  
ting the blue ceiling,  
\$10,000 each. The dining  
room was turned  
into a grove. Berets sang  
and ceased at inter-  
vals. Lights in the trees  
imitated leucies. Immense  
flowers in each corner of the  
room. The decorations came de-  
signed by the hotel people decline to  
of the flowers through  
the away aristocratic  
though only twenty-five  
present, it was the most  
costly American social  
given in Paris. No one  
invited except Mrs. Potter



Cutting from WORLD HERALD  
Address of Paper OMAHA, NEB.  
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.

...municipal guards and policemen  
...around the building, keep-  
...in front of the main entrance,  
...of the Seine, free for  
...the official party. The  
...mainly on the terrace  
...along the river, on  
...had been erected

*[The page contains faint, illegible markings.]*

...the official party  
in entrance to the spot  
...place. Behind

Mr. Peck, delivering his address, Mr. Peck replying in a brief and lively couched speech, which consisted of hurrahs from the audience.

to represent has, by your suffrage, and this building upon the soil of our 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 beautiful and historic feature of your great exposition; for those homes of the people of the world, standing by the side of one another, will promote in a

one another, with promptness to the degree that great fraternity which exists between the nations of the world have builded our structure as a part of our international undertaking, and now 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

nations in bringing to France its  
and products as a contribution to  
great peace festival so happily inaugu-  
rated here presented M. Picard with  
his pendant representing the  
of his souvenir, and concluded with  
that my countrymen will join me in

"Vive le Commissaire  
Vive le Exposition Uni-  
Vive la France!"

you constructed on the banks of the  
which we inaugurate to-day, ap-  
not only a temple to mark the  
place, but also a superb monu-  
to the time-honored friend-  
ships.

And I assure that I will be a faithful  
of the sentiments of my fel-  
lows in thanking the powerful Re-  
United States for the friendly

expressing his thanks for Mr. Peck's  
enhr of the occasion M. Picard said:  
t constitutes a new pledge of the pres-  
of our excellent intercourse, and par-  
ticularly the indissoluble bond connecting

United States and France. Gentlemen, ask you to salute the starry banner, the colors of which are so closely blended with the colors of the tri-color. Long live the United States of America! Long live their illustrious President McKinley! Long live their nation and their head, Mr. Peck!"

The conclusion of M. Picard's remarks was followed by a reception which was held. Sousa's band played during the remainder of the

# 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. — 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. Pottenger 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 discovered, while the national anthems were being played. General Porter then advanced to the

General Porter introduced the guests. The general welcomed the first part of his message in English and the rest in French. The dinner Peck followed. The general was then given, and the boys were referred to, dressed in white suits and sailor hats, and wearing sailor sashes, pulled the strings of the American flag enveloping

dropped and the heroic  
Lafayette offering his sword to  
the cause was unfolded to view.  
Great enthusiasm occurred  
and the chiefs and American  
warriors arose, cheered and  
played a new march "Hail to  
the heroes." When the ringing

President Loubet  
front of the platform, and  
broke forth, Americans and  
chanting in hearty shouts of  
Loubet; and  
president spoke briefly, alluding  
the traditional friendship of the two  
republics, the entire audience remaining  
standing uncovered until the end of his

PUTNAM'S POEM.

**PUTNAM'S POEM.**  
A poem by Frank Putnam dedicated to the occasion, was next read by Miss Tarquina I. Voss:  
To France as to the sister of her soul  
Columbia sends this wreath of immortality,  
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 channing 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 stronger 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 a chaplet for his  
brow.  
Where history, cowed and sore, near  
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.

THEY'S MESSAGE.

M'KINLEY'S MESSAGE.

her local friends.

**MCKINLEY'S MESSAGE.**

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, D. C., 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 of a statue 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 affection which bind our people to France.

I am grateful if you will say ho

"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."

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

trious 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 national aspiration, the poet's verses, the inspiration 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, against  
all odds, to battle for the rights of man-  
kind." To them is assigned the task of  
proving that the fullest democracy guar-  
antees 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.

Historic "Place" In

be it said again, 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 Amer-  
 ica'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 Amer-  
 ica? And who more fittingly than La-  
 fayette 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 arbi-  
 trary authority and anarchy in its cha-  
 otic rioting. When the struggle in France  
 for liberty degenerated into mad riot, he  
 cast aside the leadership which he had  
 he could have retained, and which  
 the name of lawlessness, and he sought  
 the exile which ended for him in the  
 prison of Olmutz. Absolutism and an-  
 archy alike hate Lafayette as they alike  
 hate liberty; the friends of liberty love  
 Lafayette as they hate absolutism and  
 anarchy.

SHALL LAST FOREVER.

SHALL LAST FOREVER.  
"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.  
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 Lafayette of South Africa Mareuil, the Lafayette of South Africa from some Americans."

~~CONFIDENTIAL - SECURITY INFORMATION~~

D.  
 few  
 con-  
 the  
 geo-  
 nce  
 of

tting from \_\_\_\_\_  
 Press of Paper \_\_\_\_\_  
 3 \_\_\_\_\_

According to a cablegram a dinner given in Paris last night by Mr. William L. Elkins, of Philadelphia, surpassed in sumptuousness any banquet given in that remarkable city. The stable 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. 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 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 outsiders were invited except Mrs. Potter Palmer.

Cutting Bureau in the World.  
 m \_\_\_\_\_  
 Paper SACRAMENTO  
 JUL 3 1900

# NGTON'S TUE IN PARIS.

## American Women to France.

July 3.—The ceremonies con-  
the unveiling of the eque-  
of Washington, the gift of  
ation of American women for  
ation of a statue of Wash-  
France," passed off to-day ac-  
program and under favor-  
stances. Sousa's band was  
Ance. The United States Am-  
Mr. Porter, presided, and  
in address.

General Gowdey made the  
n speech, and the French  
Foreign Affairs, M. Del Cas-  
in behalf of France.

He, in accepting the statue,  
thought of offering France  
the hero who was the in-  
the virtue of his race could  
to the heart of his country.  
hed it more particularly  
from the American wom-  
he for perfect valor with  
the women of the United  
cept with my respectful  
profound thanks of the  
on. He whose noble immo-  
as just been unveiled may  
ited as an example for the  
specially to the citizens of  
I doubt if another could  
history who could reunite  
degree the qualities de-  
ne guidance of a free peo-  
Long delivered an oration.



ing from  
ress of Paper  
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.

Newspaper Cutting Bureau in the World.

Cutting from  
Address of Paper  
JUL 2 1900

the 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.  
painting the words "I am a..."

ing from  
ress of Paper  
JUL 4 1900

## STATUE OF WASHINGTON.

PRESENTED TO FRANCE  
BY AMERICAN WOMEN.

LARGE CROWDS AND MANY PRETTY  
TOILETTES DESPITE THREAT-  
ENING 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 "Marseillaise," 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. Potts, who made the horse, are both American. The monument, therefore, is essentially American.

ing from  
ress of Paper  
JUL 4 - 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 couldn't understand it.

ing from  
ress of Paper  
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 ex-patriated 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, it were a garden party; and New York, and Chicago, and San Francisco; and all thrilling, magnetic air, "La Marseillaise." Then, as by one impulse, all the men uncover and the women slightly bow their heads. What and where is that strange nation in all of us, born of whatsoever which never fails to vibrate when any 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 follows a half-suppressed "Oh!" of emotion, followed by a wild clapping of hands. The pavilion of the United States is inaugurated.

Submitted the Boers.

Newspaper Cutting Bureau in the World.

ing from  
ress of Paper  
JUL 4 1900

## 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.

Newspaper Cutting Bureau in the World.

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

ress of Paper

## 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.

Coquelin and Bernhardt

ing from

ress of Paper

### 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, 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.

ing from

ress of Paper PHILADELPHIA, PA

## 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

ress of Paper

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

Cutting from

address of Paper

ate

### 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 Netherlands 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 held out my hand?' 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."

Cutting from

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 Miford 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 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, we 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 there 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 boulevard. "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 better 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, thinks the less of him for his greenness. At the box offices 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 Steinlen. 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 biased 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 have looked forward gratefully 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 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 unceremoniously waved him away. The journalist then 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 at himself a nuisance, but was half angry at the unceremonious manner in which he had been received, and immeasurably surprised and perplexed at finding that in a great foreign commission to the exposition 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 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 broadcloth knickerbockers with a long silver chain dangling round his neck, instead of to 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 exposition—only the ingenuity 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 hearkening 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, we 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, and this little controversy was over, 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 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 the 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 everything to be proud of. We have distinguished ourselves in every practical sphere. Our manufactures, our machinery, our agricultural display, and, indeed, our art, as well as 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  
Brown, Jesse  
Brown, David  
Clark, James  
Cole, Ebenezer  
Cole, Ebenezer, Jr.  
Cole, Cornelius  
Collins, Richard  
Cates, Edward  
Cates, Samuel, heirs  
of Chamberlain, Aaron,  
heirs of  
Campbell, James  
Dinsmore, John  
Dorman, Jabez  
Fickett, Zebulon  
Grace, James  
Joy, Francis  
Jordan, Ebenezer  
Jordan, Ebenezer, Jr.  
Knowles, Nathaniel  
Leighton, Thomas  
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. Melitable, 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.
- 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. Elizabeth; m. Charles Pithell. Children: David, Daniel, Lena C., Charles R., Joseph S., and Annie.
- v. Ruth; m. Dana Cole.
- vi. Jane; m. Moses Hinckley, 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:

- i. 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, Simpson, 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-

## Cures W Without Drugs.

The Dr. Sanden Electric Belt cures it overcomes the effect of youthful excesses, because Electricity is Str Force—the very element which is I man, whether young, middle aged

### Free Adv

It will take less than a half h to drop in at my office, where I ca you the current which the Dr. San generates. I will go over your sym with you. No charge for consultat

### Free Boo

To those living at a distance I w mail my little descriptive pamph sealed envelope. I answer letters

### DR. C. F. SANDE

Office Hours; 9 a. m. to 6 p. m.

## Gran Cent

LIVER

The best service in these th

One can always get  
Your horse will hav  
Our new hacks for  
others in the state. Two  
We have some very  
and comfortable turnout at

Also Buckboards for small

Horses show their  
your horse is well fed, and

Our service is prompt and ef  
Best Bowling Parlors in the

## LEMUEL

C. W. NICHOLS, Gen'l Manager.

## Ride

## 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.



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.

Cutting from

DETROIT, MICH.

Address of Paper

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 \$2 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.

Cutting from

Desert NEWS

Address of Paper

SALT LAKE CITY, UTAH.

JUL 7 1900

Sousa's a week.

## 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 deservedly applauded and gave one of his own specially composed melodies as an encore.

Cutting from

Address of Paper

TACOMA, WASH.

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 railled 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 Storero 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 MCKINLEY."

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

Salveston coun-  
ty at election 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—Address-  
es Were Made by Archbishop Ire-  
land and Mrs. Daniel Manning.

Paris, July 4.—In the presence of the pres-  
ident of the republic, M. Loubet, and the  
United States ambassador, General Horace  
Porter, and a brilliant assemblage of repre-  
sentative Frenchmen and the most promi-  
nent 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 French flags, and  
Sousa's band played a new and spec-  
tacular march, "Hail to the Spirit  
of Liberty." When the applause had sub-  
sided 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 un-  
covered 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 an-  
cestor. 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 in-  
dividuals 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 mother  
land 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 arch-  
bishop 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 sym-  
pathy 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 of this most interesting occasion.  
No more eminent representative of Ameri-  
can eloquence and patriotism could have  
been chosen, and none who could better  
give appropriate appreciation to the senti-  
ment of gratitude and affection which binds  
our people to France.

"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 sol-  
dier, whom both republics are proud to  
claim, may serve as a new link of friend-  
ship 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 ad-  
dress.

Archbishop Ireland's address was deliv-  
ered in French, and was frequently inter-  
rupted 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 exposi-  
tion. He is the French colonel who was  
killed in the South African war. Attache  
to the wreath was the inscription: "In  
Honor of Colonel De Ville de Bois-Mareuil  
the Lafayette of South Africa, From Some  
Americans."

DISPATCH  
Cutting from  
of Paper

JUL 5 1900

### Mr. Sousa's Story of His Father

Sousa's band is here breeding home-  
sickness 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 wav-  
ing 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 teach-  
er," 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 ob-  
jection 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 Satur-  
day 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 publica-  
tion of my piece. It had not found me  
yet, and the fact that I was disap-  
pointed 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 publish-  
ing 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 pian-  
ist, 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 ab-  
solutely 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 Washing-  
ton 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."

"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 pub-  
lisher, 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."

Stude  
Cutting from  
Address of Paper  
Date

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 se-  
cure the most excellent music features and entertain-  
ments 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  
Date

## 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, pres-  
ident of the Lafayette Memorial Commis-  
sion. 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, great-  
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 dedi-  
catory poem, Archbishop Ireland deliv-  
ered an address and Mrs. Daniel Man-  
ning 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, Commis-  
sioner Peck, Assistant Commissioner  
Woodward, Maj. Brackett, secretary of  
the commission; the national commis-  
sioners, Ambassador Draper of Rome, Min-  
ister Bellamy Storer of Madrid, Amba-  
sador Charlemagne Tower of St. Peters-  
burg and Minister Harris of Vienna.  
President Loubet was given the seat of  
honor. In the same row were the papal  
nuncio, Monsignor Lorenzelli, and Arch-  
bishop Ireland. As President Loubet en-  
tered the amphitheater Sousa's Band  
played the "Marseillaise" and later the  
"Star-Spangled Banner."

om  
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.)—Commission-  
er-General Ferdinand W. Peck gave  
a notable dinner tonight in honor  
of the jurors of the United States  
at the National pavilion in the exposi-  
tion. There were 300 guests, including  
some of the most distinguished people  
in Paris. This was the first banquet giv-  
en in the pavilion. The speakers were  
Ambassador Porter, chairman of the su-  
perior jury; Tuck of the international  
council of Egypt, chairman of jurors;  
Geo. W. Ochs, manager of the Paris ex-  
position 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 am-  
ity between France and America, and  
congratulations for the trophies won by  
the American exhibitors against the  
world.



Cutting from

Address of Paper

Date

# 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."

g from

Address of Paper

## 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

That John Philip Sousa says he will teach the French people patriotic airs before he returns home.

Cutting from

Address of Paper

Date

## 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."

"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 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

Address of Paper

Date

Prospects 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—Gavotte 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

## 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—Gavotte 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 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

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.'

from

Address of Paper

## 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

## SOUSA IN LONDON.

Sousa's Band will give a series of concerts in London before returning to America.

ESTABLISHED: LONDON, 1891. NEW YORK, 1894.



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-beset 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 a "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?"

"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  
date

a tells something about himself in 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 60?"

Mr. Sousa nodded. He did not seem to feel bad about it. He seemed inclined to think it was a kind of a joke in 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 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 Phila-

delphia 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 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 10 years."

—Ainslee's Magazine.

cutting from  
address of Paper  
date

### 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 Netherlands 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.

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.  
JUL 8 1900

### PROFESSOR SOUSA'S FATHER.

Story the Famous Leader Tells of His Habitual Laziness.

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. 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.

"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. He used to come down to breakfast about midnight. After the meal he would light a cigar and lie down in an easy chair.

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

"Father would get up, stretch himself—he was a big man—and go over and kiss mother. 'The day is made for rest and the night for sleep'—and he would go upstairs to bed again."

cutting from MORNING TELEGRAPH  
Address of Paper New York City  
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.  
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, 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 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 clarionet, 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 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 deal more pleasure out of life than the railroad presidents do."

cutting from DISPATCH  
Address of Paper COLUMBUS, O.  
JUL 8 1900

### THEY LIKE SOUSA.

THE MORE THEY HEAR THE MORE THEY WANT.

Europe Crazy Over the Catchy IK, 1894.  
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 town 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.  
JUL - 9 1900

### AWARDS TO EXPOSITION.

Enemies of French Cabinet Decried Composition of Juries—Sousa is Very Popular at Paris.

SPECIAL CABLE TO THE PLAIN DEALER. RR, 1894.

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.

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 into this dead part of the exposition.

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.  
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

## 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 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 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 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

PITTSBURGH, PA.

Address of Paper

## SOUSA MARCHES WENT CHEAP.

Two Famous Ones Brought but \$70 Apiece to the 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, 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, says a writer in 'Ainslee's.' 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

MILWAUKEE, WIS.

Address of Paper

## SOUSA'S 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 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 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 \$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 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.

Newspaper Cutting Bureau in the World.

Cutting 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

BOSTON, MASS.

Address of Paper

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

ST. LOUIS, MO.

Address of Paper

## 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 Philip 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 Philip 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's 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 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: Symphonic poem, "The Chariot Race," "The Three Quotations," and "Song of Grace and Songs of Glory;" in the last 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

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 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 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.



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.

ting from  
ress of Paper

**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.

ting from  
ress of Paper  
NEWS  
NEWSTOWN, OHIO  
JUL 11 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 \$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.

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 theater 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 Aldermanic 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. Citations 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 it 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 Schirring of the Star.

utting from  
dress of Paper  
MILWAUKEE NEWS  
JUL 14 1900  
ate

and will give a series of concerts in London before returning to

Newspaper Cutting Bureau in the world.

utting from  
address of Paper  
LEADER  
KINGSTON, J.  
JUL 13 1900  
ate

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."



CITIZEN  
Cutting from  
Address of Paper  
BROOKLYN, N. Y.  
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.

STAR.  
Cutting from  
Address of Paper  
KANSAS CITY, MO.  
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.

CITIZEN  
Cutting from  
Address of Paper  
BUFFALO, N. Y.  
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 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 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  
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.

WISCONSIN  
Cutting from  
Address of Paper  
MILWAUKEE, WI  
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 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 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 Marshall, 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 Kauser, Miss Cora Klausner, L. J. Kenedy, George A. Nagle, Mr. and Mrs. S. F. Manges, Master Horace S. Manges, Miss Brooks, Mrs. W. Elbeck, Miss Elbeck, A. M. Elbeck, Mrs. C. F. Garrison, Miss Garrison, Miss Josephine F. Garrison, E. Hamerschlag, 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 Klingenstein, 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. Droege, 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. Elbeck, 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 Woodcomb 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 that 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

ess of Paper

**OREGONIAN**

**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 Lett & 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.

"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, 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

newspaper cutting bureau in the world.

**MUSIC TRADES.**

Cutting from

Address of Paper

Date

#### 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 caught 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 furore. Have heard the best European bands myself. They play correctly, but with no enthusiasm, and that is why Sousa makes a hit. The Garde Republique 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

Address of Paper

Date

**CHICAGO JOURNAL**

JUL 16 1900

Paris, July 16.—The exposition was visited Saturday by 600,000 persons, the largest number since it opened. The exposition was a success, and the people played American music and sang American songs.

July 16.—The Mark Lane



Cutting from  
Address of Paper

DISPATCH

ST. PAUL, MINN.

JUL 13 1900

### SOUSA MARCHES GO CHEAP.

Sousa Sold "Washington Post" and "High School Cadets" for \$70—Publisher Netted a Fortune.

ORK, 1884

"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 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 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  
Address of Paper

TIMES

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

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

JUL 14 1900

Date

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 scale when he returns to New York from Europe.

Cutting from  
Address of Paper

TIMES

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. 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."



SOUSA AT HIS EASE IN PARIS.

"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

COLUMBUS, O.

JUL 16 1900

SOUSA'S band music has been termed "savagely boisterous" in gay Paris.



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 of good-will. It is the shadow of the three resplendent 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 ours 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 pieces that the police are called in.

NEWS  
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 await at what they term the "savagely boisterous tunes of the Far West."



cutting from  
Address of Paper  
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-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. 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 waits, "Whatever is, is wrong."

J. writes:

name of Nellie H. Runkle, or  
corrected correctly the Shorter

Cutting from  
Address of Paper  
Date

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 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 on an easy chair."

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

"Father would get up and 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."

g from  
s of Paper  
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.

g from  
s of Paper  
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 they 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.

from  
of Paper  
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.

g from  
s of Paper  
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  
Address of Paper  
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.

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. "Building 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 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 Marsellaise." Then, as by one sudden impulse, all the men uncover and the women slightly bow their heads.

What and where is that strange cord 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.

cutting from  
Address of Paper  
JUL 16 1900

## 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 a large number 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 exchanges in the location of the large exhibits. One 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**  
ess of Paper **WILKINSON, WI**  
JUL 17 1900

### SOUSA THE BANDMASTER

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 so increasing the clarionet, 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 **BER**  
ess of Paper **WILKINSON, WI**  
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**  
ldress of Paper  
te **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

ing from **LOS ANGELES HERALD**  
Address of Paper  
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.

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 breloque, 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, where I salute the persevering ~~Boer~~ women, who sing naïvely and pathetically, and who may be forgiven for again their voices seem to catch a break.

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**  
ess of Paper **PITTSBURG, PA.**  
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 sun 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 sul-len 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-

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  
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 cortege 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, with his eyes intent on the solemn music in his catch, stepped 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  
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  
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'Opera 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  
Date JUL 21 1900

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  
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 as long as the concerts lasted. It will now tour Germany again, and will visit Holland before sailing for home on September 1.

Newspaper Cutting Bureau in the World.

Address of Paper  
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*.

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  
Date JUL 23 1900

John Philip 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 Philip 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 fire-side. 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  
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.



g from **EXPRESS.**  
s of Paper. **CHICAGO, 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 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. It was a most animated little "grasse," during that execution of the "understood 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

kies 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**

ate : **30 JUIN 1900**

dresse : **24, Rue Chauchat**

PARIS

igné :

### Les musiciens Souza à Paris

La musique américaine Souza, dont les 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

Extract from **Telegraph**

Date **July 14**

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 Sousa 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: 30 JUIN 1900

Address of Journal: 33, passage de l'Opéra

## 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.

Journal: L'ECLAIR  
Date: 3 JUL. 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 jour d'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 joue le 3 juillet au soir, l'orchestre de Souza qui arrivera à Paris le mardi 3 juillet à 8 h. 45; il pourra ainsi prendre part à l'inauguration de la statue de Washington, qui aura lieu le 4 juillet. M. Souza fera entendre pour la première fois: *Hail to the Liberty*, spécialement créé pour cette cérémonie.

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 Figaro  
Date: 2 JUL. 1900  
Adresse: 26, Rue Drouot  
Signé:

L'orchestre américain de Souza, retour de sa tournée en Allemagne, sera à Paris demain et se fera entendre, à 3 h. 1/2, à l'Esplanade des Invalides. Les excellents musiciens prêteront naturellement leur concours à la fête de La Fayette, qui aura lieu mercredi.

Journal: L'Evénement  
Date: 3 JUILLET 1900  
Adresse: 10, boulevard des Italiens  
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.

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 Petit National

Date: 30 JUIN 1900

Adresse: 33, passage de l'Opéra

### 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: La Paix  
Date: 30 JUIN 1900  
Adresse: 152, rue Montmartre  
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.

en Europe qui, pour la circonstance, se réuniront à Paris.

Journal: Le Jour  
Date: 1 JUIL. 1900  
Adresse: 123, Rue Montmartre  
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 cinématographie 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.



La Paix

**Souza-Konzerte in der Flora zu Köln.** John Philip Souza, unbestritten der hervorragendste unter den amerikanischen Kapellmeistern und Komponisten, wird am Freitag, Samstag und Sonntag mit seinem 65 gekulte Musiker umfassenden Orchester den Kölner Musikfreunden sich vorstellen. Souza, dessen populäre, frische Märsche (Washington Post, Liberty Bell, Stars and Stripes Forever und viele andere) seinem Namen einen Weltruf verliehen haben, ist zwölf Jahre lang Dirigent der Nationalkapelle der Vereinigten Staatenregierung gewesen und hat seine jetzt bestehende Konzertkapelle selbst organisiert. In den letzten acht Jahren hat diese Kapelle nicht weniger als 4000 Konzerte in den Hauptstädten der Vereinigten Staaten und Kanadas gegeben. Auf der Weltausstellung in Chicago, den Industrieausstellungen in St. Louis, Missouri und Pittsburg war die Souza-Kapelle das offizielle Ausstellungsortchester. Durch seine überaus anziehende Dirigierkunst ist Souza der Liebling des amerikanischen Volkes geworden. Für die Pariser Weltausstellung ist die Souza-Kapelle als offizielle musikalische Vertretung der amerikanischen Regierung erwählt worden, und diesem Umstande dürfen wir auch nur die Bekanntschaft mit dieser Kapelle herleiten.

**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.  
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, aux corps diplomatique et aux ambassadeurs des Etats-Unis en Europe qui, pour la circonstance, se réuniront à Paris.

La Fronde, Paris

**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 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.

**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. Es dürfte auch gar keinem weiteren Zweifel unterliegen, daß zur Zeit in China alles vom Mandarin mit der gelben Reitjacke, und was weiß ich wie vielen Pfauenfedern, bis zum schmutzigsten Kuli herab — Alles borgt. Diese Demonstration mit ihren Schlüßungen fürchtet nämlich für das Berthvolk, was sie besitzt — ihren langen Zopf. Wer nun weiß, wie fest solch ein Zopf selbst bei zwölfsitzten Wölfen oft sitzt, wird ihre Erregung begreiflich finden. Der türkische Kranke Mann scheint im 20. Jahrhundert in dem chinesischen Patienten einen Kollegen gefunden zu haben. Nun, wenn er so lange standhalten vermag, wie sein türkischer Leidensgefährte, mag er zufrieden sein, wenn auch die vorläufig noch bestehende Einigkeit in der Behandlung im Konfuzium seiner Ärzte für ihn etwas "beängstigendes" haben muß. Augenblicklich also fiebert der Kranke heftig und bis zur notwendigen Amputation werden sich unter dem ärztlichen Kollegium schon Differenzen ergeben. Am meisten zu fürchten hat er wohl den russischen und den neu hinzugekommenen Dr. Eisenbarth-Japan, während der Engländer infolge seiner ausgedehnten südafrikanischen Praxis weniger in der Lage ist, sich um den neuen Kranken zu kümmern.  
Sodanfalls trägt die ganze Geschichte zur Erweiterung unserer geographischen Kenntnisse bei und man spricht jetzt im Hofkuchhaus über Tsin, Tschifu, Tientsin, wie man früher von Nien, Peking oder Feldmoching gesprochen hat. Man ertappt sich nicht mehr nach dem Befinden der Freunde, sondern man fragt zunächst, wie es dem "Jliss" geht. Die Nachrichten werden mit Spannung erwartet und man versteht nicht, wie die Regierung noch immer nichts positives zu melden weiß, nachdem einzelne Münchener Blätter bereits in der Lage sind, die chinesischen Wirren nicht nur im Wort, sondern auch schon im "Bild" zu bringen. Unter der Kaiserin-Wittve stellt sich Mancher seine eigene Schwieger-

mutter vor und unter dem Kaiser Kwang-su den feinsten in Gaskners 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 Seeschlangenfänger zu begeben. Sogar der Gaunerhumor hat sich schon der Politik bemächtigt, indem ein junger Langfinger, im Moment, als er ein fremdes Portemonnaie in seine Tasche gleiten ließ, ertappt, zu seiner Entschuldigung meinte, er habe dasselbe nur "auf 99 Jahre pachten" wollen.  
Aber auch das patriotische Gefühl regt sich mächtig und die Vorstellung 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 gar nicht erscheint, sich beim Besuch der Vorstellung mit ein paar Wattepfropfen für die Ohren zu versehen. Hoffentlich bleibt das Theater seinem Zwecke erhalten, nachdem es in diesen Tagen erneut unter den Hammer gekommen ist. Dieses Etablissement hat seit seiner Erbauung so oft den Besitzer gewechselt, daß es eigentlich auffallend erscheinen muß, warum es noch immer seine ursprüngliche Benennung "Deutsches Theater" führt. Theater im eigentlichen Sinne des Wortes ist es, von den noch vorhandenen Dekorationen abgesehen, längst nicht mehr, und auf "deutsch" kann es mit seinem internationalen Künstlerpersonal gewiß keinen Anspruch machen, wenn auch mancher gute Deutsche sich darunter befinden mag, der, um seinen Landsleuten mehr zu imponieren, sich einen fremdbländischen Namen beigelegt 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 Vorteil wäre. Es ist ja nicht absolut notwendig, daß wenn ein Abgeordneter sich von der Antwort des Herrn Ministers nicht befriedigt erklärt, dieser es auch hört.  
Da ist die Akustik im großen Saale des Münchener Kinderspiels schon besser, wo sich gegenwärtig der amerikanische Kapellmeister Souza mit seinen 70 Künstlern hören läßt und täglich ein zahlreiches Publikum anlockt. Amerika beginnt eben auch schon "Kunst" zu exportieren und japanische und chinesische Kapellmeister werden folgen, während unsere Hofbühne noch immer einen sucht. Man ist ja hier so "gastfreundlich", daß man auch einmal einen solchen zu "Gast" laden könnte; besonders nachdem unser Hoftheater scherzweise bereits das "Gasthaus" genannt wird. Es muß jedoch in diesem "Gasthaus" nicht einmal recht sonderlich gut sein, weil keiner seiner Gäste länger bleibt, während von unsern früheren Kräften, wenn sie auf Gastrollen ziehen, keine mehr wiederkehrt.  
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. Wir sind überhaupt mit unserer Kultur so freigebig, daß es gar nicht zu verwundern ist, wenn die Lehrlinge einst ihrem Lehrmeister über den Kopf wachsen. Und wenn Konfuzius mit seiner Lehre einst zu uns kommt, wie wir jetzt zu ihm, so folgt der exportierten "Konfession" die importierte "Konfusion". Doch: "Après nous le déluge!"

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.  
Le colonel Saint-Marc représentait le président de la République. Tous les ministres étaient représentés et M. Delcassé, ministre des affaires étrangères était présent.  
Les membres du Parlement, de l'Institut, du corps diplomatique et de la colonie américaine assistaient très nombreux à la cérémonie.  
La statue du général américain a été remise par l'ambassadeur à M. Delcassé. Des discours ont été prononcés par l'ambassadeur, le consul des Etats-Unis à Paris, M. Delcassé et le colonel Chaille-Long, attaché militaire américain. Tous faisaient l'éloge de Washington et rappelaient l'union des deux grandes Républiques.  
La musique Souza prêtait son concours à la cérémonie. — T.

Journal : Le Voltaire  
Date : 30. JUIN 1900  
Adresse : 24, Rue Chauchat 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 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.

4000.  
Frankfurter Journal  
23. 6. 00.  
Souza-Konzerte. Der Amerikaner John Philip Souza, Dirigent der offiziellen amerikanischen Militärkapelle für die Pariser Weltausstellung, kommt nächsten Montag hier an und veranstaltet am gleichen Tage auf dem Frankfurter Ausstellungs-Platz an der Forsthausstraße sein erstes Konzert. Die Kapelle bleibt nur drei Tage in Frankfurt. Wer also den Komponisten der Washingtonpost, des flottesten und schneidigsten Tanzes, der in letzter Zeit populär geworden ist, dirigieren sehen und sein Orchester hören will, darf es nicht auf die lange Bank schieben. Die Konzerte finden bei jeder Witterung statt. Bei schönem Wetter konzentriert die 65 Musiker starke Kapelle in dem eigens hierzu vergrößerten Pavillon und bei ungünstiger Witterung in der großen Ausstellungshalle. Da voraussichtlich der Andrang an den Plätzen ein sehr harter sein wird, sind in der Stadt Villetorvorverkaufsstellen eingerichtet worden, in denen man sich Karten besorgen kann.



100 Pester Lloyd

## Berliner Brief.

Der Wiener Musik ist amerikanische zur Seite getreten: man  
denn man von den Resultaten der vergleichenden Völkerpsychologie  
berichten soll, ist zu vermeiden, daß auch diese viele Freunde hier  
gefunden hat. Herr **Phyllis Souza and 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 aus dem Häuschen vor Entzücken:  
wenn eine echt amerikanische Melodie ertönte, erhoben sie sich  
von den Sitzen, nahmen ihre Cylinder vom Haupte und verharren, so  
weit das bei dem der Souza-Kapelle eigentümlichen 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 Souza 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-  
hauptet hat. Daß wir sie, wenn sie nicht hier ist, vermissen müßten,  
kann man trotz alledem nicht sagen; wirklich Neues und Originelles hat  
uns nicht, oder doch nur in einigen mit Nigbertanzmelodien 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-  
sachen sind:

Herbei kleine Kunststücke (Stückelappern)  
erzielt; auch Souza gefällt dem Publikum als Dirigent  
zum geringsten Grade durch seine kleinen Kunststücke. Seltener  
man einen Dirigenten gesehen haben, festen einen sehen, der so  
Neußerlichkeiten abzielt, wie der Komponist der Washington-Post;  
er etwa Eduard Strauß seine Lebhaftigkeit beim Dirigieren, sein  
Wiegen und Tänzeln zum Vorwurf macht, der muß Souza 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 Souza geberdet sich  
wie ein Schauspieler, ein Spezialitätenkünstler, eine Art Universal-  
mann. Er schwimmt, er zeigt sich als Schlangentänzer, 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  
verfälschte Hündchen, Affchen und Kaskaden vorführt, oder er dirigiert  
auch wohl gar nicht — kurz er posiert unausgesetzt; daß aber gerade  
eine Person in der Sache aufginge, daß er sein Mitstreben 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 Getriebe der Weltausstellung, auf die Souza and his band  
offiziell abkommandiert 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 Carrougel, 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  
trouvent à Paris.

## LA STATUE DE WASHINGTON

L'Inauguration Officielle  
Paris, 3

L'inauguration de la statue élevée  
d'héra 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 *Staro*  
puis la *Marseillaise* et 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<sup>mes</sup> Jones et Manning, vice-présidentes,  
déléguées de l'association du monument, ont  
alors fait tomber le 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 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 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 si-  
cle 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,  
célébrent 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 *Staro*,  
*And-Stripes* et l'*Esprit de Liberté*, marche spé-  
cialement composée pour la circonstance.

Journal : La Paix  
Date : 5 JUL. 1900  
Presse : 152, rue Montmartre  
Paris

## 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 recouverte 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 JUL. 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 endimanchées et d'impecc-  
ables habits noirs.

Dans la rue, sur le terre-plein, sous un  
élégant velum décoré de drapeaux des Etats-  
Unis, la Souza-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 minis-  
cimes 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 hurrahs  
frénétiques des Américains de la rue. On ac-  
clamait beaucoup les Boers et Kruger, mais  
ce cri prononcé avec l'accent anglais n'a  
pas été compris de la foule française qui se-  
rait volontiers fait chorus.



Journal : **Le Gaulois**  
Date : **5 JUL. 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 défilier 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 JUL. 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; Fiescher, 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. »

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<sup>me</sup> Jones et M<sup>me</sup> 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 sollicitées, s'imposent véritablement 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 cri de deuil 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 JUL. 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<sup>er</sup> 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'avancant 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 Hannequin, 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; M. 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.

Journal : **La République Française**  
Date : **4 JUL. 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.







Journal : L'Événement  
Date : 5 JUILLET 1900  
Adresse : 10, boulevard des Italiens PARIS  
Signé :

## 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'axe 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.

Journal : La Paix  
Date : 5 JUILLET 1900  
Adresse : 152, rue Montmartre PARIS  
Signé :

## 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 statue définitive ne fera que remplacer ce monument provisoire qui s'élève dans le petit jardin, dit du Carrousel.

M. Peck, fait ensuite, en américain l'historique 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. Loubet, pris la parole, Mmes ciété Américaine Miss Voos, La cérémonie midi, M. le clame par l'ambassadeur. Les clair cortège dis breuve mas sel.

M. Loubet sage est ren A l'issue « Souza » e cains et par val a parcou de l'Opéra, l et de la Ma disloquée pl Durant les marches ont Une foule ciliens s'at son ombre.

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.

## Inauguration DE LA STATUE DE LA FAYETTE

Le monument. — Discours de Mgr Ireland

L'inauguration du monument de La Fayette a eu lieu hier matin à dix heures précises, au lieu de dix heures et demie, qu'indiquaient par hasard les cartes d'invitation.

La cérémonie a eu un éclat exceptionnel. On peut juger de l'intérêt qu'on y attache aux Etats-Unis, en apprenant que tous les ambassadeurs, les ministres américains en Europe figuraient sur le programme comme « vice-présidents du jour » et ces fonctions n'étaient pas purement honoraires, parce que la plupart de ces diplomates étaient effectivement présents à côté de l'ambassadeur des Etats-Unis à Paris, le général Horace Porter.

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.

Journal : Le Peuple Français

Date : 5 JUILLET 1900  
Adresse : 1, Rue Feydeau PARIS

Il a terminé son allocution en parlant de l'amitié qui unit les deux nations :

Cette amitié, née dans la fraternité de 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.

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 à la tribune. Elle n'a pas oublié et qu'elle n'oubliera pas les services incomparables que lui a rendus la France. France, l'Amérique te remercie. 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'arène, 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 naissait au-dessus d'elle pour ne plus jamais s'éteindre.

« 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 détruire. 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 salué cette allocution.



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 concert will probably be given at the Royal Albert Hall.

Extract from *London Musical News*  
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 under 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 :

## 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 demi, 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 déclaration.

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.

Journaux du Monde du COURRIER  
S. Bénédictins divers.  
A PRESSE pour coller les Coupures  
des, Turin, Brest, France

## 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 um den Klängen des vielgerühmten Orchesters zu laufen. 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 geschulte 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 Präcision und technische Correctheit und auf mannigfache und Märchen, darunter Stars and Stripes forever, Hands Across the Sea, the Washington Post u. a., Compositionen des Souza-Bandes. Das Orchester brachte eine Reihe von Tänzen und caballa 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 Nacht am Rhein spielte, wollte der Jubel und Beifall kein Ende nehmen. Eine ausgezeichnete Leistung waren auch die Soli eines Piffon- und Flügeltrumpetenbläfers. 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.

*2 LA FROGAC, 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 demi à l'Esplanade des Invalides.

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 Walk" and other ragtime pieces were played. It danced and whooped and shouted encores until the band was exhausted. The Frenchmen present didn't understand it.

Extract from *TIMES*  
Address of Paper *LOS 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 does. He is a money dealer, 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.



# Echo de Paris

La Sousa, la fanfare monstre dont les concerts du 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 so'ennelle 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-Kapelle, die augenblicklich auf der Pariser Weltausstellung spielt, wird ihre Berliner Concerte am 29. Juli wiederum im Garten des Neuen Kgl. 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 M<sup>me</sup> 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 "Ballett 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 Pante, dem es einfiel, die hundert schönsten Frauen in Paris zu einem luftballistischen 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 Erwerber dieses 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 Spleen 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 Fleuretter, Anna Held — kurz und gut, die bezauberndsten Bühnenstars und „vornehmen“ Demimondaines, die Paris augenblicklich aufzuweisen hat, zierten die mit den aussergewöhnlichen 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 Jaren war. Die Blumen- und Lichtdekorationen, 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 drapirten Serviette ein Andenken in Gestalt eines werthvollen Schmuckstücks. 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 erfüllten, ließ zur Rechten des großmüthigen Gastgebers, Mme. Otero, die im blendenden Glanze ihrer vielbesprochenen und vielbenutzten Brillanten erschien, hatte zur Linken Mr. Thaws 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 King's Kapelle, deren prächtige, feurige Weisen das Ohr der Speisenden entzückten. Obwohl nicht mehr von dem Bigenerliebhaber der Prinzessin Chimay dirigirt, ersetzte sich das Orchester immer noch der größten Beliebtheit, die es sich auch theuer genug bezahlen läßt.

## Figaro Paris

### L'ANNIVERSAIRE DE L'INDEPENDANCE

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 Capitain, 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.

Cutting from

Address of Paper

Date

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.

## 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.

REBARD.

LOS ANGELES, CAL.

JUL 22 1900

MAY 1901



76<sup>me</sup> ANNEE (6<sup>me</sup> SERIE) N° 165

ERSB

INDUSTRIEL.

250	55	acs.
500	105	
1000	200	

(Das Banket der Schönheiten.) In ge-  
wissen Kreisen von Paris bildet gegenwärtig das  
"Beauty Dinner" des amerikanischen Millionärs Harry  
Kimball Tamm das Tagesgespräch. Einem Pitts-  
burger Dollarfürsten blieb es vorbehalten, das sensa-  
tionellste Festmahl zu geben, welches je in der an ori-  
ginellen und exzentrischen Veranstaltungen so reichen  
Seine Stadt die Gemüther in Aufregung versetzte. Der  
verschwendungssüchtige Yankee, dem es einfiel, die hundert  
schönsten Frauen in Paris zu einem  
luxuriösen Mahl einzuladen, dessen Kosten sich auf  
250.000 Francs beliefen, ist der Sohn des verstorbenen  
Eisenbahnkönigs William Tamm, der seinen Kindern  
etwa 15 Millionen Dollars hinterließ. Den Erverber  
dieses Reichthums schätzte man in den Vereinigten  
Staaten als einen tüchtigen, ehrenwerthen und philan-  
thropischen Mann; des Sohnes Ehrgeiz dagegen gipfelt  
nur darin, die Welt von sich reden zu machen, indem  
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-  
gesehen. Die neueste Idee, die seinem von Spleen an-  
gekränkelten Hirn entsprossen ist, war nun das "Diner  
des Beautés". Schönheiten wie Liane de Pougy,  
Hélène Dero, Cléo de Mérode, Yvonne de  
Reville, die Rosario, die Neustreiter,  
Anna Held (die Dero und die Held sind dem Buda-  
pester Orpheumpublikum wohlbekannt), kurz und gut,  
die bezaubernden Bühnenstars und "vornehmen" Demi-  
mondainen, die La Ville Lumière augenblicklich aufzu-  
weisen hat, zierten die mit den aussergewöhnlichen 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 Czar war. Die Blumendekorationen, Speisen  
und Getränke hatte der Wirth ohne Rücksicht auf die  
Kosten wählen und zusammenstellen dürfen. Wäre es  
möglich gewesen, ein Gericht gedämpfter Nachtigallen-  
zungen 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 be-  
legte Armbänder, Broschen, Haarornamente und sogar  
Strumpfbänder aus Goldgewebe mit juwelen-  
geschmückten Schnallen fielen den überraschten Schönen  
auf den Teller. Liane de Pougy, deren Reize die  
herausragendsten Maler und Dichter mit Begeisterung  
erfüllten, saß zur Rechten des großmüthigen Gastgeber.  
Mme. Dero, die im blendenden Glanze ihrer viel-  
besprochenen Brillanten erschien, hatte zur Linken Mr.  
Tamm's Platz nehmen dürfen. Selbstverständlich gab  
es auch Tafelmusik und zwar ebenfalls recht kostspielige.  
Bei einem früheren Diner hatte der Millionär den ge-  
feierten Sousa mit seinem Orchester engagirt; diesmal  
war es die Kapelle, deren prächtiger, feuriger  
Weisen das Ohr der Speisenden entzückte. Obwohl  
nicht mehr von dem Zigeunerliebhaber der Prinzessin  
Ghimay dirigirt, erfreut sich das Orchester immer noch  
der größten Beliebtheit, die es sich auch theuer genug  
bezahlen läßt.

PICAYUN

g from: \_\_\_\_\_  
s of Paper: 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 Aus-  
sichtungsplatze an der Forsthausstraße ist es ge-  
lungen, 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 ihnen  
am Freitag, den 27. Juli, zwei Konzerte statt.

race Porter,  
avait à sa droite M. Delcassé.



Address of Paper SEATTLE TIMES  
JUL 21 1900  
Sousa's band, which enjoyed a tremendous vogue during the first series of its concerts, is rather disgusted 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 TRIBUNE  
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.  
Weather has had a very unfavorable

Cutting from NEW YORK HERALD  
Address of Paper NEW YORK  
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 JOURNAL  
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 STATE REGISTER  
Address of Paper DES 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 TIME  
Address of Paper HARTFORD, CONN.  
Date JUL 23 1900

All are regretting the band daily as it will now be visiting Holland on September 1.

Newspaper Cutting Bureau in the World.  
CUTTING from STATE  
Address of Paper Parkway, N.Y.  
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 "Thunder" 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 SENTINEL  
Address of Paper MILWAUKEE, WY.  
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.

Published: LONDON, 1861 NEW YORK, 1894.

Cutting from CHRONICLE  
Address of Paper CHICAGO, ILL.  
Date 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 POST  
Address of Paper WASHINGTON, D.C.  
JUL 23 1900

Paris has tired of Sousa's calls it boisterous. It has plotted as funeral music.

Published: LONDON, 1861 NEW YORK, 1894.



4  
tting from \_\_\_\_\_  
ress of Paper \_\_\_\_\_  
JUL 23 1900

## 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 band-master, 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?

NEWS  
tting from \_\_\_\_\_  
ress of Paper \_\_\_\_\_  
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, 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 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."

NEWS  
tting from \_\_\_\_\_  
ress of Paper \_\_\_\_\_  
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.

NEWS  
tting from \_\_\_\_\_  
ress of Paper \_\_\_\_\_  
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.

NEWS JOURNAL  
tting from \_\_\_\_\_  
ress of Paper \_\_\_\_\_  
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 Revereille. "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 number of drunkards was a most insignificant one. The exposition is now in its last stages and only a few places remain to be seen. The American exhibits are now being purchased for forty cents (5 cents). The American exhibits are now only to France and even steel has to be shipped there."



COURIER  
ing from  
ress of Paper  
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."

ing from  
ress of Paper  
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 concert seems twofold; first, to boom some assinine, conceited leader with a long name, like James James Flunk. No one knows or cares what is the first name of Sousa or of 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 jimmies. 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.

TRANSCRIPT  
ing from  
ress of Paper  
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."  
+ + +

"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.  
ing from  
ress of Paper  
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 \$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."  
—From Ainslee's Magazine.

football match was re-  
Cutting from  
Address of Paper  
Date

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 wall for sonorous melodies of the impresario's own composition.

Cutting from  
Address of Paper  
Date  
The great march king with his band, who are at present playing in Paris, will begin their return engagement at Kroll'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.



44 Newspaper Cutting Bureau in the World.  
Cutting from \_\_\_\_\_  
Address of Paper \_\_\_\_\_  
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."

from \_\_\_\_\_  
Address of Paper \_\_\_\_\_  
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 shoulders 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 Eliot'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 offhand 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-

Newspaper Cutting Bureau in the World.  
Cutting from \_\_\_\_\_  
Address of Paper \_\_\_\_\_  
Date \_\_\_\_\_  
JUL 24 1900

Paris says, Sousa's music is bolsterous. Maybe camp meeting music was expected from John Phillip.

Cutting from \_\_\_\_\_  
Address of Paper \_\_\_\_\_  
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 \_\_\_\_\_  
Address of Paper \_\_\_\_\_  
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 \_\_\_\_\_  
Address of Paper \_\_\_\_\_  
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.

DISPATCH  
Cutting from \_\_\_\_\_  
Address of Paper \_\_\_\_\_  
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 \_\_\_\_\_  
Address of Paper \_\_\_\_\_  
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, 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.

Cutting from \_\_\_\_\_  
Address of Paper \_\_\_\_\_  
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 walled 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.



Cutting from

Address of Paper

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 hatching 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 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

Address of Paper

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 dragon 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.

Cutting from

Address of Paper

## 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

Address of Paper

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

Address of Paper

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

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

Address of Paper

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

Address of Paper

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 this city and the people look

Cutting from

Address of Paper

Date

JUL 29 1900

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 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."

Newspaper Cutting Bureau in the World.

Cutting from

Address of Paper

Date

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 31 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 THE MORNING TELEGRAPH  
 Address of Paper NEW YORK CITY  
 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 Schatte 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 Ninty-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 ATLANTA  
 Address of Paper ATLANTA, 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. "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 ATLANTA  
 Address of Paper ATLANTA, MASS  
 Date JUL 29 1900

## SOUSA RIDICULED ABROAD.

SOUSA'S 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 expression,

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.



### A Musician's Love of His Instrument.

### Society's Increased Respect for the Musician.

A Glorious Future for Music in America.

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.

[illegible]



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. Alas, though I have several American compositions on every page, I am constrained to say that there are no typi-



Cutting from

Address of Paper

AUG 1901

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 it is not.

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 CRITERION

19

## THE BUSINESS OF THE BANDMASTER

BY JOHN DAVID SOUSA

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





48  
Cutting from ARGON  
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.

ing from GAZETTE  
ress of Paper COLORADO SPRINGS, COLO.

9-10-11 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.)

g from NEWS TRIBUNE  
ss of Paper DETROIT, MICH.  
JUL 29 1900

**Sousa at Berlin.**  
BERLIN, July 23.—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 Post  
Address of Paper TORONTO, C.  
Date JUL 27 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.

ing from GAZETTE  
ss of Paper COLORADO SPRINGS, COLO.  
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 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 \$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 TOLEDO, O.  
ress 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 Taiganes have played for out-door concerts and dancing during four years, and wait for new melodies of the impresario's composition.

ing from PITTSBURG, PA.  
ss 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

# 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 sch! Blich „nnen wir armen Sterblichen doch nicht alle Beethoven- oder Wagner-Sch! ger sein und selbst ganz hervorragende, ist ein simpler Marsch, ein lustiges Dingsdud oder ein prägnanter Wassenhauer, liebe als ein klassisches Werk. Das ist der Befehl dafür aus der Kunstwelt. Und so ist es, daß die Musik in der Welt der Menschen eine so große Rolle spielt. Sie ist die Königin der Künste, die Herrscherin der Herzen, die Königin der Künste, die Herrscherin der Herzen, die Königin der Künste, die Herrscherin der Herzen.

ihre legerstege Thätig- Mäbchen, welche auf einer sammengehockt und eine ihrer gehöriß durch die Hechel ge- brängen sich herzu, fassen einander in den Händen und drehen sich in lustigem Reigen. Und der müde Papa und die müde Mama schauen von oben herab zu und ergöben 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 Alderman diese Agitation eingeleitet. Aus ästhetischen Gründen gewiß nicht, denn solche und einen irischen 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 irischen Wiedermannes 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 Leierkastenge- schäft 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 Wal- zen solche ehrwürdige Melodien wie „Wir haben Dir den Jungferntanz“, der be- rühmte „Lobchee, Doochee“ oder eines der neuesten „Rag Time“-Lieder erschalle. Und dabei war der New Yorker Leierkasten ein internationales Bindeglied, wie es im Buche steht. Von denselben Walzen er- zählten da ganz unparteiisch „Die Nacht am Rhein“ und die „Marzellaise“, „God save the Queen“ und das „Wearing of the Green“ oder „Yankee Doodle“ und andere frist-nationale Lieder, den ver- schiedenen Rassen gewissermaßen praktisch demonstrierend, daß alle Menschen gleich sind — eine Demonstration, die wohl Hö- rer, aber ach! nur wenige Gläubige fand.

Schade um den Leierkastenmann, denn die Tage sind, wie vor einem Decennium der „deutschen Band“ 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. Sipière, 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. Dis- mirail“ decided, rather than deprive the public 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 was done a quarter of a century ago, and isn't mildly, indiscreet American of Creole origin, who 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. Dis- mirail“ 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 hus- band'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 man- hood 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 Bonnacour, 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 Mar- quis' pride receives a severe shock and he wishes a separation. Louise loves her husband, how- ever, and will stand by him if he will but return the fortune that De Bonnacour has given him. But René is yet too weak to do this. He wavers for a time and then refuses, out of fear of pov- erty. 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 varie- gated career has been cut short meantime by death, her last exploit having been a quarrel close of a life of dissipation.

This story, not of much depth, contains a good meed of incident and is a consistent work- ing out of Dumas' character. Plot alone con- sidered, 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 dia- logue 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 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 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“ and a new march, „Hail to the Spirit.“ Then the band 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 dan- cer's skirts. Illuminated by lights of many col- ors the effect of this scheme of decoration is beautiful. The entertainment that Miss Fuller is offering just now is decidedly good. She ap- pears 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 play- ers from the land of the chrysanthemum are watched with interest and appreciation. Sada watched with interest and appreciation. Sada watched with interest and appreciation. Sada watched with interest and appreciation.

Sarah Bernhardt, not content with Hamlet and L'Aiglon, sighs for more male roles to con- quer. 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 Prin- cesse 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 Am- bigu is a remarkably good one and is drawing well. La Dame de Chez Maxim at the Nou- veautés 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.

COURIER JOURNAL

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 con- certs here military bands throughout Germany have adopted a number of Sousa's marches into their regular pro- grammes.

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 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 com- poser of the „Washington Post,“ gave yes- terday 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, in- spired 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 im- agines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the mu- sic. 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 po- sitions—always in time with the music. It is well worth seeing—Mr. Sousa conduct- ing his orchestra.“—The Berlin Critic.

K. 1884.

„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 con- ducting 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 ob- servers 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.

JOURNAL

INDIANAPOLIS, IND.

JUL 21 1900

A Berlin critic recently said some inter- esting 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 Mr. Sousa conducting his men. His di- rector. Inspired by what he hears, he in- dulges in an ever-changing lively panto- mime. 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.

TELEGRAPH

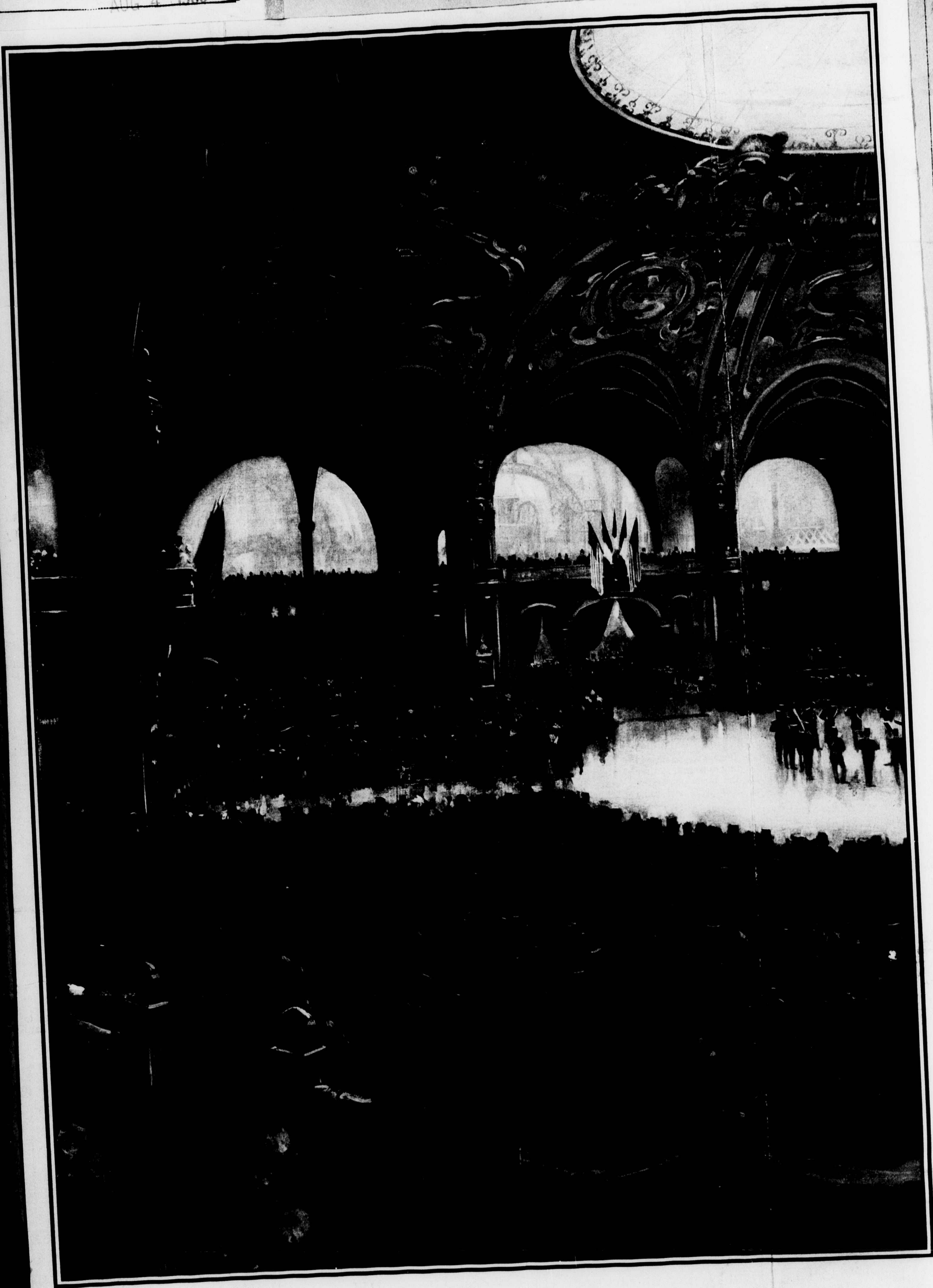
WORCESTER, MASS.

JUL 29 1900

Brunswick, Posen and Breslau. John Philip Sousa has arrived here for another nine days' concert at Kroll's royal opera house. Since his first con- certs here, military bands throughout Germany have adopted a number of Sousa's marches into their regular programs. Gen. William Ludlow, with his ad- dress.



Clall  
tting from \_\_\_\_\_  
ress of Paper \_\_\_\_\_ New York City  
e \_\_\_\_\_ AUG 4 1900



PAINTED BY ANDRÉ CASTAIGNE

THE PARIS EXPOSITION—VISITORS TO THE WORLD'S FAIR LISTENING TO  
SOUSA'S BAND PLAYING IN THE GRAND SALLE DES FETES, ON SUNDAY





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 interprete" 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



**STAR**

**AUG 2 1900**

PK, 1884.

PK, 1884.

PK, 1884.

PK, 1884.

Deutsche Warte, Berlin

AUG 2 1900

AUG 2 1900

504.

504.

**TIMES**

**HERALD**

~~TRANSCRIPT~~

1884.

REPUBLICAN

AUG 1 1900

84.

84.

84.

84.

**TIMES STAR**

1900

100

ELEGRAM.

AUG 2 196

104.

Strassburger Post

NEW YORK HERALD.

## SOUSA'S NEW YORK PROGRAMME

## SOUSA'S NEW YORK PROGRAMME

## SOUSA'S NEW YORK PROGRAMME

## SOUSA'S NEW YORK PROGRAMME



### Address of Paper.

ate

~~AUG 2 190~~

## 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 banas 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.

ing from

Press 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 are 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

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 Philip 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 criticized 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

Press 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 Philip 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."

ing from.

## ess of Paper

# 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 a month in jail for criticising army officers. Herr Tocrave, 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.

ting from.

Address of Paper—~~CHICAGO, ILL~~

AUG 5 190

**MUSICAL MATTERS.**

**Mr. Sousa's Own Opinion of His Band  
Is Favorable.**

John Philip 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."

om

## f Paper

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 Rossey. Mr. Sousa was to-day entertained at a luncheon by a number of his Berlin admirers, at the Bristol.

D. LONDON, 1881. NEW YORK, 1884.

000 Probst und Sohn 2/8 40  
Hinn

\* In Paris bildet gegenwärtig das »Beauty-Dinner« des amerikanischen Millionärs Harry Kimball Thaw das Tagesgespräch. Einen Pittsburger Dollarfürsten blieb es vorbehalten, das sensationellste Festmahl zu geben, welches je in der an originellen und excentrischen Veranstaltungen so reichen Seinstadt 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 Erwerber dieses Reich-

thums 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 Athem 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 Nachtigallenzungen 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 vielbenedicten 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

**Die kleine Mittheilungen.** Das erste Konzert der amerikanischen Militärbelle, unter Leitung von John Philip Sousa, findet heute, Sonnabend, im Neuen königlichen Operntheater (Kroll's Garten) statt.



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 Wailes 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 Hintons 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 years 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  
AUG 5 1900

### 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 fifty exhibitors in the building. George W. Ochs of the New York Times 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 revivelle follows the rising sun" eloquently conveyed the idea that England's possessions reached the uttermost parts of the earth, but it could be now equally as truthfully paraphrased into "Sousa's revivelle follows the rising sun." He said that neither in America nor in France did we recognize prince or potentate, but yet 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 Forever," played in Sousa's best style.

cutting from **DISPATCH**  
Address of Paper **ST. PAUL, MINN.**  
AUG 4 1900

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 on account 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 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.**  
AUG 1 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.

cutting from **CHRONICLE**  
Address of Paper **CHICAGO, ILL.**  
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.

Newspaper Cutting Bureau in the World.

cutting from **BUFFALO, N. Y.**  
Address of Paper  
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.**  
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 'Paganni 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.**  
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 **HERALD**  
Address of Paper **CHICAGO, ILL.**  
AUG 5 1900

### Sousa's Band in Berlin.

BERLIN, Aug. 4.—Band Master 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.

Newspaper Cutting Bureau in the World.

cutting from **HERALD**  
Address of Paper **OMAHA, NEB.**

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. Mr. Sousa was today entertained at a luncheon by a number of his Berlin admirers at the Bristol.



## 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. Hasselsman 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 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."

### 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."

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.

### newspaper Cutting Bureau in the World.

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."



