

1/3/5.

Indes, man soll dem Schicksal nie zürnen; denn wenn Revett auch seit einigen Jahren weniger spielt, so komponiert er um so mehr. Der Schwager des berühmten norwegischen Komponisten Svendsen hat, gleich diesem, eine lange Liste von Werken aufzuweisen. Man hat von seinem Musikpoem „Curfew Must Not Ring To-night“, welches 1890 im Metropolitan Opera House aufgeführt wurde, gehört, man kennt seine „Pastorale“, die „Danse rustique“, die „Berceuse“; das lauteste Echo aber hat wohl bisher seine große symphonische Dichtung „Colanabus“ gefunden, welche von der Manuscript Society in Amerika gespielt und öfters in Europa wiederholt wurde. Am Donnerstag soll das Werk — neben der Hamlet-Symphonie wohl das hervorragendste Revetts — in Berlin gehört werden, denn der amerikanische Dirigent Sousa, welcher mit seinem Orchester für eine Woche das Kroll'sche Theater besetzt hat, hat es in sein Programm aufgenommen. Noch früher aber, schon am Dienstag, werden wir Gelegenheit haben, Revetts reizende „Barletta“ im Sousa-Konzert zu hören.

26/5

## Theater und Musik.

Berlin. 24. Mai. Gestern Abend hatten wir, so schreibt man dem „V. B. C.“, Gelegenheit, einem Concert des Sousa-Orchesters im Neuen königlichen Operntheater beizuwohnen. Wie die amerikanischen Gäste sich ihrer Aufgaben entledigten, verdient sicher ein hohes Maß von Anerkennung. Die einzelnen Instrumente befinden sich in den Händen von ganz hervorragenden Künstlern — darüber ist jeder Zweifel ausgeschlossen —, und den Einzelleistungen entsprechend gab sich das Zusammenwirken als ein äußerst präcises und klägliches. Was es von dem Sousa-Orchester zu hören gab, hatte mit der „hohen“ Kunst freilich nichts zu thun: Tänze und Märsche recht gewöhnlicher Gattung bildeten den Hauptbestandtheil des Programms. Einige Opernouvertüren leichter Genres fanden sich dazwischen verstreut, und wie eine „einame Säule“ ragte aus dieser wackelnden „Gartenmusik“ „Siegesrieds Tod“ aus Wagners „Götterdämmerung“ hervor — wir konnten es nicht übers Herz bringen, das großartige Stück innerhalb dieses Rahmens anzuhören! Als „Gartenmusik“ stellte sich, wie gesagt, das ganze Concertprogramm dar — und sollte es sich wohl auch darstellen.

29/5.

„Washington-Post“. Herr Sousa, der jetzt bei Kroll in Berlin konzertierende amerikanische Kapellmeister, darf das unsterbliche Verdienst in Anspruch nehmen, der Menschheit zu diesem Meisterwerk der Schöpfung, welches das Entzücken der jungen Leute und der „kleinen Mädchen“ bildet, verholfen zu haben. Im Jahre 1888 veranstaltete eine große amerikanische Zeitung, die „Washington-Post“, eine Preisbewerbung für die Washingtoner Schulen. Die Preisvertheilung wurde zu einem großen Schulfeste. Alle Schulen der Kapitale und Umgegend wurden dazu eingeladen, und der Besitzer der Zeitung gewann nicht nur die Kapelle Soufas dafür, bei dieser Gelegenheit zu konzertieren, sondern er veranlasste auch Sousa selbst, einen neuen Marsch der Kapelle zu komponieren. Sousa nannte diesen neuen Marsch der Kapelle zu Ehren, in der auch das Facsimile des Marsches erschien, „Washington-Post“. Damals war aber aus dem Marsch noch kein Tanz geworden. Erst ein Jahr später erfanden New-Yorker Tanzmeister einen neuen Tanz, welcher den Namen „Two steps“ (Zweischrittler) erhielt, und sie verbanden ihn mit der Musik der „Washington-Post“. Der Tanz und die Musik wurden sehr rasch in Amerika populär, und als sie dann nach England kamen, wurde auch der Tanz „Washington-Post“ genannt, unter welchem Namen er auch auf dem Kontinent bekannt wurde, während der Tanz in Amerika noch immer seinen alten Namen „Two steps“ führt.

2/6.

Der Kaiser hat, wie der „Newport Herald“ erfährt, an den ausenblicklich in Berlin weilende amerikanische Militärcapelle Sousa die Einladung ergehen lassen, bei Hof zu spielen, sobald er nach Berlin zurückgekehrt ist. Das Konzert dürfte am Freitag oder Sonnabend statt-

Amerikanische Musiker in Berlin. Aus Berlin wird uns gemeldet: In Kroll's Etablissement gab gestern die amerikanische Militärcapelle unter Leitung des Componisten der „Washington Post“, So n s a, ihr erstes Concert, dem der Botschafter der Vereinigten Staaten beizuwohnte. Auf Verlangen des Botschafters wurde am Schlusse „Die Nacht am Rhein“ gespielt, welche der Botschafter und die sämtlichen Anwesenden stehend und entblößten Hauptes anhörten. Kaiser Wilhelm hat die amerikanische Musiker aufgefordert, ein Concert bei Hofe zu geben. Die Capelle wird in etwa drei Wochen in Wien spielen.

2/15  
1900

29/5 1900.

Etwas anders sind die Gastkonzerte fremder Vereinigungen, die eine nationale oder sonst specielle Musik in die Welt herumtragen. So wenig darin meist das Künstlerische vor der Specialität aufkommt, so müssen wir von unserer Gleichgültigkeit gegen die stets üppige Flut solcher Unterhaltungskonzerte doch eine Ausnahme machen zu Gunsten der amerikanischen Militärcapelle von Sousa, die jetzt bei Kroll spielt. Herr Sousa, in ähnlichen Kon-

zerten als Komponist nicht ganz unbekannt, führt uns ein Orchester von 65 Mann vor, dessen Bedeutung in seinen aus zum Teil etwas fremdartigen Instrumenten liegt. Der Hauptsache nach finden wir hier allerdings die bekannten Familien von Blasinstrumenten und die typische Zusammenfassung des Militärorchesters wieder. Den Grundstock der höheren Stimmen bilden auch hier die (etwa zwölf) Klarinetten, nach oben ergänzt durch Flöten und Oboen, nach unten durch Alt- und Bassklarinetten sowie durch Fagotte. Etwas anders konstruiert sind die meisten Blechinstrumente, auch abgesehen davon, daß sie zum Teil aus andern (weißen) Blech als dem sonst gewöhnlichen Messingblech bestehen. Die trompetenähnlichen Instrumente treten hinter den Kornetten und Flügelhörnern zurück. Nach diesen acht hohen Bläsern kommen die gewöhnlichen mittleren Bläser, die die eigentlichen Hörner und die sechs Zugposaunen, daneben auch Seitenstücke zu den Bassklarinetten, die ähnlich wie diese knieförmig oder tabatspfeifenartig gebogen sind. Am eigentümlichsten und reichsten erscheinen die Tuben vertreten. Zwei Exemplare der Baktuba oder des Euphoniums zeichnen sich durch je fünf oder sechs Ventile und je zwei Stützen (Schallbecher) aus, eine größere und eine kleinere. Dahinter dann drei Bombardons oder wohl Kontrabass tuben und ein noch riesigeres Instrument, etwa als Monstre-Kontrabass tuba oder (weil um den Hals gehalten) als Monstre-Helikon zu bezeichnen, das in drolligen Klangwirkungen wohl am auffälligsten zur Geltung kommt. Die Schlaginstrumente sind die bekannten, doch nicht von so wesentlicher Bedeutung wie in der türkischen Musik. In manchen Nummern treten Solisten auf, darunter ein Posaunenbläser, der seinem Instrument ungewohnte Koloraturen entlockt. Daß auch sonst zahlreiche Klangweise gemacht werden, ist natürlich. Hinter all dem stehen nun die vorgeführten Kompositionen selber weit zurück; sie kommen über eine ziemlich grobe Sache nicht hinaus. Sie nach dem Programm zu erkennen, war durch die jeder Nummer rasch folgenden Zugaben und durch Verschiebungen fast unmöglich. Unter den Zugaben lehrte ein schnellpolkaartiges Stück ich glaube, dreimal wieder; vermutlich war es die „Washington-Post“ Sousa, der hier und sonst manchmal mit prägelähnlichen Bezeichnungen hantierte.

2/18 1900.

Im Garten des Neuen königlichen Operntheaters wurden am Sonntag die mit einiger Spannung erwarteten Sousa-Konzerte eröffnet. Ueber den Dirigenten verlautete, daß er aus Portugal kamme und bisher an der Spitze eines Musikkorps der amerikanischen Marine gestanden hätte; über die Mitglieder des Orchesters: daß sie Zivilmilitär seien, obwohl sie eine Art militärische Uniform tragen. Die einnehmende Persönlichkeit des Herrn Sousa ließ sich schon aus seinem Abbild erkennen, das die Tage zuvor an den Aufschlagäulen prangte. An die eigentümlichen, pendelnden Bewegungen, die der Dirigent mit dem linken Arm macht, muß man sich freilich erst gewöhnen. Herr Sousa hat sein Orchester fest im Zügel, hält auf Frische und Hülse des Klanges und Abgeschliffenheit des Tones, auf technische Korrektheit und rhythmische Präzision, im Vortrag auf mannigfaltige Schattierung. Eine gewisse Weichheit, die im Ausdruck zu spüren ist und gegenüber der Schneidigkeit unserer Militärcapellen besonders auffällt, mag hauptsächlich im Charakter der in diesem Orchester verwendeten Saxophons begründet sein. Durch eine flüssige und saubere Ausführung schneller Figuren thaten in der Ouvertüre zu Rossini's „Toll“ die Klarinetten, in den „Pittoresken Szenen“ von Massener selbst die Tuben sich hervor. Und als Virtuos auf dem Flügelhorn erwies sich Herr Frank Hell mit der klaren und geschmackvollen Wiedergabe eines Liedes („Bright Star of Hope“) von Hobaudt. Daß Herr Sousa als Komponist mit seiner Whantase auch über die „Washington-Post“, die seinen Namen populär gemacht hat, sich zu erheben vermag, zeigte sein charakteristisch gefärbter „Sheridan-Ride“.



22/5/1900.

## Sommerluft.

Berlin, 22. Mai.

Heut ist seit drei Wochen der erste schöne Tag. Kollege Herr legendärer Winterüberzieher wandert eingetampft in den Schrank. In meinem Herzen wohnt der Frühling. Barnum am Kurfürstendamm und Sousa bei Kroll trillieren. Und mit ihnen trillieren die anderen Deutschen, die sich vorgenommen haben, dem Berliner Publikum mit ihrer Kunst den theaterlosen, den schrecklichen Sommer angenehm zu machen. Früher war der Gedanke, während der Monate, die des K entbehren, Theater zu spielen, eine Ungeheuerlichkeit. Wer es trotzdem wagte, fiel der allgemeinen Verachtung, dem Mitleid, dem Hohn, und was weiß ich noch, anheim. Jetzt ist das Verhältnis so, daß sie bald die Türen zu den Musentempeln im Winter schließen und im Sommer weit aufsperrten werden. Ich zähle die Stätten auf, an denen Eingeborene und Fremde ein behagliches Vergnügen finden. Im Theater des Westens spielt Terencio zum tausendundersten Mal die „Geisha“. Ich habe davon nichts gesehen, als eine Siebelreklame, die an einem Kaffeehaus der Kantstraße in der Nachbarschaft von Continental Pneumatische und Berliner Sezession auf die Freuden des japanischen Theaters hinweist. Im Thalia-Theater lernt man von Annie Dirksen, „wie man Männer fesselt“. Das Vaudeville, eine Kompagniarbeit von Mars und Hennequin, fängt recht trübselig an, hat aber einen famosen dritten Akt. Die Musik ist von Victor Roger, stets nett, fein und anspruchslos. Zur Operette ist auch das Lessing-Theater übergegangen. Am letzten Sonntag geschah es. Und das Geschick hieß „Daffy“. Holder Name, der weckt bittere Erinnerungen! Die Musik dieser englischen Operette war es nicht, die den Mißerfolg herbeiführte. Aber der Text! Aber die Darstellung! Hinterste Provinz. Wo sie am dunkelsten ist. So in der Gegend von Ostrowo. Seufzen wir der armen Daffy noch einmal nach. Daß sie sterben mußte. . . . Metropoli-Theater und Apollo-Theater haben ebenfalls Anstrengungen gemacht, das Publikum anzulocken und es zu bethören. Im Metropoli-Theater hat „Der Zauberer am Nil“ Erfolg gehabt. Und im Apollo-Theater bereitet man für den 1. Juni die „Venus auf Erden“, neueinstudiert und von Linde mit neuen Einlagen versehen, vor. Eduard Strauß spielte vor einigen Tagen im Friedrichs-

hain. Johann Strauß jr. steht uns noch bevor. Und John Philipp Sousa, der Komponist der „Washington Post“, ist schon da. Und wie er da ist!

Ich will von ihm länger reden. Seine ungeheure Popularität und seine Fähigkeiten verlangen es. Am Sonntag Nachmittag war es. Bei Kroll. Sehr kalt. Nicht allzu zahlreiches Publikum. Aber ein Erfolg! Ich glaube, am meisten haben die Bewegungen des wackeren Sousa interessiert. Man hatte sie schon vorher in allen Musikalienhandlungen bildlich dargestellt gesehen. Man wird noch lange vor ihnen reden, wenn John Philipp weit über das große Wasser gefahren ist. Man wird sie auch nachmachen. Jedenfalls sind sie etwas Neues, Aufregendes, Umstürzendes. Und sicherlich schwer zu beschreiben. Um es kurz zu sagen: Sousa dirigiert so, wie alle Anderen nicht dirigieren. Der seitlich gebogene Kopf, der gleichsam um die Ecke guckt und sich um die Dinge kümmert, die da vorgehen, der hakenförmig gekrümmte und wieder emporgeschneelte Finger, die rudersförmig bewegte linke Hand genügen, das sechs- und Mann starke Blasorchester in wundervoller Disziplin zu halten. Als Sousa hinter Nummer vier des Programms die „Washington Post“ als Zugabe einschob, erhob sich ein ungeheurer Jubel. Noch größer war aber die Begeisterung, sie von dem Komponisten dirigiert zu sehen. Er leitete sie wie ein Rutscher vom Bod. Halb nach rechts geendet. Den linken Arm hoch emporgeredet. Die rechte Hand tief unten hielt den Stab wie eine Peitsche und markierte den Rhythmus mit wuchtigen Hieben. Man hörte es ordentlich knallen, und nicht viel fehlte, so schrien die Menschen hüß und hott und schmalzten mit der Zunge. Bei Sousa und seinen Leuten ist Alles Rhythmus und Rhythmus ist Alles. Sousa ist der geborene Marschkomponist. Er schreibt für Geschöpfe, die den Kopf hoch, die Nase geradeaus tragen, für sonnenverbrannte Gesichter. Nach der „Washington Post“ spendete er als zweite Einlage noch einen Marsch von sich. Ein frisches, lebensfrohes, faszinierendes Stück. Höchst originell sind in allen Sousaschen Werken die Schlaginstrumente behandelt. Neue, ungeahnte Effekte schlagen hier an das beschränkte Ohr. Holzrasselinstrumente werden geschüttelt. Platten von nicht erkennbarer Beschaffenheit werden gegen einander gerieben — es klingt, als wenn hundert Köchinnen Messerzeug mit Sandpapier abschmirgeln. Wie oft Sousa das schmutzige Käppi gelüftet hat, weiß ich nicht zu sagen. Wohl aber habe ich die Herzen gezählt, die er mit seinen feurigen Weisen geknickt. Es war ein gutes Dußend. Sie umbrängten ihn nach dem Concert und suchten seine Hand zu fassen oder einen Blick in seine pechschwarzen Augen zu thun. Oh — und da sagt man noch, daß es keine Männer mehr giebt! Sousa ist ja gleich ein Schock Männer!

E. U

## Staatsbürger-Zeitung, Berlin

\* Die ersten beiden Sousa-Konzerte haben am Sonntag um 3 und 8 Uhr im Garten des Neuen Königl. Operntheaters (Kroll's Garten) stattgefunden. Ueber dem Orchester wehte das Sternenbanner, und der Lieblingskomponist der Amerikaner hatte ein Publikum angezogen, das wohl deshalb nicht sehr zahlreich war, weil in der That eine große Aufopferung dazu gehörte, sich bei der herrschenden abnormen Kälte in einen Garten zu setzen. Ein großer Teil der amerikanischen Kolonie hatte es sich angelegen sein lassen, den Landsmann zu begrüßen, sodaß man mehr englisch als deutsch reden hörte. Alles hatte einen amerikanischen Anstrich. Das Programm war in englischer Sprache abgefaßt, die Musiker uniformiert in reich verzierten Röcken, der Kapellmeister ausgezeichnet durch Goldstickerei und durch eine große Anzahl von Medaillen und Ehrenzeichen auf seiner Brust, die Blas-Instrumente waren von Silber oder vergoldet, mit einem Wort es war großer Wert gelegt auf die Einballage. Das Programm war fast ausschließlich zusammengesetzt aus sogenannter populärer Musik, und nach jeder Nummer verlangte das Publikum Zugaben, die auch bereitwillig gewährt wurden. Sousa ließ viele eigne Kompositionen spielen, von denen die Washington-Post mit besonderem Enthusiasmus aufgenommen wurde. Die Musik war mit vielen Mäxchen versetzt, wie Pfeifen, Klappern, das Fauchen der Lokomotive, endloses Trillern n. s. w. Das Publikum war sehr dankbar. Besonders lebhaft wurde der Beifall bei einem zum Schluß gespielten Potpourri, das sich aus amerikanischen Volksliedern und Tänzen zusammensetzte. Bei der letzten Zugabe erhoben sich die Musiker und spielten „die Wacht am Rhein“, worauf sich auch das Publikum erhob und stehend den markigen Kriegsgefang der Deutschen anhörte.

## Berliner Tageblatt



John Philip Sousa,  
amerikanischer Kapellmeister.

Der Komponist der Washington-Post. (S. 147.)

Der Dirigent der berühmtesten amerikanischen Militärlapelle zugleich einer der beliebtesten Komponisten Amerikas, Herr

Philip Sousa, konzertiert zur Zeit in Berlin. Herr Sousa, dessen Schöpfungen die „Washington-Post“ auch diesseits des sehr bekannt geworden ist, zeichnet sich besonders durch die und den guten Geschmack aus, die seinen Kompositionen wohnen, und die er als Orchesterleiter a die ihm unterstellte Kapelle übertrag. Mehr als dreihundert Tänze, Märsche und liche Kompositionen verdanken ihm ihr G und der Umstand, daß sein Orchester offizielle amerikanische Kapelle für die Stellung verpflichtet wurde, beweist, schätzung sich Sousa in seiner



Unsere Bilder.

Eine amerikanische Militärkapelle (S. 155)

Erklingt heute unter Leitung des Kapellmeisters John Philipp Sousa in Berlin bei Kroll, durch ihre Konzerte die Beachtung der musikliebenden Welt in Anspruch zu nehmen. Der Dirigent hat die vielberühmte „Washington-Post“ komponiert und erfreut sich eines guten Rufes als Dirigent und Komponist. Unser Bild zeigt, wie die Kapelle vor dem Admiral Dewey, dem „Besieger Spaniens“, vorbeidefilirt.

— John Philip Sousa, der Komponist der vielgespielten „Washington-Post“, konzertiert zur Zeit mit seiner Musikkapelle im Garten des Neuen königlichen Operntheaters. Ist auch die Musik, die diese amerikanische Musikkapelle zur Aufführung bringt, von der üblichen Gartenmusik bezüglich ihres programmatistischen Wertes in nichts verschieden, so ist es immerhin interessant, Herrn Sousa dirigieren zu sehen. Er ist ein lebendiger Dirigent, der neben dem Taktstock auch noch durch vielseitige und ausdrucksvolle Körperbewegungen seine Musikerschaar leitet. Das Zusammenspiel der Kapelle ist durchaus exakt und zeugt für tüchtige Schulung. Ein weiteres Konzert findet heute um 6 Uhr statt.



Die amerikanische Militärkapelle des Kapellmeisters John Philipp Sousa vor der Tribüne des aus dem spanischen Kriege heimgekehrten Admirals Dewey in Newyork defilierend.

4000. Bohemia, Prag 24/5/1900

— Musiknachrichten. Im Garten des Neuen kgl. Operntheaters (Kroll) in Berlin gastiert gegenwärtig der Komponist der vielgespielten „Washington-Post“ John Philip Sousa mit seiner Musikkapelle. Ist auch die Musik, die diese amerikanische Kapelle zur Aufführung bringt, von der üblichen Gartenmusik bezüglich ihres programmatistischen Wertes in nichts verschieden, so ist es immerhin interessant, Sousa dirigieren zu sehen. Es ist ein lebendiger Dirigent, der außer mit dem Taktstock auch noch durch vielseitige und ausdrucksvolle Körperbewegungen seine Musikerschaar leitet. — Aus Anlaß des 50jährigen Bestehens des Conservatoriums zu Köln hat die Barmer Pianofabrik Ibach einen Preis gestiftet, bestehend in einem Ibach-Flügel, welchen der Sieger oder die Siegerin eines alle zwei Jahre zu veranstaltenden Wettbewerbes unter den Pianist-Studierenden erhalten wird.

4000

Berliner Tageblatt 22/5

Prossischen Garten am Königsplatz konzertiert heute die Kapelle des Hr. John Philip Sousa, der mit seinen von der Pariser Wochenschrift zu uns herübergenommenen „Washington-Post“ in Amerika einen großen Popularität. Er ist auf seinem Gebiete ein gelehrter Musiker, Späße im Genre seiner berühmten „Washington-Post“, der allem Marische, gesungen ihm nicht ist, und seine Kapelle, die mit solcher tüchtigen Kräften und guten Instrumenten (darunter eine mächtige Kontrabass und gut klingende Sarraphone) besetzt ist, spielt diese Sachen auch sehr ausdrucksvoll und mit rhythmischer Präzision. In der Weberstraße anderer Welt kann sie sich jedoch nicht mit anderen besseren Musikern messen. So war die temperamentalste, stark amerikanische „Washington-Post“ mit dem Glockenspiel zu seine Glanznummer. Als Dirigent ist Hr. Sousa nicht ganz ernst zu nehmen; er ist ein lebendiger Dirigent, der außer mit dem Taktstock auch noch durch vielseitige und ausdrucksvolle Körperbewegungen seine Musikerschaar leitet. — Aus Anlaß des 50jährigen Bestehens des Conservatoriums zu Köln hat die Barmer Pianofabrik Ibach einen Preis gestiftet, bestehend in einem Ibach-Flügel, welchen der Sieger oder die Siegerin eines alle zwei Jahre zu veranstaltenden Wettbewerbes unter den Pianist-Studierenden erhalten wird.



# Feuilleton.

## Berliner Brief.

28. Mai.

Die Besitzer der Pferdebahn-Aktien fangen an, sich zu erholen. Das war ein schöner Schrecken, als die Strike ausbrach und der ganze Betrieb lahm lag! Natürlich, wenn ich Geld hätte, ich wäre auf die Börse gelaufen und hätte gekauft, was zu kriegen war. Da man sein Glück machen können und in seinem Leben keine Feuilletons mehr zu schreiben brauchen! Wenn ich bloß Geld hätte! Aber das ist ja Grausame in der Welt: Die Einen haben das Geld und die Anderen die guten Ideen. Nun ist die Conjunction vorüber, und weiß der Himmel, ob und wann sie jemals wiederkommt. Die Kutscher lenken gelassener ihre Pferde, die Schaffner cassiren mit zufriedenen Gesicht ihre Groschens und „Extraechter“ die Fahrgäste auf dem Perron, mit denen ich sonst so schimpfte, sind so still geworden, und selbst die Thiere, die den Wagen im langsamsten Hundeschritt vorwärts ziehen, haben einen so verrückt stumpfenden Ausdruck bekommen, daß ich meine Hoffnungen auf Weiteres begrabe. Friede ihrer Asche!

Es ist eine Sehnsucht nach Ruhe in Berlin. Es ist die Tendenz, Alles beizulegen. Auch der Reichspräsident Graf Vallasstrem hat das ja bewiesen, als

heute des meien- und ziergeitiges. Nur einige Unter-  
anst und Verpflegung ist durch Hotels und Privat-  
wohnungen genügend vorgesorgt. Täglich findet ein  
ormaliger Postverkehr mit der Bahnstation Tannwald  
nd eine einmalige Personenpost nach Schreiberhann  
r.-Schlesien) statt. Auskunft erteilt Herr Postmeister  
anz Ruhez in Neuwelt, bei welchem stets auch Fahr-  
legenheiten zur Verfügung stehen.

## Ver eins - Nachrichten.

**Volksküchen-Verein in Prag und Vor-  
ten.** Unter dem Vorsthe des Präsidenten Herrn  
Dr. Wenzel Ritter von Belsky, Advocaten in  
rag, fand vergangenen Sonntag die diesjährige  
entliche Generalversammlung statt. Der Präsi-  
ent widmete vorerst einen warmen Nachruf dem  
erstorbenen früheren Präsidenten Herrn Ill. Dr. Wanka  
n Roblow, den Vereinsmitgliedern Herren Carl Do-  
al und Professor Ill. Dr. Theodor Neureutter. Dem  
schäftsberichte war zu entnehmen: Vor Allem wird  
freudiger Genugthuung constatirt, daß die Be-  
hungen des Präsidiums bezüglich des Ehrenprotecto-  
s von bestem Erfolge gekrönt wurden. Ihre Exc.  
Gräfin Marie Coudenhove hat das Ehren-  
tectorat übernommen. In hochherziger Erfüllung  
er Pflichten dieses Amtes hat Ihre Excellenz die ein-  
nen Küchen wiederholt besucht und sich persönlich  
on dem Fortgange der Arbeiten daselbst überzeugt.  
Ihre Excellenz ließ sich die verschiedenen Einrichtungen,  
er welche sie das lebhafteste Interesse bewies, erklären,  
erkostete die dargereichten Speisen und äußerte sich

lichsten und seltsamsten

sehen sind. Immer 'ran, meine Herrschaften! So  
haben Sie noch nicht gesehen! Immer 'ran! Hier habe  
Sie Jaganotto, den arm- und heinlos geborenen Hind-  
knaben, der trotz seines Glends so vergnügt dreinscha-  
Dort Jo-Jo, den Centralrussen mit dem ganz behaart  
Bubelkopf! Weiter: die niedliche, wirklich zierlich-gracie-  
„Queen Mab,“ eine Zwergin von 22 Zoll! Ann-  
Jones, die Aphrodite mit dem Vollbart! Den un-  
heuerlichen John M. Donald, diesen wadern Man-  
der die Kleinigkeit von 229 Kilogramm wiegt u-  
außerdem, soweit meine Beobachtung reicht, hauptfä-  
lich ein unerreichter Virtuose im Spuden ist! Daneb-  
ein spindebürres Menschenkind, das man durch  
Nadelöhr ziehen könnte! Und das steigt sich wei-  
bis zu den graufigsten Mißgeburten, die ich aus P-  
sicht auf die Nerven der Prager Damen hier nicht nä-  
beschreiben will.

Hat man sich diese Abnormitäten und die Th-  
angeesehen, unter denen zumal die 16 Elephanten,  
Ghy, ihrem 12680 Pfund wiegenden Alterspräsident-  
bis zu dem lieblichen Babyelephanten, mit ihrer plum-  
Drolligkeit hervortragen, so kommt man in ein Circ-  
zelt, das ganz allein für sich schon sehenswerth ist:  
ist geradezu lächerlich groß, und da es unmöglich w-  
von allen Plätzen aus die Dinge, die da unten vor-  
gehen, auch nur mit den Augen wahrzunehmen, so  
darin nicht weniger als drei Mandgen eingerich-  
zwischen denen sich noch zwei Bühnen für Artisten  
finden! Da wird nun „gearbeitet“, und zwar im  
Alles gleich dreifach! So daß also wirklich jeder Bes-  
auf seine Kosten kommt.



gekommen sein.

## menschen Curiositäten

den eblen Vorschlag machte die Lox Heinge in der Bersehung verschwinden zu lassen. Nun kann er wieder ruhig seines Amtes walten, sein riesiges rothseidenes Taschentuch herausziehen und sich nach Herzenslust die Nase so lange pugen, bis es ihr und ihm genug zu sein scheint. Und auch der Goethe-Bund ruht. Es heißt war im Lager der siegreichen „Intellectuellen“, man werde sein „Pulver trocken halten.“ Aber, ich weiß nicht, ich habe so eine dunkle Ahnung, daß es im Laufe des Sommers doch ein bißchen naß wird. Wenn dieser Sommer übrigens so weiter geht, ist das kein Wunder, denn es gießt im lieblichen Landregenstil gar beharrlich auf unser gutes Berlin. Die Frühjahrskleider hängen am Schrank, die Tennis-Spieler, die dem Himmel trogen wollen, werden naß bis auf die Haut, die Chemänner lassen noch einen Nachtragsetat für Zimmerheizung willigen, und die Wirths der Sommerrestaurants schenken, wie man nur in und bei Berlin fluchen kann.

In Mäntel und Tücher gehüllt und mit Schirmen bewaffnet erscheinen die Unermüdblichen, Unerfättlichen, Vergnügungssüchtigen des Abends bei Kroll, wo ihnen Kusa, der Componist der allbekannten „Washingtoner“, nach deren Melodie sämtliche Jungfrauen und Junglinge des Erdballs seit drei Jahren tanzen, mit einer amerikanischen Capelle concertirt. Und frierend gehen die Neugierigen hinaus nach dem Kurfürstendamm, sich der wahnsinnig große Circus von Barnum und Bailey, auch ein lieber Besuch aus Amerika, angesiebelt. Dieser Circus ist ein schier unglaubliches Unter-

richtig. Sogar in helle Winterzeit der „Morgenpost“ hat keine Concurrenzorgen mehr; die Allsteine haben einen mächtigen Bundesgenossen und nicht mehr nöthig den kostspieligen Krieg gegen den Zeitungsgewaltigen in der Zimmerstraße zu führen. Was wird nun mein Freund Conrad Alberti dazu sagen? Dieser vortreffliche Schriftsteller und Journalist, der auch den Lesern des „Prager Tagblatt“ nicht unbekannt ist, gehörte bis vor wenigen Wochen zu den Stützen des „Local-Anzeigers“. Er war dort einer der beliebtesten und geschäftigsten Mitarbeiter. Da kam es — so was soll ja vorkommen — zwischen ihm und dem Verlage zum Streite und zum Bruch. Wuthschnaubend ging Alberti mit fliegenden Fahnen zur „Morgenpost“ über und reiste in ihre Auftrags nach Paris, das er ausgezeichnet kennt. Von dort aus schreibt er nun seine trefflichen Artikel und amüsanten Feuilletons für sein neues Blatt, und jedem Aufsatz mag er denken, daß er Scherl einen Stein in's Herz gibt. Und der wadere Mann weiß nun noch gar nicht, daß seit einigen Wochen dieser selbe Scherl Mitbesitzer seines neuen Blattes geworden ist! Das Gerücht, das erst jetzt in Berlin anfängt, sich zu verbreiten, das aber kaum sehr rasch weitere Kreise ziehen wird, weil die beiden theilhaftigen Zeitungen natürlich ausschweigen und andere Blätter kein Grund haben, davon zu reden, wird wohl noch eine kleine Weile brauchen, bis es nach Paris dringt. Alberti ahnt eben nicht, daß in Berlin jetzt Alles nach Ruhe und Eintracht strebt, daß hier um Pfingsten das Weihnachtswort gilt: Friede auf Erden und Menschen ein Wohlgefallen!

Philipp Vockerat

... Baune und unter-  
angeregtesten Weise

men. Als er vor acht Tagen seinen Einzug in Berlin gab, gab es einen Volksauflauf. In Charlottenburg sogar die Schulen den Unterricht ausfallen. In der, endloser Reihe fuhr, ging und ritt die ganze Gesellschaft vom Lehrter Bahnhof nach dem riesigen Terrain im Westen Berlins: Tausende von Menschen und Thieren, Weiße und Braune und Schwarze, Gelbe, Pferde und Elephanten, Hunde und Affen, Gele und Dromedare! Die alte Sitte der wandernden Circusbanden, die am Tage vor der ersten abendlichen Vorstellung im Städtchen oder Dörfchen mit Schlägen und Geschrei, einen Umzug hielten, ist in's Modern-Amerikanisch-Ungeheure überseht. Man sieht sich von der stupenden Größe dieses Instituts keinen Begriff, kann sich keinen machen, ohne es mit eigenen Augen gesehen zu haben. Eine ganze Stadt, eine ganze phantastische Welt hat sich da zwischen dem Havelsee aufgebaut. Nicht alles konnte sich am Umzug theilnehmen, so die pompösen Löwen oder entzündende Nilpferd der „Johanna, das menschen-Orillaweibchen“, ein reizendes Persönchen, die — es ist kaum glaublich! — coquet zu lächeln pflegt! Und noch eine ganze Schaar anderer Lebewesen, die sich erst jetzt, auf dem Circusplatz, den staunenden Berlinern in all ihrer Merkwürdigkeit. Wenn man nämlich den Eingang passiert, sieht man an dem Geschrei der Tider: Boys ergötzt man zunächst in das endlos große Zelt, in dessen Mittelstraße die schau-



[Eine amerikanische Militär-Capelle in Berlin.] Man berichtet uns aus Berlin: Seit einigen Tagen spielt im Garten des Kroll'schen Etablissements Sousa and his Band. Der Garten ist voll von Amerikanerinnen, und wenn die feierlichen Klänge von „The star spangled banner“ ertönen, so wehen Tücher durch die Luft, und es ist ein Jubel ohnegleichen. Das deutsche Publicum wieder fühlt sich eigenthümlich berührt, wenn „O Maryland“ gespielt wird; es ist immerhin eine Genugthuung, ein amerikanisches Nationallied zu hören, welches nach der Melodie von „O Tannenbaum“ geht. Die Musiker tragen amerikanische Uniformen, und amerikanisch-muthen vor Allem die Baßtrumpeten an, die mit ihren ungeheuerlichen Formen hoch aus der gedrängten Schaar der Spielleute herausragen. Es gibt Stücke, wo die riesigste von ihnen, das Saxophon, als Solo-Instrument zu Wort kommt. Dann geht ein marterschütterndes Dröhnen und Brüllen von ihm aus; so muß das Kammmuth auf seinem Kessel geblasen haben in verliebten Stunden. Militärisch ist an dem Orchester, daß es, gleich den Militär-Capellen, aus Holz- und Blechinstrumenten (anscheinend sehr schönen Instrumenten) zusammengesetzt ist und daß es vor Allem Militärmusik spielt. „Strauß ist der Walzerkönig, aber Sousa ist der Marschkönig,“ sagen die Amerikanerinnen bei Kroll. Das ist nicht richtig. Es geht nicht an, Sousa neben Strauß zu stellen, und ein König ist er auch nicht, mit Rücksicht darauf, daß, wenigstens in der Musik, nur ein Mann ersten Ranges König sein kann. Zweifellos aber ist, daß die Sousa-Capelle die Märsche vortrefflich, glänzend sogar spielt, mit Kraft, mit Ausdruck und mit einem belebenden und befördernden Rhythmus. Man muß ins Sousa-Concert gehen, um die amerikanischen Märsche zu hören. Fast alle hat Sousa selbst componirt. Wenn er bei der Composition nur mit sich selbst zu Rathe geht, so erfindet er bloß immer von neuem die „Washington Post“. Bei seinen meisten Märschen aber hat er amerikanische Volkslieder benützt, und von diesen sind die schönsten die Negerlieder. Es scheint fast, als habe Amerika eine Volksmusik oder wenigstens das Beste in seiner Volksmusik dadurch bekommen, daß der arme Nigger dem Volke, das ihn verlacht und verachtet, alle seine Lieder geschenkt hat. In diesen Märschen von Sousa also, in welchen Negermelodien benützt wurden, sind Schätze gehoben, und die künstlerische Mission, welche „Sousa and his Band“ auf ihrer „European Tour“ erfüllen, ist darin zu finden, daß sie uns mit jenen Weisen bekannt machen. Wenn Sousa nach Wien kommt, so wird man auch dort, wo man von Militärmusik mehr versteht als irgendwo anders, seine Freunde haben an diesen Märschen mit ihren merkwürdigen breiten und wiegenden Rhythmen, mit ihren fremdartigen Melodien und ihren erotischen Klangwirkungen („Georgia camp meeting“ und „Hands across the sea“ sind wol die schönsten). Dabei darf man freilich nicht erschrecken, wenn gelegentlich einmal mit der Pistole dazwischen geschossen wird. Das hat weiter nichts zu sagen und ist nur eine Nuance der amerikanischen Instrumentation. Man muß ferner ins Sousa-Concert gehen, um den Meister, den Conductor Mr. John Philipp Sousa persönlich dirigiren zu sehen. Dieser Capellmeister erlebt das Stück, das er leitet, in allen seinen Einzelheiten. Er schlägt nicht den Tact, sondern der Tact und er werden eine einzige, lebendige Person. Wenn die Melodie auf glatter Bahn dahingleitet, läßt er die Hände sinken und wirft sie von rechts nach links wie im sorglosen Dahinschleudern. Bald aber beginnt er sich zu drehen und zu krümmen, als gelte es, vorsichtig um eine schwierige Ton-Ecke herumzubiegen. Dann wieder deutet er gebieterisch mit seinem Tactstock in die hinteren Reihen des Orchesters: „Du verstehst dich dort hinten mit deiner Oboe; aber es hilft dir nicht, du mußt jetzt spielen.“ Wenn Pante und Beden dreinsfahren, schlägt er mit dem Tactstock ins Orchester hinein wie der Kutscher der mit der Peitsche auf seine Pferde loshaut. Haben aber alle Instrumente sich endlich zum Fortissimo vereinigt, so läßt er sich gehen und ruht in einer Pose, welche des Stolzes nicht entbehrt. Jetzt hat er es erreicht, jetzt ist er zufrieden.

[Berliner Natconcerte.] Man berichtet uns aus Berlin vom 21. ds.: Die Wiener Sängesvögel, die wie alljährlich im Mai unter Führung von Eduard Strauß bei uns einkehrten, hatten viel unter der schlechten Witterung zu leiden. Strauß mußte seine Gartenconcerte im Saale geben und war so gezwungen, das Programm etwas ernsthafter auszugestalten, als wir es sonst gewohnt sind. Seinen Haupterfolg errang er aber doch mit „Der schönen blauen Donau“ und der Pizzicato-Polka. Nächste Woche werden wir das Schauspiel erleben, seinen Sohn Johann als Rivalen an der Spitze eines neu gebildeten Orchesters zu sehen. Inzwischen ist der Heerführer der amerikanischen Tanz-Armee Sousa „and his Band“ bei uns eingetroffen, der Johann Strauß der neuen Welt. Er ist der Componist der „Washington Post“, und das ist was Großes. Aber er hat noch unzählig viel Anderes komponirt, was weniger groß ist; den Amerikanern gefällt, das mag ihm genügen. Die ganze amerikanische Musik hat ebenso wenig einheimisches, nationales Gepräge wie das amerikanische Volk; sie besteht aus bunt aneinander gestückelten Melodieklößen, deren einzig eigenartiger Kern in den träge dahinstapfenden, grotesken nigger songs zu suchen ist. Diese bilden eine unverfälschte Melodienquelle, aus der noch viele Sousa schöpfen können und schöpfen werden. Die Capelle spielte unter der temperamentvollen Leitung Sousa's, wie eine unserer tüchtigen Musikkapellen, nicht besser, aber auch nicht schlechter. W. Kl.

(Sousa-Concert.) Im Tivoli-Garten hatte sich am Donnerstag Abend eine sehr zahlreiche Zuhörermenge eingefunden, um dem ersten Concerte der amerikanischen Militärkapelle Sousa beizuwohnen; in allen Theilen des durch die neuen Anlagen der Tivoli vergrößerten Gartens blieb kaum ein Platz unbesetzt. Mit dem guten sekundären Erfolge stand die überaus reichhaltige Aufnahme, welche der Capelle und ihrem Leiter bereitet wurde, im Einklang; fast nach allen Nummern des Programms wurde so lange applaudirt, bis eine Zugabe gewährt war, der mehrfach eine zweite und dritte folgte. Die Leistungen der Sousa-Capelle entsprechen im allgemeinen den Anforderungen, die wir in Deutschland an die besseren Militärkapellen stellen; namentlich in der als Zugaben gebotenen Stücken wurde Manches ganz vortrefflich gespielt, mit ansprechender Phantasie und wirksamen Zeitgeringen. Bis zu zweiter Abtheilung, ein Polpourri aus „Cavallerie rusticana“ und der Straußsche „Blau-Donau-Walzer“ ließen dagegen die Grenzen der Leistungsfähigkeit der Sousa-Capelle deutlich erkennen. Die Herren Dirigent Sousa (Orchesterführer), Thos. Quotations und Marsch „The Stars and Stripes (an over)“, Clarie (Cornet-Solo) und Tupper (Trombone-Solo) fanden auch als Componisten eine sehr freundliche Aufnahme.



# Die Weltausstellung 1900.

Unter der rue des Nations.

Wer sich in jener Straße der Weltausstellung, die man die Nationen-Straße mit Recht genannt hat, weil sich alle Nationen in ihr begegnen — wer sich in der rue des Nations ein Stelldichein giebt, wird gut thun zu sagen, ob „oben“ oder „unten“.

Oben sind die Paläste, von denen einige sich nur auf ein „Sesam, Sesam“ öffnen, wie der ungarische. Er enthält so viel Schätze, daß die Verwaltung für gut gefunden hat, besondere Eintrittskarten auszugeben.

Unten dagegen findet man, auf dem Ufersteige der kühlen Seine, eine Reihe von stets geöffneten „Vocalen“, mit zum Theil „kühlen Bieren“, wie es bei Schffel heißt. Einige verschänten nur Wein, und geschenkt bekommt man nirgends Etwas.

Dies ist auch nicht nöthig, denn man amüsirt sich in allen auf besondere Art, und seit Menschengedenken sind die guten Unterhaltungen nicht gratis gewesen. Wenn man hinter dem serbischen Pavillon die Treppe hinuntergeht, die sich zu Zeiten des Regens in einen künstlichen Katakt von täuschender Naturwahrheit verwandelt, so tritt man alsbald in ein Zauberland ein, in dem die Nationalitäten alle zwanzig Meter weit wechseln, und in dem man die tiefsten vergleichenden Forschungen anstellen kann über die Art und Weise, wie die verschiedenen Völker den Menschen das Geld abnehmen.

Die gewöhnlichen Sterblichen gehen die Treppe hinunter, weil sie entweder essen oder trinken, oder Beides zugleich wollen. Ich persönlich, völkerpsychologisch vorgebildet, wie ich mich habe, mache die keine Reise nur, um mich zu belehren und die Resultate meiner Beobachtungen in möglichst wissenschaftlicher Form niederzulegen.

So habe ich denn gesehen, daß die Griechen ein „Ristoration“ geschaffen haben, das den Eindruck macht, als ob es soeben aus Pompeji angekommen wäre. Nichts komischeres kann man sich denken, als dieses hellenische Local mit Kellnerbedienung, in dem eine Kapelle spielt. Ihre Musik hat nichts Altclassisches, sie setzt sich aus mehreren Walzern, Polkas, Schottisch und dem Marsche aus „Aida“ zusammen, bei dessen Klängen der gewöhnliche Sterbliche sich in geordnetem Rückzuge in das nächste Restaurant begiebt, in der die allersehenswürdigsten Dinge von der Welt verkauft werden. Bunische, die jeder Beschreibung spotten, und Schlüssel, die Arm in Arm mit den dazu gehörigen Bestecken ihr Jahrhundert in die Schranken fordern. Hier hört man keine Musik, weshalb man ohne weiteren Schaden an Leib und

Leben längere Zeit verweilen kann, um so mehr, als auch das Untergeschloß des benachbarten monegaschischen Pavillons keine russischen Gefahren in sich birgt. Es birgt nur ein Panorama des Fürstenthums Monaco, und man kann sich keine Vorstellung davon machen, wie ruhig es sich verhält. Noch niemals habe ich ein so wohlgeordnetes Panorama gesehen. Selbst der Herr, der draußen steht und das Tourniquet überwacht, spricht kein Wort. Man hat die Empfindung, in der besten Gesellschaft zu sein. Der Fluß glüht und schillert in der Sonne und sendet mit seinen Reflexen den Hauch der Hölle heraus. Es ist reizend.

Aber er wartet nicht lange. Denn alsbald gelangen sie in den spanischen Pavillon, genannt „La Feria“, dessen deutsche Uebersetzung ich nicht kenne. „Feria“ ist ein großes Café mit schablonenhaften, einer großen Anzahl von Tischen, Stühlen, mehreren Kellnern und einer „Bar“, in der eine dunkeläugige Schöne in reichem Haar verschiedene Getränke verkauft, was um so seltsamer ist, als die beiden in Betracht kommenden Thätigkeiten bis noch vor kurzer Zeit in sehr engen Beziehungen zu einander standen und, statt sich gegenseitig zu bekämpfen, wie die Flotten „auf Flaschen zogen“, sich vielmehr gegenseitig zu unterstützen, wie die Dantrees so schön sagen.

Jeder die Fische, noch die Stihle, noch die  
ner, noch die Schöne mit dem reichen Haar und  
Kasetenblicken. Nichts davon hat etwas besonders  
elfarbiges. Die Preise, die man dorten nimmt,  
das Essen sowohl wie das Trinken, kommen den  
sumenten mit Recht spanisch vor. Aber auch das  
ot die „Feria“ noch nicht zu der Institution von  
schaft nationaler Bedeutung, als die sie von allen  
ohnerinnen des Montmartre anerkannt worden ist.  
Die nationale Bedeutung kommt ihr von einer  
he, die sich im Grunde des Saales befindet. Auf  
haulichen Erhöhung hat eine Anzahl mehr oder  
er gebräunter Jünglinge, von sehr verchiedenem  
Platz genommen und hält Musikinstrumente in  
Armen, was an sich gar nichts Peinliches hat.  
Sache beginnt erst sich zu compliciren, wenn die  
Hand in Thätigkeit tritt und an den Seiten  
Es kommen dadurch sofort Lüne zu Stande,  
deren Schönheit die Verehrer und Verehrerinnen

der Künstler in helles Licht zu setzen. Einer der  
Sautenschläger, der Anführer der Bande, der sich be-  
sonders beobachtet glaubt, macht Gesen, als ob  
er den Hörern die tiefsten Mythen der nach-  
christlichen Kunst enthüllen wollte. Wenn Vaganini  
und Rubinstein ein gemeinschaftliches Concert gäben  
und sich gegenseitig todtspielen wollten, so könnten  
Beide zusammen nicht soviel Gesen machen, wie der  
spanische Primas, um den die Pariser Damenwei-  
ber allerdings noch mehr sich selbst reißt, als er seine  
Stahlhaken. Unglaublich, was der Kerl für ein Fei-  
er hat. Seit Rigos Geige verstummt ist, und ihr J-  
haber mit der Prinzessin Caraman den Sitzzug genoi-  
men hat, ist derartiges nicht dagewesen. Hoffentl-  
ich findet sich bald eine andere Prinzessin von amerika-  
nischer Capitalskraft, um dieses Ungeheuer in den Ruh-  
stand zu versetzen.

Allerdings ist dafür nur wenig Aussicht vorhanden. Denn das jetzt hier wüthende spielt nicht nur. Ein solche Thätigkeit setzt eine gewisse körperliche und geistliche Ruhe voraus, die sich etwaige Interessentinn zu Ruhe machen könnten. Unser Spanier tanzt auf alle möglichen Dinge, die theuersten Reizen unerwischungliche Sandango's, und dabei singt er noch von Zeit zu Zeit. Ich hoffe, aber mit Bangen: es wird sich sicherlich der Moment einstellen, wo der Tarantelstich der musischen Künste bei dem überischen jungen Manne seine Kraft verliert und Terpsichore ihren Geist von ihm nimmt. Nur dann wäre es möglich, sich seiner zu bemächtigen. Fertig bekommen kann eine solche Fesselung einzig die wahre Liebe. Leider findet sie sich selbst in der rue des Nations zu selten.

hat der Deutsche Spanien hinter sich gelassen, nähert er sich den Grenzen seines Vaterlandes, da sich hier in Form eines ganz solennen Restaurants aufgethan hat. Es ist das Einzige unter denen aller Nationen, das für seine Einrichtung besonderen Aufwand gemacht hat, und in dem man überhaupt

Ein schwacher Trost dabei ist, daß neben dem Deutschen sich der Norwegische Pavillon befindet, wo das Essen leidlich, aber nicht billig ist, dagegen die „Gargons du Pôle Nord“, eine echt französische Kapelle spielt. Ihr erster Geiger hat soviel Tremolos in der Hand, wie kaum eine ausgeschrieene Sängerin in der Kehle. Er spielt mit soviel Wärme, daß die zu den Hors d'oeuvre gratis gegebene Butter schmilzt, und die Kirichen ekbar werden, selbst wenn sie vordem noch ganz unreif waren.

Stillich volksthümlich geht es in Belgien zu, wo zur Abwechslung eine mit rothen Aepis bekleidetes Damenorchester wirkt, das Bier pro Glas aber nur dreißig Centimes kostet und sehr trinkbar ist. Im bosnischen Pavillon wüthet neben der „Kapelle“, die herrliche Costüme trägt, ein hygienisches Institut zur Abgewöhnung des Kaffee genusses. Wer dort einmal Kaffee getrunken hat, thut es nie wieder. . . . Im ungarischen Vocale giebt es Zigeuner und nicht schlecht zu essen; im österreichischen aber singen die seit längerer Zeit verstorbenen „Schrammeln“, die extra zur Weltausstellung wieder auferstanden sind. Die amerikanische Bar hat leider durch den Weggang Sousa's ihr „künstlerisches Gepräge“ gänzlich verloren. Sie haben ihn in Berlin gehabt, den göttlichen Sousa, den ich Ihnen nicht zu beschreiben brauche, den großen amerikanischen Orchesterdirigenten, dessen Leistungen auf dem Gebiete — der Mimik unergleichlich genannt werden können. Niemand sprach hier von der amerikanischen Kapelle, die man hören sollte. „Il y faut voir Sousa!“ „Man muß Sousa sehen.“ war ein auf dem Boulevard geflügeltes Wort geworden, als der große, erhabene Künstler sich leider entschloß, dem stürmischen Drängen der Berliner Verehrer zu weichen und die Weltausstellung eines der herrlichsten Schauspiele zu berauben. Wird es uns wiedergegeben werden, das echt amerikanische Genie, das noch überdies in Ungarn das Licht der Welt erblickt hat! Hoffen wir das Beste, lieber Leser! Vielleicht behält die deutsche Reichshauptstadt ihn nicht, vielleicht, und es wird noch Alles gut! Ich möchte nicht, daß die Weltausstellung geschlossen wird, ehe wir eines der Sousa'schen Meisterwerke genossen. Denn der Gezeierte, dessen Directionsart sich von derjenigen Weingartner's, Richter's, Mahler's und anderer ebenbürtiger Kapellmeister so sehr unterscheidet, ist auch Componist. Ich hoffe, ich werde nicht ins Grab sinken, ohne seine große symphonische Dichtung: „Die Entgleisung des Northern-Express“ kennen zu lernen.

Bis jetzt ist es mir noch nicht gelungen. Das  
schmerzt mich tief.

Und so „schwankt“ man, wie überall, auch unterhalb der Rue des Nations, wo es so schön ist, zwischen Genuß und Bedauern, selbst wenn man nicht zu viel Rhein- oder Moselwein oder Champagner oder Pfälz oder belgisches Bier oder den Traubenmost

vom Berge Athos mit Mönchen drin oder den aus  
Palästina, so eine Art Mouton-Rothschild mit einem  
Schuß Baron Girich getrunken hat. Von alledem  
kann man genießen. Geld muß man freilich mit  
bringen. Besonders beliebt sind Frances in größerer  
Menge. Ich habe Kellner gesehen, die sie nahmen  
ohne sie vor dem Gebrauche umzuschütteln. **En.**



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So habe ich denn gesehen, daß die Griechen ein „Mistoration“ geschaffen haben, das den Eindruck macht, als ob es soeben aus Pompeji angekommen wäre. Nichts komischeres kann man sich denken, als dieses hellenische Vocal mit Kellnerbedienung, in dem eine Kapelle spielt. Ihre Musik hat nichts Altclassisches, sie setzt sich aus mehreren Walzern, Polkas, Schottisch und dem Marsche aus „Aida“ zusammen, bei dessen Klängen der gewöhnliche Sterbliche sich in geordnetem Rückzuge in das nächste Restaurant begiebt, in der die allerschwerdichsten Dinge von der Welt verkauft werden. Mänsche, die jeder Beschreibung spotten, und Schiffseln, die Arm in Arm mit den dazu gehörigen Bestücken ihr Jahrhundert in die Schranken fordern. Hier hört man keine Musik, weshalb man ohne weiteren Schaden an Leib und

Leben längere Zeit verweilen kann, um so mehr, als das Untergeschloß des benachbarten monegaschischen Pavillons keine musischen Gefahren in sich birgt. Es birgt nur ein Panorama des Fürstenthums Monaco, und man kann sich keine Vorstellung davon machen, wie ruhig es sich verhält. Noch niemals habe ich ein so wohlgeordnetes Panorama gesehen. Selbst der Herr, der draußen steht und das Tourniquet überwacht, spricht kein Wort. Man hat die Empfindung, in der besten Gesellschaft zu sein. Der Fluß glüht und schillert in der Sonne und sendet mit seinen Reflexen den Rauch der Röhre herauf. Es ist reizend.

Aber es dauert nicht lange. Denn alsbald gelangen wir in den spanischen Pavillon, genannt „La Feria“, dessen deutsche Uebersetzung ich nicht „Feria“ ist ein großes Café mit schablonenhaften, einer großen Anzahl von Tischen, Stühlen, mehreren Kellnern und einer „Bar“, die dunkelblaugige Schöne in reichem Paare die Getränke verkauft, was um so seltsamer ist, als die beiden in Betracht kommenden Nationen bis noch vor kurzer Zeit in sehr engen Beziehungen zu einander standen und, statt sich gegenseitig die Glotten „auf Flaschen zogen“, sich Dankes so schön sagten.

Oben die Tische, noch die Stühle, noch die Kellner, noch die Schöne mit dem reichen Haar und den roten Lippen. Nichts davon hat etwas besonders Auffallendes. Die Preise, die man dorten nimmt, für das Essen sowohl wie das Trinken, kommen den Preisen mit Recht spanisch vor. Aber auch das hat die „Feria“ noch nicht zu der Institution von Welt nationaler Bedeutung, als die sie von allen Seiten her in der Montmartre anerkannt worden ist. Die nationale Bedeutung kommt ihr von einer Seite, die sich im Grunde des Saales befindet. Auf der baulichen Erhöhung hat eine Anzahl mehr oder weniger gebräunter Jünglinge, von sehr verschiedener Größe genommen und hält Musikinstrumente in der Hand, was an sich gar nichts Neues hat. Die Sache beginnt erst sich zu compliciren, wenn die Hand in Thätigkeit tritt und an den Seiten Es kommen dadurch sofort Töne zu Stande, deren Schönheit die Verehrer und Verehrerinnen

der Künstler in helles Entzücken versetzen. Einer der Lautenschläger, der Anführer der Bande, der sich besonders beobachtet glaubt, macht Gesten, als ob er den Hörern die tiefsten Mythen der nach-Beethovenischen Kunst enthüllen wollte. Wenn Paganini und Rubinstein ein gemeinschaftliches Concert gäben und sich gegenseitig todtspielen wollten, so könnten Beide zusammen nicht soviel Gesten machen, wie der spanische Primas, um den die Pariser Damenwelt allerdings noch mehr sich selbst reißt, als er seine Stahlsaiten. Unglaublich, was der Kerl für ein Feuer hat. Seit Rigos Geige verstummt ist, und ihr Inhaber mit der Prinzessin Carman den Sitzzug genommen hat, ist derartiges nicht dagewesen. Hoffentlich findet sich bald eine andere Prinzessin von amerikanischer Capitalskraft, um dieses Ungeheuer in den Ruhestand zu versetzen.

Allerdings ist dafür nur wenig Aussicht vorhanden. Denn das jetzt hier wüthende spielt nicht nur. Eine solche Thätigkeit setzt eine gewisse körperliche und seelische Ruhe voraus, die sich etwaige Interessentinnen zu Ruhe machen könnten. Unser Spanier tanzt auch alle möglichen Dinge, die theuersten Reigen, unerhörliche Fandangos, und dabei singt er noch von Zeit zu Zeit. Ich hoffe, aber mit Bangen: es wird sich sicherlich der Moment einstellen, wo der Tarantelstich der musischen Künste bei dem überhörsen jungen Manne seine Kraft verliert und Terpsichore ihren Geist von ihm nimmt. Nur dann wäre es möglich, sich seiner zu bemächtigen. Fertig bekommen kann eine solche Fesselung einzig die wahre Liebe. Leider findet sie sich selbst in der rue des Nations zu selten.

Hat der Deutsche Spanien hinter sich gelassen, so nähert er sich den Grenzen seines Vaterlandes, das sich hier in Form eines ganz soliden Restaurants aufgethan hat. Es ist das Einzige unter denen aller Nationen, das für seine Einrichtung besonderen Aufwand gemacht hat, und in dem man überhaupt von Luxus reden kann. Er ist so groß, daß man gar nicht die Empfindung hat, als handele es sich hier um etwas für nur kurze Dauer Geschaffenes, und es würde schwer sein, etwas Reicheres zu ersinnen, als der Architect Mühring erfunden hat. Auch vom höheren kunstgewerblichen Standpunkte aus läßt sich Manches zum Lobe seiner von der Firma Hermann Gerson verstandenen voll ausgeführten Werke sagen. Die Möbel und die Holzverkleidungen sind im Allgemeinen frei von Archaismen, die nur in der sogenannten „Weinandstellung“ sich finden. Ein großer, sehr reich ausgestatteter Saal ist in modernen Formen gehalten und hat durch den zwischen dem röhlichen Holze und violetten Tapiserien hervorgehobenen Gegenatz eine gewisse Feinheit der Farbe. Ein kleinerer, hell decorirter Raum ist nicht weniger glücklich, und geringe Mängel eines sogenannten dunkel gehaltenen „Moselzimmers“ ließen sich leicht beseitigen. Die Arkaden vor dem Restaurant sind mit grünen Renaissanceornamenten ausgemalt und tragen Medaillon-Portraits volkstümlicher deutscher Dichter und Musiker.

Im deutschen Restaurant giebt es keine Musik, dem Himmel sei Dank! Wohl aber giebt es gut zu essen und zu trinken und außerdem niemals einen freien Platz, wenn man nicht zur Zeit kommt. Nach zwölf Uhr hier zu frühstücken, ist eines jener großen Probleme, das fast ebenso unlösbar ist, wie dasjenige, dorten nach sieben Uhr Abends zu diniren. Wenn man nicht vor jenen Stunden begonnen hat, dann thut man am Besten, zu verzichten.

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000-Dresdner Zeitung 16/6/1908

Dresdner Nachrichten

16/6/1908

**Sousa-Konzert.** Als es vom Wetter begünstigt, wie sehr man von der schönen blauen Donau begann gestern Abend der durch Kompositionen auch hier bekannt gewordene amerikanische Kapellmeister die Reihe seiner Konzerte auf dem Bergeller. An Klänge ist der Impresario des Herrn Sousa nicht fehlen lassen. Es ist nicht nur die Kistenplakate mit dem Bildnis des Kapellmeisters am Eingange des Gartens. Unter dem Publikum, welches — wohl hauptsächlich infolge des ungünstigen Wetters — im allgemeinen nur spärlich eingefunden hatte, war die hiesige englisch-amerikanische Kolonie verhältnismäßig sehr zahlreich vertreten. Dieser Besuch ist auch in erster Linie der Besuch zu gelten, da das Programm auf geringfügige Bemerkungen englisch gedruckt ist. Rein musikalisch betrachtet, rechtfertigt indessen die Kapelle voll und ganz den Ruf, der vorausgeht. Sie steht in dieser Beziehung auf einer Stufe mit den großen Militärkapellen. Das Zusammenspiel ist tadellos, die Tongebung oft von einer überraschenden Weichheit, alle großen Stimmen vorhanden. Höchstens das Schlagzeug klingt ab und zu etwas amerikanisch. Vortreffliche Solobläser sind in allen wichtigen Stimmen vorhanden. Nur eins bleibt zu wünschen übrig. So selbst die oft originellen, mit merkwürdigen Einzelheiten ausgeführten Märsche des Herrn Sousa ertönen, so wenig Schwung und Wärme war zu verspüren in der Tellowvertüre, der 2. Rhapsodie von den Szenen aus der „Bauernehe“. Da gab es viel verschleppte und ja direkt langweilige Musik. — An stilistischem Beifall ließen die Bandleute der Musiker nicht fehlen, die wiederum mit Zugaben dankten. Der zweite Teil des Konzerts mußte des Regens wegen im Saale stattfinden. Den Dresdnern kann der Besuch der Konzerte der amerikanischen Kapelle, die in ihren schwarzen, geschmackvollen Uniformen auch äußerlich einen vornehmen Eindruck macht und hier in Paris zur Weltausstellung konzertieren wird, bestens empfohlen werden.

Das fünfte Edeurad Strauß-Konzert findet morgen, Sonntag, Abends 8 Uhr im Edeurad'schen Bade statt. Das Programm wieder ein sehr reichhaltiges und amüsantes. Billets sind bei 8. (Kaufhaus) erhältlich.

Im Bergeller-Etablissement finden heute zwei Concerte der Sousa-Kapelle statt: Nachmittags 4 Uhr und Abends 8 Uhr. Es sind dies die beiden letzten Concerte der Amerikaner.

Dresdner Nachrichten

16/6/1908

**\* Sousa-Concert.** Dresdens Bevölkerung steht augenblicklich in Bezug auf belustigende Unterhaltungen im Banne Amerikaner. Während die amerikanischen Cirkuskönige Barnum, Bailey auf die Schaulust der Massen spekulieren und Tausende Menschen nach ihrer Riesenzeltstadt im Gehege locken, wendet sich der amerikanische Kapellmeister John Philip Sousa mit seiner 65köpfigen Künstlergarde an den Musiksinne der Dresdner; der Erfolg war aber der gleiche; auch Sousa hatte gleich seinen in aller Wunde lebenden beiden transoceanischen Landsleuten in seinem gestrigen ersten Auftreten im Concertgarten des „Bergellers“ die Genugthuung, trotz aller Ungunst der Witterung eine stattliche Zahl von Neugierigen um sich versammelt zu sehen. Daß diese letzteren keine Enttäuschung erlebten, sondern den ausgezeichneten Ruf, der den amerikanischen Musikern vorausgeht, voll und ganz gerechtfertigt fanden, sei gern von vornherein festgestellt. Es war ein ungetrübter Genuß, den die vorzüglich disciplinierten Instrumente mit souveräner Fertigkeit beherrschenden ameri-

kanischen Künstler mit ihren gestrigen Darbietungen den unter aufgeschaukelten Regenschirmen geduldig und andächtig ausharrenden Versammelten gewährten. Der Orchesterkörper besteht — abgesehen von den reichlich vertretenen Schlag-Instrumenten — etwa zur Hälfte aus Holzbläsern, zur anderen Hälfte aus Blech-Instrumenten. Die Klangfarbe des Sousa-Orchesters ist indes eine wesentlich andere als bei den deutschen Blasorchestern, was vornehmlich auf die zum Teil ganz augenfällig abweichende Bauart einzelner Instrumente zurückzuführen ist. Insbesondere fiel dieser Unterschied bei den Blech-Instrumenten auf, die zumeist eine weichere, weniger schmetternde Klangfärbung zeigten als bei uns, so daß die im geschlossenen Saale vorgetragenen Orchesterstücke des zweiten Programm-Teiles durchaus nicht so ohrenbetäubend wirkten, wie dies etwa bei 65 deutschen Militärkapellen der Fall sein würde. Aber nicht allein an der abweichenden Konstruktion der Instrumente liegt dieser auffällige Unterschied — Hr. Sousa ist selbst ein geschickter Instrumentenbauer und beispielsweise der Erfinder der allen Concertbesuchern in die Augen springenden Riesen-Helms, die nach ihm „Sousaphons“ genannt werden, — sondern auch aus der meisterlichen Art, mit der die Künstler auf ihres Führers Geheiß die Klangstärke dämpfen, erklärt sich die allem Schreien abholde, wohlthuend ruhige Tongebung des Orchesters. So kam es, daß man Orchesterstücke, die man sonst wohl lieber von Streichern als von Bläsern hört, wie die „Toll“-Overture und Bruchstücke aus der „Bauernehe“, in der zarten und subtilen Ausführung durch die Sousa-Kapelle mit ungemeinertem Wohlgefallen genießen konnte. Zu dieser selten günstigen Wirkung tragen noch zwei bedeutsame Umstände bei: einerseits die virtuose Technik der Musiker, andererseits die von hoher Begabung und musikalischem Feinsinn zeugende geistige Durchdringung und wohlwollende Schattierung der vorgetragenen Stücke seitens des vortrefflichen Dirigenten. Man wird hin und wieder über die Wahl der Zeitmaße erfolgreich mit Hr. Sousa rechten können; so erschien — um nur eins herauszugreifen — das Tempo der Einleitung und des Aufstiegs bei der „Toll“-Overture arg verschleppt; immerhin mußte die von Geschmeid, Umsicht und Ruhe getragene Direktionsweise des amerikanischen „Conductors“ im Allgemeinen imponieren. Auch als Komponist legte Hr. Sousa überzeugende Proben tüchtigen Könnens ab; besonders Interesse weckte eine flüchtige Suite „Three Quotations“ von Sousa, wie eine ganze

Reihe flotter Märsche von ausgesprochen nationaler, d. h. amerikanischer Charakterfärbung. Als ganz hervorragende Solisten blendender Technik betätigten sich in Vortragsstücken eigener Komposition die Herren Clarke (Cornet à piston) und Pryor (Tuba); was nam' illich der letztgenannte beim Vortrage der schwierigen Variationen über ein Walzerthema leistete, grenzt an's Unglaubliche. Die in schlichten schwarzen, nur am Kragen und an der Mütze etwas goldbezogenen Uniformen auftretenden Musiker fanden stürmischen Beifall, der nach jeder Nummer ein bis zwei Zugaben herausforderte. Besonders zahlreich war, wie begreiflich, die amerikanisch-englische Fremdenkolonie unter den eifrig und beifällig Hörenden vertreten. Auf diese scheint es die Concertdirektion auch besonders abgesehen zu haben, da sie es für gut befanden, das Concertprogramm — in einer deutschen Stadt! — durchweg in englischer Sprache abzufassen. Aus Weber's Aufforderung zum Tanz (die übrigens durch Fortlassung des auf den Anfang zurückgreifenden langamen Schlusssatzes recht willkürlich ihrer Rondoform beraubt wurde) war „Invitation to the Dance“, aus Runkel's Caprice „Wassergeister“ war „Water Sprites“ geworden. Dabei war es bezeichnend für den Geschäftssinn der Amerikaner, daß sie als einzige Worte auf dem Concertzettel nur die beiden Begriffe: Nachdruck verboten! und: Sammtliche Märsche von Sousa sind da und da zu haben. Unter deutscher Mithel, daß die Dir in Deinen eigenen vier Wänden Alles gesehen! —

tract from The Medical Standard

to...  
dress of Journal...  
We hear that it is 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 then toured through the Continent. It will return to Paris before coming here. The concerts will probably be given at the Albert Hall.

from Home Chat  
23/6/1908  
of Journal...

### Paris Goes Mad Over Sousa's Band.

Paris has gone mad over Sousa's American band. Every afternoon, when Mr. Sousa and his orchestra of wind instruments take up their positions on the stand on the Esplanade des Invalides, an immense crowd of all that is musical and unmusical in Paris is there to greet them. A few minutes after the band begins the whole space in front is crowded, and police are obliged to insist on people moving to some distance to allow of those who want to circulate along the broad pathway opposite the Palace of Decorative Arts. Philip Sousa, the famous composer of „El Capitan“ and „The Washington Post“, and a host of brilliant march tunes, was so named by a Custom House official. He was born in Portugal, and, emigrating to America, he labelled his box Philip So U.S.A. The Customs official read the name Sousa, and the composer has retained it ever since.

It is to be hoped that after his present successful engagement at the Exhibition, he will visit London, and give us a taste of his quality.



# 4000 General Anzeiger für Leipzig und Umgebung Von der Woche.

„Ich küss' mich in den Strudel 'nein, Strudel 'nein', sang in der Stimmung des Barons Gondremont aus dem Pariser Leben ein fideles Schützenbruder vor sich hin, abnungslos, wie der Strudel des Schützenfestes im Jahre 1900 beschaffen ist. Ein Strudel ist's ja, aber nicht so einer, der von ab- und aufstrebenden Menschen erzeugt wird, nein, ein ganz anderer, eine furchtbare, gährende Leere dreht sich in sich selbst hinein und droht den Besucher in ihren bewogenen Fluten hinab zu schlingen. O, schändes Schützenfest, wie hast Du Dich verändert! Schon hatte es den Anschein, als ob das erst vor kurzen Jahren wieder in's Leben gerufene Vergnügen sich zu einem echten und rechten Volksfest gestalten wolle und da, da kommt unbarmherzig mit gewaltigen Schritten das Verhängnis in Gestalt eines rathsherrlichen Verdikts, das dem ganzen Hauber seliger Schützenlaune mit einem Schlage wieder ein Ende setzt. Ja, wozu brauchen auf einem Schützenfeste auch Kellnerinnen zu sein? So etwas ist doch nur für besondere Gourmets und die Herren Schützen sind ja fast alle schon glücklich in den Völen der Ehe eingelegt, wozu sie da der Versuchung aussetzen mit dem Vordaseln einer leichtgeschürzten, blühenden Hebe! Natürlich mußten die Herren Schützen im Voraus, daß mit ferocitenschwingenden Gauymedes allein nichts zu wollen ist, wenn ihr Schnurrbart auch noch so stolz nach oben wirbelt, daß es überhaupt fast nicht mehr besser erträgt werden kann; und die Folge davon war, daß jetzt, wo sonst eine kleine Feststadt ihre Vorfahren den dursigen Seelen öffnete, einsame Buden ein trauriges, gelangweiltes Dasein führen. Sollte man bei dieser „Frauenfrage“ nicht, wie so oft bei derartigen Dingen, fragen dürfen: „Ou est la femme?“ Na, vielleicht wird die Sache sich im nächsten Jahre wieder zum bessern wenden, dann werden die Besucher des Festes sicher auch länger auf dem Schützenplatze verweilen und nicht wie jetzt, so schnell als möglich nach der Ankunft auf der Wiese, einen Bekannten zu finden suchen, mit dem gemeinsam sie dann der inneren Stadt zuwandeln können, um in einem Restaurant mit Tannentisch und Tinseltengel, ordentlich Schützenfest zu feiern.“

Ob ich hier also ein offener Mangel an Damen fand, so scheint es andererseits, als ob Leipzig ziemlich arm an Dingen ist, die es werth wären, Beachtung in den Augen der schönen Vagabunden zu finden. Wir sind es hier ja schon bald gewöhnt, daß die dem Deutschen leider eigenthümliche Sucht, für das Auswärtige zu schwärmen, von den Damen auch auf das männliche Geschlecht übertragen wird. Bald waren es gluthäufige Beduinen, welche die Herzen der Leipzigerinnen in Flammen setzten, dann wieder Angehörige irgend einer anderen Völkerrasse, die im Zoologischen Garten sich bewundern und anschauen ließ. In voriger Woche erst konnte man sehen, wie auf dem Sportplatz Tischerlebensjünglinge und theilweise auch Greise von liebesbedürftigen Mädchen und Frauen geradezu belagert wurden; den Vogel hat aber der amerikanische Capellmeister Sousa abgeschossen, als er vier Tage im Leipziger Park im Palmengarten concertirte. Wahrlich, es war nicht mehr schön, wie dieser „Löwe des Tages“ von dem weiblichen Geschlecht gefeiert wurde! Mögen nun seine künstlerischen Leistungen „übermenschlich“ gewesen sein oder nicht, das ist eine Frage für sich, in jedem Falle hätte es aber das weibliche Bartgefühl den Damen verbieten müssen, vor aller Augen diesen amerikanischen Götzen anzuhimmeln, anzubeten und anvergötern. Und wunderbar, unausgesetzt hingen ihre Blicke an den excentrischen Dirigirbewegungen Sousa's, und wenn er das Podium verließ, bildeten hunderte von Damen, die sich häuften und drängten, eine dichte Mauer um ihn, um ein Autogram, eine Namensunterschrift des süßen Mannes auf eine Ansichtspostkarte zu ergattern. Hätte man sich nicht, daß sie sich in einer Reihe aufstellten und nach einander hätten einen Fuß von ihm empfangen, wie einst die Schönen Amerikas, als der heldenreiche General Hopkins aus dem spanisch-amerikanischen Kriege ins Vaterland zurückkehrte. Nun hat Sousa wieder Abschied genommen von uns und die Liebe für ausländische Schönheit muß den schmerzlichen Schlaf des Vergessens ruh'n, bis — in nächster Woche die Kalabaren die Völkerrassen des Zoologischen Gartens begießen und so Gelegenheit bieten, sich pöbeln zu lassen. Allen diesen Damen aber, die so für das Fremde schwärmen, der Rath, die Worte „Made in Germany“ zu beachten.

General Anzeiger für Leipzig und Umgebung

**Sousa-Concerte im Leipziger Park.** Sousa ist der Name, den man während der letzten Tage in der Reichshauptstadt allenthalben nennen hörte, Sousa ist es in der Stadtbahn, in der „Elektrischen“ und in der Pferdebahn, Sousa auf dem Verdecke des Omnibusses, von Sousa spricht man im Theater, auf dem Turfplatze, in den Restaurants, kurz, Sousa bildet zur Zeit das Stadtgespräch Berlins, trotzdem jetzt auch sein berühmter Landsmann Barnum seine Zelte am Strande der Spree aufgeschlagen hat. Es ist ja auch seit 22 Jahren zum ersten Male, daß eine amerikanische Capelle nach Deutschland kommt und nun ist es noch dazu die erste musikalische Capacität der „Neuen Welt“, welche mit einem dort zu größter Beliebtheit gelangten Orchester die Reise nach dem Continent übernommen hat, die sich, nach den bisherigen Erfolgen zu urtheilen, zu einem wahren Triumphzuge gestaltet. Sousa ist in mehr als einer Beziehung eine interessante Erscheinung. In Washington, der Hauptstadt der Vereinigten Staaten, geboren — sein Vater war portugiesischer Abstammung, seine Mutter eine Rheinländerin, erhielt Sousa in seiner Geburtsstadt seine musikalische Ausbildung, trat schon mit 11 Jahren als Solo-Geiger auf, dirigitte im Alter von 17 Jahren ein Orchester und ist heute der erfolgreichste Capellmeister und Componist Amerikas. Sousa's bisher veröffentlichte Compositionen zählen über 300 Nr., welche ungefähr 70 seiner charakteristischen Märsche, vier Operetten, darunter als erfolgreichste „El capitán“, die 1600 Mal hintereinander aufgeführt worden ist, ferner mehrere symphonische Dichtungen, Suiten u. d. m. umfassen. Als Dirigent ist Sousa die verkörperte Grazie! Wie er den Tactstock führt, ist schwer zu beschreiben und seine vollendete Eleganz trägt nicht zum Wenigsten dazu bei, den ohnehin schon überaus vortheilhaften Ruf seiner Concerte noch zu steigern. Man darf somit auf das Gastspiel der Sousa-Capelle, welches vom 10. bis 13. Juni im Palmengarten stattfinden wird, mit Recht gespannt sein.

Dresdner Nachrichten

13./6 1900

Vom 14. bis 17. d. M. finden im „Vergeltel“-Etablissement bekanntlich „Sousa-Concerte“ statt, denen ein bedeutender Ruf vorausgeht. Das Orchester zählt 65 treffliche Musiker und gilt als die erste amerikanische Capelle. Sousa's Erfolge auf der Pariser Weltausstellung waren ganz hervorragend.

Cutting from  
TIMES.  
CHICAGO, ILL.  
Address of Paper  
Date JUN 17 1900

Sunnyside Park—Manager Hopkins and the management of Sunnyside Park are introducing a number of additional features to enhance the already established attractiveness and popularity of Sunnyside Park. An attractive feature will be installed to-day in the opening of the vibrating scenic railway, which is a unique and original form of sport and diversion.

The bill at Hopkins' pavilion is headed this week by Cheridah Simpson, an accomplished vocalist and instrumentalist, who introduces several novelties, particularly in her execution of Sousa's marches in different keys. Albert Gurne, the famous tenor, will be heard to advantage in the open air, where his powerful voice will have full range. The specialties include O'Brien and Buckley, original musical comedians; Douglas and Ford, in a new dancing sketch; the sisters Laurence, acrobatic and quick change dancers; George Austin, black-wire comedian, and the Geraldines, singing and dancing comedienne.

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HERALD  
Address of Paper  
Date

JUN 10 1900

Sousa's band has achieved a great triumph at the Park exposition, and the "Stars and Stripes" is said to be the most popular march.

Turned 10000, Leipzig, 1900. New York, 1900.



## ABOUT MUSIC AND MUSICIANS.

### TOPICS OF TIMELY INTEREST.

#### The Advantages of Studying Musical Form.

Is it of benefit to music-lovers to study harmony and musical form? H. T. Finck seems to think not. He says, rather scornfully:—

A. J. Goodrich writes in the *Musical Courier* that the "prevailing opinion seems to be that the study of form is applicable to those only who write music, or who are pursuing a course in composition. Yet one cannot become even a good listener to music without a general knowledge of form." One of the illustrations he gives is the following: The *largo* in Beethoven's sonata, op. 7, he says, is a *rondo*. "The outlines are: Principal theme, eight measures; intermezzo, six measures; principal theme varied and extended to 10 measures; second theme (beginning in A flat), 13 measures; elingang and fragment of main subject, 13 measures; principal theme again; intermezzo, and return of the chief motive for the fourth time. Then there is a coda and a final curtailed period of the leading motive." What an invaluable aid this information is to one's enjoyment of the music!

It is not necessary to dispute as to whether a knowledge of form quickens musical enjoyment. It may be a matter of personal taste. But there is one very positive advantage which is capable of more certain proof. There can be no question that the study of form strengthens and aids the memory, and merely to remember fine music better must be regarded as an additional pleasure. The inexperienced civilian who sees an army maneuver is hopelessly befuddled; he would find it difficult to give an intelligent description of what he had seen. To the landsman the ropes at the life rail of a ship are a hopeless tangle. To the stranger in a city one street is much like another, and he is easily lost. So the untaught listener to a symphony or sonata, although the music may delight him, rarely receives a clear impression, even from several hearings. He is like a traveler in a strange land at twilight, without map or compass. The vague mysteries of hill, valley and forest about him may indeed thrill the wanderer with a peculiar charm, but he sees nothing truly or in its proper proportions. A knowledge of form gives the hearer a chart by which he follows a new work more easily and intelligently, and stores away what he remembers in a more compact and serviceable form. There are other advantages in the study of the elements of musical structure, but this one is sufficient to make Mr. Finck's position untenable. We seldom find people who devote themselves to music willing to remain ignorant of the technique of the art.

#### On Orchestral Conducting.

F. H. Cowen contributes to the *Musical Times* of London an article on conductors and conducting, in which a few interesting things are said, though most of the article is rather commonplace. He does not exaggerate in the stress he lays upon temperament:—

There now remains but one attribute of the conductor to mention. All those already referred to can, in my opinion, be acquired to a greater or less extent, but this is an innate quality, not to be learnt or gained by experience, and without which a conductor can never attain the very front rank. I allude to that power, that psychic force which makes all other wills subservient to the conductor's own; a certain magnetism which inspires the orchestra and compels them almost involuntarily to put heart and soul into their work at his bidding; a personality which makes itself felt by them at all times, and through them by the audience, and which, like an electric spark, sends a wave of enthusiasm through performers and listeners alike. Much of this power no doubt lies in the fact that its possessor feels the music he is imparting to others; that his whole being is diffused with it (a cold, phlegmatic temperament can never make others feel what it itself does not); but even this intense love and appreciation does not entirely account for the indescribable influence over all concerned which some conductors possess. The orchestra recognizes it distinctly when it is there; the public, vaguely. The art of conducting is a very subtle thing. Many people (I speak, of course, of the masses) imagine that the mere "wagging of a stick" one way or another can

from regarding the true inwardness of Chopin from the voluminous Niecks.

This latter misses the point; the trouble with the Chopin sonatas, trios, concertos, etc., is not that there is a lack of unity between the different movements, but that there is no such strong, homogeneous development in a single movement as is found in Beethoven. The Chopin trio in G minor is a charming and melodious work, but beside the Beethoven B flat it seems a trifle. It is the sonata form itself, the first movement of a complete sonata, which Chopin did not master, and so his music in this form, while often captivating, is neither strong nor typical. The beauty they possess is not the beauty of the sonata, and for that reason the exquisite passages in which they abound seem out of place, and do not produce so complete or satisfying an effect as his shorter compositions, in which the form and the content match. There is nothing pedantic in this point of view; it is the instructive and independent judgment of all who have ever come into a sympathetic knowledge of the peculiar qualities and merits of the sonata form.

#### Dudley Buck on Music.

The veteran organist and composer, Dudley Buck, recently addressed the pupils of St Catherine's hall, New York, on "Music as a language," and laid special stress on the mysterious and mystical side of music. A newspaper report runs as follows:—

Some people, he said, supposed this to be simply a musical phrase, but it had a deeper meaning and in order to come to an understanding of music in addition to acquiring technical skill and proficiency, it was useful to know this language.

Nobody understands why it is that a simple melody played by some one person has the power to stir the hearts of all hearers, while a brilliantly executed, difficult composition by another performer will leave them unresponsive and cold. In its mystical side, or for want of a better word Mr Buck said he would call it the supernatural side, music differs from every other art. In the Bible and religion music is the only art that is mentioned in connection with the future world.

The time has gone by, he continued, when it is considered something to be proud of that a man or a woman cannot distinguish one tune from another; this condition nowadays is regretted almost as much as being deaf or dumb. Every chord of music makes an impression on the minds of people fairly receptive, and when they have begun to learn the relation of tones they begin to enjoy music.

The variation in tone was regulated by the text, as for instance the "Hallelujah" chorus would not be attacked in a whisper nor the hymn "Softly now the light of day fades along the western sky" in a loud tone. When the ability to strike the right keys had been acquired the right tone of the song been learned the pupil is just at the beginning, for then there is to come the understanding of the language of music and the power to rightly interpret the text.

A musician who possesses the power to touch people's hearts either by vocal or instrumental music and adds to it brilliancy of execution and technique is a great artist and their number is always relatively small. But, Mr Buck said in conclusion, when the lower animals such as horses, dogs and even cats are responsive to musical sounds human beings ought to be more so and the language of the art as well as its technicalities should be understood and then there will come thorough appreciation and enjoyment.

Preceding and following Mr Buck's talk there was singing by the pupils under the direction of Arthur Voorhees, the musical director of the school.

#### Other Note and Comment.

The story of a great "find" of genuine Amati and Guarneri violins in Vienna will be taken with some skepticism until it has been carefully investigated. The Cremona violin lie can discount the fish-story at any time. But this tale may be true, and in that case the discovery will be valuable indeed. The story runs that a rich native of Vienna in rebuilding his mansion came upon a neglected lumber-room in which were all the valuable instruments of the orchestra which his great-grandfather had maintained. These instruments, if genuine, ought to be in a remarkable state of preservation, provided the lumber-room was dry.

The "Hiawatha" music of Mr Coleridge-Taylor is being discussed a good deal in England just now, and the opinion

Rosenthal does not strike his hearers as having very much individuality, such as is required if a great name is to be made.

Sousa's band has been playing in Berlin, and has been very successful. The critics admit that it plays as well as the best German military bands, and find that Sousa's music is based on negro melodies, a discovery which would probably surprise the composer.

If any other millionaires are anxious to emulate Col Higginson and Andrew Carnegie in supporting a local orchestra, they may get some notion of the cost (profits not being considered) from an article in the *London Spectator*:—

The only practical basis is the cost of orchestral concerts at which a band of any given number of players can be engaged. This works out roughly at an average of a guinea per head for rank and file, and an average of two or three guineas for principals. The fee includes a single rehearsal, a third part of the fee being added if another rehearsal is demanded. In other words, the cost of a band of 75 players for a single performance may be roughly put down at 100 guineas, and that of a band of 60 at 75 to 80 guineas, and that of a band of 40 at between 50 and 60 guineas. In the case of performances outside the metropolitan area players are allowed hotel expenses, as well as their railway fares, so that, even allowing for the reduced rates which the companies would doubtless grant, the cost of a performance in the country would be not far short of double that given in London. There remains the salary of a conductor, as to which it is difficult to speak with absolute precision. If engaged by the night, a thoroughly competent chef d'orchestre could probably be obtained at a fee of from 15 to 20 guineas, but it would probably be better policy for our millionaire to import a first-rate conductor from abroad at a fixed salary, and we have little doubt that he could be got for £500 a year, provided he were allowed to accept other engagements and to teach in his spare time.

This shows what it would cost to keep up a private orchestra for the delectation of household and guests as princely patrons of music used to do in the olden times. On the other side of the ledger is to be set, in the case of a public orchestra, the receipts to be expected from concerts, and these, of course, would vary greatly according to locality.

The *London Daily News* gives a delicious specimen from an English schoolboy's essay on "Singing":—

Singing is making, with the voice, the sounds that would be made by a pianoforte, or any other musical instrument. The words that are to be sung are written on five lines called the staff, such as doh, ray, me. There are treble notes, alto, tenor, and bass. The treble notes are a little higher than bass. It is very pleasant to sing, and it strengthens the tones!

The *London World* has this to say of Calve's Marguerite in "Faust":—

No two people agree whether her reading is right or wrong. It would be no mean feat to cause controversy about the best-known part on the stage, even by sheer wilful eccentricity. To do it by means of a well-thought-out and original interpretation is a stroke of genius. The ordinary Marguerite of opera is quite wrongly—only the ingenue of Paris writ large. She is almost as trying as the famous young woman (who is her first cousin) in Dumas who tells us how to make a Japanese salad. She is not Goethe's Gretchen nor the Margaret of legend. Mlle Calve makes a noteworthy effort to return to nature; and her Marguerite is a girl of the people, whose virtue is not merely a "cloistered virtue," but of a higher kind. By introducing this element Mlle Calve is able to lighten the significance and deepen the tragedy of her yielding. The originality of the main idea is backed up by endless little touches of freshness. There is in the garden scene a chair, which we have watched with affectionate interest year by year. It has grown old with the ladies of the chorus, and generations of slim debutantes have grown into portly prime donne still kneeling before it as it stood, the palladium of the operatic proprieties. But Mlle Calve sits on it—actually sits on it—as she sings the jewel song. It seems a simple thing to do, to sit on a chair. But then all great ideas in art are in their essence simple.

The *Musical Times* of London discusses the present and future of choral singing in England:—

To the oft-asked question, "Is choral singing declining?" there is only one answer. Choral singing is not declining, and the singing of the future is not the singing of the past, on



not make any very appreciable difference to the performers, so long as it marks the time for them correctly. The only way to fully convince the public of the power that the baton possesses would be to have the same piece played by the same orchestra several times in immediate succession, and conducted each time by a different conductor; they would then recognize—though they might still fail to understand the reason—the influence for good or bad which he exercises over his forces.

It is a mistake, however, to look for temperament as an audience is apt to do, in the gestures, or in the shoulder-shruggings, or in the flying hair or the disordered cuffs. A conductor may be a veritable jumping-jack, and yet have his players lethargic. The true conductor's temperament is twofold—involving, on the one hand, a very positive and definite conception (right or wrong) of the music and its performance, and, on the other, the mysterious personal influence of the great commander or the great lion-tamer. There is no room here for a moody, speculative Hamlet temperament—that is one reason why Schumann was a poor conductor. The successful conductor may refine much or little, but he must treat each of his refinements as though it were as absolute and positive as the multiplication table. As to the other characteristic of personal influence, there is nothing specially musical about it, but it is nevertheless essential. It involves, in the first place, the instinct and habit of command, supplemented (for the finest result) with the faculty of spurring men to their best willingly and without friction.

Then there must be the vigilant eye which holds each player mercilessly in its grasp, and keeps him up to his work—the eye of Theodore Thomas or Wilhelm Gericke. It goes without saying that the ear must be acute to spot the slightest defect, but while the ear is the detective, the eye is the police officer that oversees the crowd. Much depends on bearing. A musician once observed acutely that such and such a conductor could not succeed because he could not stand on two feet. He meant that his attitude had not the solid, self-reliant poise which impressed the players with a sense of his mastery. There is much in the attitude, as any one can see by noting the weak self-conscious legs of an unpracticed speaker, and then the solid, assumed pose of a strong orator. Theodore Thomas is a fine example of quiet, dignified power as shown in habitual position and gesture. And, above all, the successful conductor must be eternally vigilant—the players must feel that he is omniscient, that he knows and judges every note they play. It is a common impression that any one who can keep good time and follow a score can lead an orchestra; but as a matter of fact, the ability to conduct is one of the rarest of gifts.

#### Chopin as a Sonata Composer.

The Evening Post of New York, always elastic in regard to Chopin, says of Huneker's interesting book, "Chopin, Man and His Music":—

"Rule, Mr. Huneker's judgments are really original or unconventional. Only he permit himself to parrot the talk of pedants in his remarks on the sonata, which, as he says, 'has become as much warfare as the Wagnerian drama.' The attitude he takes in his book with 'failure' is the less commendable inasmuch as he himself remarks: 'Compliments let us confess, and in the matter there is a great amount of hypocrisy.' The charge that there is no organic unity between the movements of a Chopin sonata is quite true; but the same is true of the sonatas of Haydn, Mozart and Beethoven; and why Chopin should always be held responsible for the shortcomings of an imperfect and artificial form of composition which he only employed casually, while the real culprits, who sinned in it against organic art all their lives, are allowed to escape, is one of those mysteries of musical criticism which baffle explanation. It should perhaps be regarded simply from a humorous point of view. Mr. Huneker is noted for his keen wit and genial humor, which often enliven his pages; but in this instance he surely nods. Here, and in his remarks on Chopin's chamber music (which, in the opinion of the present writer, is more interesting than Beethoven's), he might have benefited by absorbing the wisdom of Dr. J. Schacht's remarks in his little book on Chopin (pp. 64-65), a book to which he refers only once, though there is more to be learned

from it than from any other source. The 'awatha' music has ever been accused of being. The Musical Times of London says:—

In listening to Mr Taylor's recent strains there arises the question, 'Is the eight-bar phrase to be banished from modern symphonic music?' Such an interrogator will probably be called old-fashioned by the young bloods. But these seems to be a danger of the domination of the two-bar or four-bar phrase, and the snipity wee-bittiness which may result therefrom in their so-called 'development.' What may be termed 'the barking of the brass,' may also become a snare to young composers, who may now and then be reminded that a composer named Schubert had some very good friends in the wood-wind of the orchestra.

#### A triple musical monument to Haydn.

Mozart and Beethoven is to be erected in Berlin after the precedent of the Schiller-Goethe-Chamisso monument, and the city government has voted \$2500 toward the fund needed, which is \$5000. The monument will be placed in the beautiful Thiergarten, the chief park in Berlin.

Two of the sensations of the next concert season in the United States will come from Fritz Kreisler, the young Austrian violinist, and Ernst von Dohnanyi, the Hungarian pianist. Mr Dohnanyi played at a few concerts in New York and Boston last year, and made a marked impression. He is young, handsome, and gifted with a variety of talents. He is not only one of the first pianists of our time, but he plays the violoncello well, and is a composer of uncommon promise. Young Kreisler has suddenly flowered out as a most astonishing violin virtuoso, and there is hardly any player whose appearance in America will be more welcome. Both artists come under the direction of the Wolfsohn bureau, Dohnanyi's tour not beginning till November. To these should be added Becker, the Frankfort cellist, who is noted for his lovely tone.

Prof Niecks, in a recent lecture on musical history, shows the error of those positive and rigid minds which insist on finding an exact date for everything—the invention of harmony, the invention of the opera, the invention of the song, etc. He says:—

There is nothing more difficult and more interesting than the tracing of the origins of styles. In doing so we must accept the proposition that there are no beginnings in the history of art—only developments. When we meet with a new style, form, or procedure, a little research will soon discover the germ from which they were developed. Now, if there are no beginnings, we ought not to speak of invention in this connection. Harmony, counterpoint, notation, instrumental composition, monody, the musical drama, the sonata form, etc., were not inventions made by ingenious individuals, but developments brought about by the labors of nations and generations. It is impossible to agree with Henry Davey that Dunstaple was the inventor of counterpoint, and Hugh Aston the inventor of instrumental composition. Quite apart from evidence, it is contrary to reason and experience to assume an abrupt change from barbarous descanting to artistic composition. And if the change was not abrupt, but gradual, what man could be presumptuous enough to pronounce that at this, and at no other point, barbarism ceased and art began?

It is perhaps not a fortunate thing for a pianist to have the same name as the great virtuoso Rosenthal, for invidious (and of course silly) comparison is inevitable, yet a new artist of that name is meeting with considerable success in England. The London Times says:—

A young English pianist, A. Rosenthal, made a distinct success on Tuesday afternoon in St James's hall; he has a capital touch, and remarkable intelligence, while his technic, if not comparable with that of his famous namesake, is yet amply sufficient for all ordinary purposes. In Liszt's arrangement of a fugue of Bach he showed great vigor and played with considerable effect; and although Beethoven's sonata in A flat, op. 26, was given in rather an uninspired way, his Chopin playing was so good that his success is assured, as soon as he can 'let himself go' a little more. All that he did, in the F sharp impromptu, the A flat ballade, the B major nocturne, and the B flat minor scherzo, was on the right lines as regards interpretation, and for the entire absence of affectation one may well be thankful; but at the same time Mr

Finck's culpable neglect of the most inspiring, strangle choral work by means of insipid, colorless performances. In such cases it is only the inherent vitality of massed vocal singing that has kept the choral spark aflame. Although one has to confess to such ineptitude, among so-called 'conductors'—if Koko of 'Mikado' fame could exercise his office on, say, 50 per cent of them, there would be a distinct gain to choral societies in general—we may depend upon it that as soon as these incompetents are replaced by real 'live' conductors who understand their business, the musically 'submerged tenth' will take heart of grace, and choral music will regain its proper place everywhere. In those parts of Yorkshire with which I am connected choral music is very much alive, as is evidenced by the ever-increasing number of works performed, not only by societies, but by church and chapel choirs in many towns and villages. For one work performed 10 years ago, there now seem to be about a dozen, while in the matter of anthems and other smaller pieces the increase has been a hundredfold; moreover, while the present race of enthusiastic Yorkshire conductors exists, the progress will continue.

H. T. Finck, in the Etude, rebukes the critics who find fault with Schubert for not being a master of polyphonic structure. He says:—

With ludicrous persistence pedantic historians and critics have brought against Schubert the charge that he was not a master of the polyphonic art of interweaving melodies. But why on earth should it be necessary always to weave together two or more melodies? Schubert is beyond all question the most original and fertile melodies that ever lived. Rhythmically his inventiveness was inexhaustible, and as an innovator in harmony and modulation only Bach, Chopin and Wagner are his equals. Do we chide Ruskin for not writing in the style of Milton? Why then should we find fault with Schubert for not writing in the style of Handel or Beethoven? His contemporaries did, but that is because they did not realize that he was the creator of a new style, perfect in its own way. Instead of praising him for it, they hounded him till he made up his mind—only a few weeks before his death—to take lessons in counterpoint of the dry old Sechter, who might as well have tried to teach a dove to fly like an eagle. Dr. Riemann has aptly said that if Schubert 'did not make much use of the strict imitative forms, this can hardly be regarded as a great loss to literature (any more than in the case of Beethoven).' Moreover, as Dr. Dvorak has said: 'Schubert had no real need of contrapuntal study. In his chamber music, as in his symphonies, we often find beautiful specimens of polyphonic writing—see, for instance, the andantes of the C major quintet and of the D minor quartet; and though his polyphony be different from Bach's or Beethoven's, it is none the less admirable.'

W. S. B. Mathews, the veteran Chicago teacher and critic, is a genial man, but he has forcible ways of putting things. Miss Amy Fay, the amiable and gushful author of 'Music Study in Germany,' over which musical school girls pore in rapture, spoke recently of Josef Hoffman and Mark Hambourg as the 'two young Hercules (?) of the piano, who strangle serpents in their cradles.' 'I have never happened,' quaintly observes Prof Mathews, 'to see either of the gentlemen engaged in this act, but I did hear Hambourg strangle a Chopin nocturne in Central Music hall, and pound it to death afterwards.'



slap is a practical result. It was proposed to have the train decorated with Long devices, but the railroad company forbade anything of the sort, because some previous train was badly injured by reason of such decorations.

The chairmanship of the Massachusetts delegation is another point on which some light was shed. It is expected that Lodge will be the chairman of the convention, and therefore he will not be chairman of the delegation. There are three other members-at-large. The man most naturally to be selected is Congressman McCall, but the fact that he differed from the party on the Porto Rican tariff and that he did not stand with it on the constitutional amendment against trusts, recognizing the movement as a sham for political purposes, puts him in such position that he could not be chosen. Some time ago William B. Plunkett of Adams, the western delegate-at-large, took such steps to secure the chairmanship for himself as to disgust the delegation, and they will not have him. Hence the only course left is to elect Walter Clifford of New Bedford, and this is likely to be done. The unit rule will not be applied to the delegation in any of its voting, and hence it is to be expected that the delegates will split up as they see fit. It is said that the prospects of party success are excellent, because the party is united as it rarely is. It has come up to its convention a unit upon the candidate for president and upon the main features of the platform, and hence the prospect is better than usual for success in the nation at large.

The democratic delegation will start two weeks from to-day for Kansas City, by way of the Boston and Maine and Grand Trunk to Chicago, and thence to their destination. Massachusetts, Rhode Island, New Hampshire and Vermont will travel together. Maine will go by itself, and Connecticut will go by way of New York. They will take in Niagara Falls on the way out, and the Thousand Isles on their return, making it a veritable pleasure trip. There is no longer any doubt of the nomination of Bryan, but there is in some circles a growing anxiety about the second place. A man is wanted of conservative character by some of those who are not satisfied wholly with Bryan, and the names of ex-Gov Robert Pattison of Pennsylvania and President William L. Wilson of Washington and Lee university are mentioned, but these do not meet with favor in the practical democratic circles, because Wilson was so closely identified with Cleveland and because Patterson comes from a state which is hopelessly republican. Just now there is a strong feeling for Congressman John J. Lents of Ohio. He is the law partner of Gov Nash, republican, and he has been repeatedly elected to Congress from a republican district. He is a good stump speaker, and it is believed that, with him on the ticket Ohio may be carried for the democrats. The managers here do not see any hope of carrying any New England state, nor, indeed, any Atlantic states in the North, except New York, Delaware, and Maryland.

Country," which will be an anti-imperialist volume, and is expected to give new light upon the issue. The book of anti-imperial poetry will appear next week.

One of the leading republicans of the Northwest gives it as his opinion that three-fourths of the men under 40 are expansionists, and that three-fourths of those over 40 are opposed to expansion. This is not accepted at all by the anti-imperialists here, though they admit that young men, who have not thought as much, are more likely to be expansionists than the older men. There is some sentiment here among gold democrats for nominating a third ticket, but it is with the idea that this action might throw the election into the House of Representatives, where McKinley would be sure of election. This element is strongly capitalistic, and puts the commercial side of expansion above the humane or the constitutional.

Regarding the alleged scandal over the gypsy moth appropriation bill, that money was spent for a stenographer at the investigation and for other improper purposes, Secretary Stockwell of the state board of agriculture speaks as follows:—

The amount the gypsy moth committee was entitled to under the general law providing for the carrying on of the work of the state departments during the month of January was \$18,686. The investigating committee assured the secretary of the board that the necessary expenses of the investigation should be paid and that the investigating committee would see that they were allowed, whatever the outcome of the investigation might be. They asked for no items of information that were not furnished, and no stenographer's service is charged in this bill except to furnish this legislative committee with the information asked for. The furnishing of this information obliged the board to retain a portion of the office force at Malden during the investigation. The other expenses to make up the \$18,000 asked for are the necessary expenses of the Malden plant and the care of the property of the state stored there, amounting in value to thousands of dollars, said expenses including rents, gas, stable, watchman day and night, and such slight expenses for repairs as appeared necessary to secure and protect the tools and preserve the machinery. The stenographer employed by the board to take the records of the investigation was not paid out of the gypsy moth funds, and his bill is not among those included in the estimate calling for an appropriation of \$18,000.

The Essex club will be the first republican organization in Massachusetts to ratify the nominations to be made at Philadelphia next week. The club will dine at the Parker house, Boston, Saturday afternoon, June 23, at 1.30, and at that time will set the seal of its approval upon the nominations. Gov W. Murray Crane and the members of the state government will be guests of the club on that occasion, and Senators Charles W. Fairbanks of Indiana and Henry Cabot Lodge of Massachusetts will be present and speak. Both will be fresh from the national convention, and Mr Lodge, as chairman of that convention, may be expected to have some interesting remarks to make upon the event. Mr Fairbanks is an interesting personality, from the fact that he is prominently mentioned for president in 1904, and also for vice-president on the ticket with McKinley this year.

#### TWO KILLED AT CLINTON.

Frank Conroy, a car repairer, employed by Warren & Davis, contractors on the metropolitan reservoir, and an unknown Italian were instantly killed at Clinton yesterday by a train of dirt cars on the Massachusetts Central railroad. Conroy jumped from a moving train without looking forward, and he landed in front of the train of empty dump cars, which was going in the opposite direction on a temporary narrow-gauge track used by the contractors. When it was too late, the man saw his danger. He tried to spring from the rails, but was knocked down and ground under the wheels. The brakeman of the dump train, an Italian whose name was not known, seeing the accident, either fell or was thrown from the car and the wheels passed over him. The body of the Italian derailed the entire train of 15 cars, and they piled up beside the track. Conroy

#### Clipped the New Jersey Five-Mile Figure—Taylor a Disappointment.

Fair weather favored the Atlanta wheelmen for their fifth annual race meet at Newark, N. J., yesterday, and there was a big crowd at the Vailsburg board track. "Jimmy" Michael clipped 7 2-5 seconds of the New Jersey five-mile record, and ran the final mile in 1.39 3-5, and the quarter in 23 seconds. "Major" Taylor started in to give an exhibition race against time, but stopped at the three-quarters, believing the track was a three-mile track instead of four. This disappointed the crowd. He was matched to race Jay Eaton, best two in three mile heats, for \$300, on July 4. The other events on the program were well contested. The summaries:—

Quarter-mile novice—Won by L. E. Cooney of East Orange; A. Martin of Passaic, 2d; time, 32 3-5s.

Five-mile, J. Michael paced by his champion motor tandem team, Crook and Scherer of New Jersey, state records from one to five miles—Michael won; time, 1.43, 8.58, 3.11 4-5, 8.51 2-5. New Jersey state record five miles, 8.58 4-5.

Schofield half-mile amateur handicap—Won by J. W. Hunter of Newark (20 yds); J. Collett of New Haven, 2d; J. P. Jacobson of New Haven (scratch), 3d; time, 59 3-5s.

Match race, mile heats—Earl Kiser of East Orange won; time, 1.43, 8.58, 3.11 4-5, 8.51 2-5. New Jersey state record five miles, 8.58 4-5.

One-mile New Jersey state championship—Paced by J. P. Jacobson—Won by H. F. Ley of Newark; Walter Babb of Paterson, 2d; time, 2.06.

Five-mile handicap, professional—Won by A. McFarland of San Jose, Cal. (50 yds); Kiser (scratch), 2d; Frank Kramer of East Orange (50 yds), 3d; time, 11.54 4-5.

Halsey handicap, two mile, amateur—Won by J. P. Jacobson (scratch); William Dobbins of East Orange (150 yds), 2d; S. B. White of Danbury, Ct. (80 yds), 3d; time, 4.17 4-5.

#### \$100 REWARD, \$100.

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## WOMEN

### And Especially Mothers

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## Aus der Reichshauptstadt.

—R. Berliner Leben. (Die Sonnenfinsternis, Blagläser und fliegende Sternwarten. 7 Wochen unschuldig in Untersuchungshaft. Es kommt nichts heraus. Etwas vom Warten. Berlin wird Seestadt. Souja und Barnum.) Die vergangene Woche begann mit einer partiellen Sonnenfinsternis, die manchen Berlinern Gelegenheit gab, nach dem Treptower Park zu pilgern, um den Vorübergang des Mondes durch das Riesensfernrohr zu beobachten; die meisten machten es sich aber bequemer und begnügten sich damit, ein „angeblattetes“ Glas für 10 Pf. zu erstehen, um das himmlische Schauspiel ohne Nachteil für die Augen verfolgen zu können. Diese ad hoc entstandene Industrie blühte denn auch in den wenigen Stunden der Dauer der Verfinsternung mächtig auf, nämlich um dann vor den vollen Strahlen des nicht mehr verfinsterten Tagesgestirns sogleich wieder zu erlöschen, bis zum nächsten Mondvorübergange. So gut das Geschäft der „Blagläserhändler“ ging, so schlecht war das der „fliegenden Sternwarten“, deren Inhaber ihre Preise zu hoch angesetzt hatten. Diese Jagd trug die Straße in sich selbst; niemand wollte so viel anwenden, und so fiel diese Spekulation vollständig ins Wasser. Das Spekulieren will eben auch gelernt sein und dazu muß man erst einen Kursum im Mammonstempel der Burgstraße durchmachen, was freilich auch nicht immer vor dem Reinfall schützt. Das Tagesgestirn sah nun also nach kurzer Verfinsternung in ungetrübter Klarheit aus, wenn der Himmel nicht zufällig „wolkig“ oder „beschaffen“, woran Jupiter pluvius seine Schleusen öffnet, was in Nord mit einem Tischlerwerkzeuge geschehen sein mag. Aber Vater und zwei Söhne wurden verhaftet, von denen der erstere und der ältere Sohn indessen bald wieder entlassen werden mußten. Dagegen wurde der jüngere, Billy, ein schwächlicher, noch nicht 18jähriger Mensch, 7 Wochen lang in Untersuchungshaft behalten, um dann endlich auch entlassen zu werden. Der ganze Verdacht beruhte auf böswilligem Klatsch und Tratsch. Billy Gluth hat aber sieben Wochen unschuldig in Untersuchungshaft gesessen und unterdessen, hat der Mörder Zeit genug gehabt, sich vor Entdeckung zu sichern. Warum die Kriminalpolizei so hartnäckig an dem Verdachte gegen Billy Gluth festhielt, ist ihm so unverständlich, als man im Volke nur eine Stimme darüber hörte, daß er unschuldig sei. Freilich, es scheint, daß die Kriminalisten gerade die Volksstimme für ein höchst gefährliches Ding halten und stets das Gegenteil von dem annehmen zu müssen glauben, was sie sagt, das ist ja anderwärts auch so, z. B. in Konig, wo man auch so lange auf falscher Fährte bleiben wird, bis die wirklichen Mörder jede Spur zu verwischen in der Lage waren, so daß das Facit ist: Es kommt nichts heraus! 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Allerdings braucht Berlin gar nicht erst Seestadt zu werden, um überseeische Größen und Sehenswürdigkeiten in seinen Mauern zu begrüßen. Das geht auch so. Den Beweis dafür liefert nicht nur das Auftreten des Komponisten der Washington-Post, Militär-Musikdirigenten der Union Souja im Reinen Opernhause, früher Kroll, sondern auch das Erscheinen des amerikanischen Riesencircus von Barnum u. Bailey, der in sich Circus, Menagerie, Panoptikum und was noch alles vereinigt. So war also die letzte Woche eine richtige „amerikanische Woche“ für Berlin; daß die Pfingstwoche eine echt Berlinische sein, d. h. der Himmel ein Gänsechen haben und sich Her und Man halten möge, damit die Berliner in ihrer Stadt an Lust und

ress of Journal

## BAND OF THE ROYAL HORSE GUARDS (BLUES) AT HUDDERSFIELD.

### THE AFTERNOON'S ATTENDANCE REDUCED BY THE THUNDERSTORM.

On Tuesday afternoon, about twenty minutes before the band of the Royal Horse Guards (Blues) should have commenced the first of their performances in Greenhead Park, a terrific thunderstorm, accompanied by hail and heavy rain, occurred. A number of persons in consequence assembled at the Town Hall instead of the park, it having been announced that in the event of the weather being unfavourable the band would play at the Town Hall. But the Guards, having reached the park in good time, saw the storm through, and before half-past three o'clock, when the rain ceased, commenced their performance. There were very few people in the park at the time, but when it became known that to listen to the music it would be necessary to go to the park, a number wended their way thither from the Town Hall and other parts of the town; but only about five hundred persons attended.

As the performances of the band were for the Mayor's Transvaal War Relief Fund and Indian Famine Fund, a charge of threepence was made for admission to the park, and an extra sixpence for entry to the enclosure around the band stand. Though the heavy rain had beaten off the earliest and most fully developed blooms of the rhododendrons, it caused other blooms to burst out, and generally freshened trees, shrubs, and flowers, and the rhododendrons and lilac were seen at their best, making a spectacle of a delightful character. While the eye feasted on this, the ear, the artistic instinct, and the emotions were gratified and stirred by the band playing the following programme:—War march, „Athalia“ (Mendelssohn); overture, „Rienzi“ (Wagner); Morceau Mignon, „Salut d'Amour“ (Elgar); selection, „Cavalleria Rusticana“ (Mascagni); Requiem (in memoriam for Lieut. Milligan, Sergt. Bottomley, and the other Yorkshiremen who have fallen in South Africa);—(a) Dead March, „Saul“ (Handel), (b) chorus, „The Horse and his Rider“ („Israel in Egypt“) (Handel), (c) funeral march, (Chopin); march, „Comrades in Arms“ (Arthur R. Godfrey); overture, „Juanita“ (Suppé); valse lente, „Monte Cristo“ (Ivan Kotlar); selection, „San Toy“ (Sidney Jones); Tarentelle, from the „Gipsy Suite“ (K. German). The performance of the band was remarkable for perfection of intonation, a really wonderful beauty and blend of tone, delightfully clear and finished execution, and an expressiveness which was always evident, not merely in the playing of the solos and melodic passages, but in the rendering of every part and every detail. There was smartness of attack and precision in the playing, and clean-cut style in terminations of phrases; yet the playing was always free and never stiff, and gave the impression that every member of the band was an easy and artistic master of his part. It must be admitted that the tempo of several parts of the selection from „Cavalleria Rusticana“ was too slow, and something of the searching dramatic and emotional warmth of the music was therefore lost; but in every other respect the selection was beautifully interpreted, and the rendering of the Intermezzo was so full of points of accent, shading, and rhythm as to make the music appear like a new revelation of beauty, strongly in contrast to the hackneyed character it has obtained from the conventional and mechanical performances of it which are too frequently heard. Again, Handel's „Dead March“ seemed to acquire a fuller beauty and meaning in its alternations of grief-stricken desolate wailing and suggestive rising cadences of joyousness from the exquisite tone and expression with which it was played. The rather slow tempo at which the chorus of „The Horse and his Rider“ was taken, compared with the tempo generally adopted in this district, was wholly to be commended, for the expressive and lofty character of the music was heard in its fulness, and the clearness and fine phrasing of the fugue and the vocal and organ-like effects were very fine. Chopin's

(Promotion) as to his training of the band, for the performances showed that how to give a distinctive reading of the music had been studied, and that it had been rehearsed under the direction of a masterly interpreter and teacher of artistic temperament and method.

About twenty minutes to nine o'clock rain set in, accompanied by a little lightning and thunder, and a great number of people left the park; but many stayed to the end of the performance, either under umbrellas or in such places of shelter as they could find. The proceeds of the concerts were £83 0s. 8d., made up of £5 10s. taken at the gates and 11s. 6d. paid for admission to the enclosure in the afternoon (total £8 7s. 6d.), and £59 13s. 8d. taken at the gates in the evening, and £17 paid for entry to the enclosure (total £76 15s. 8d.).



## Aus der Reichshauptstadt.

—K. Berliner Leben. Die Sonnenfinsternis, Blasklänge und fliegende Sternwarten. 7 Wochen unschuldig in Untersuchungshaft. Es kommt nichts heraus. Etwas vom Berlin. Berlin wird Seefahrt. Souja und Barnum. Die vergangene Woche begann mit einer partiellen Sonnenfinsternis, die manchen Berlinern Gelegenheit gab, nach dem Treptower Park zu pilgern, um den Vorübergang des Mondes durch das Riesenfernrohr zu beobachten; die meisten machten es sich aber bequemer und begnügten sich damit, ein „angeblästes“ Glas für 10 Pf. zu ersteigen, um das himmlische Schauspiel ohne Nachteil für die Augen verfolgen zu können. Diese ad hoc entstandene Industrie blühte denn auch in den wenigen Stunden der Dauer der Verfinsternung mächtig auf, jeilich um dann vor den vollen Strahlen des nicht mehr verfinsterten Tagesgestirns sogleich wieder zu erlöschen, bis zum nächsten Mondvorübergange. So gut das Geschäft der „Blas-Gläserhändler“ ging, so schlecht war das der „fliegenden Sternwarten“, deren Inhaber ihre Preise zu hoch angesetzt hatten. Diese Jagdier trug die Strafe in sich selbst; niemand wollte so viel anwenden, und so fiel diese Spekulation vollständig ins Wasser. Das Spekulieren will eben auch gelernt sein und dazu muß man erst einen Kurzus im Kammonstempel der Burgstraße durchmachen, was freilich auch nicht immer vor dem Reinfall schützt. Das Tagesgestirn racht nun also nach kurzer Verfinsternung in ungetrübter Klarheit, wenn der Himmel nicht zufällig „wolkig“ oder „beschaffen“, wogegen Jupiter pluvius seine Schleusen öffnet, was in Nord mit einem Tischlerwerkzeuge geschehen sein wird, aber Vater und zwei Söhne wurden verhaftet, von denen der erstere und der ältere Sohn indessen bald wieder entlassen werden mußten. Dagegen wurde der jüngere, Willy, ein schwächlicher, noch nicht 18-jähriger Mensch, 7 Wochen lang in Untersuchungshaft behalten, um dann endlich auch entlassen zu werden. Der ganze Verdacht beruhte auf böswilligem Klatsch und Tratsch. Willy Gluth hat aber sieben Wochen unschuldig in Untersuchungshaft gefessen und unterdessen, hat der Mörder Zeit genug gehabt, sich vor Entdeckung zu sichern. Warum die Kriminalpolizei so hartnäckig an dem Verdachte gegen Willy Gluth festhielt, ist um so unverständlicher, als man im Volke nur eine Stimme darüber hörte, daß er unschuldig sei. Freilich, es scheint, daß die Kriminalisten gerade die Volksstimme für ein höchst gefährliches Ding halten und stets das Gegenteil von dem annehmen zu müssen glauben, was sie sagt, das ist ja anderwärts auch so, z. B. in Konig, wo man auch so lange auf falscher Fährte bleiben wird, bis die wirklichen Mörder jede Spur zu verwischen in der Lage waren, so daß das Facit ist: Es kommt nichts heraus! 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tion of intonation, a really wonderful beauty and sound of tone, delightfully clear and finished execution, and an expressiveness which was always evident, not merely in the playing of the notes and melodic passages, but in the rendering of every part and every detail. There was smartness of attack and precision in the playing, and clean-cut style in terminations of phrases; yet the playing was always free and never stiff, and gave the impression that every member of the band was an easy and artistic master of his part. It must be admitted that the tempo of several parts of the selection from „Cavalleria Rusticana“ was too slow, and something of the searching dramatic and emotional warmth of the music was therefore lost; but in every other respect the selection was beautifully interpreted, and the rendering of the Intermezzo was so full of points of accent, shading, and rhythm as to make the music appear like a new revelation of beauty, strongly in contrast to the hackneyed character it has obtained from the conventional and mechanical performances of it which are too frequently heard. Again, Handel's „Dead March“ seemed to acquire a fuller beauty and meaning in its alternations of grief-stricken desolate wailing and suggestive rising cadences of joyousness from the exquisite tone and expression with which it was played. The rather slow tempo at which the chorus of „The Horse and his Rider“ was taken, compared with the tempo generally adopted in this district, was wholly to be commended, for the expressive and lofty character of the music was heard in its fulness, and the clearness and fine phrasing of the chorus and the vocal solo „The Regiment“ were given with fine effect. „Funeral March“ was beautifully rendered, especially in regard to refinement of tone and depth of feeling. The march of „Comrades in Arms“ is good music—good to listen to and good to march to, being melodious, spirited, and neither bald nor over-elaborate. Suppé's „Juanita“ overture was heard for the first time in Huddersfield. It is of a distinctly varied character in its different sections, and a delightful contrast to the more conventional given. There was great expressive and playing of the „Monte Cristo“ waltz, brightness and clearness in the rendering of the selection from „San Toy“, and a fine display of exuberant spirit and colour effects in the rendering of Edward German's characteristic Tarantelle.

With the weather much finer and less threatening, a very large company was attracted to the park in the evening, though not so large as has been seen there on some occasions; but no audience ever listened to the band with more eager attention. The following was the programme:—Grand march, „Triumphal“ (Hubert H. Salt); overture, „William Tell“ (Rossini); „Entry of the Boyards“ (Halverston); selection, „I Pagliacchi“ (Leoncavallo); Requiem—(a) Dead March, „Saul“ (Handel); (b) „The Horse and his Rider“ („Israel in Egypt“ (Handel); (c) Funeral March (Chopin); American March, „Stars and Stripes for ever“ (Souza); overture, „Isabella“ (Suppé); Rhapsody, „Hongroise, No. 4 (Liszt); patrol march, „The Regiment“ (Ellenberg); Patriotic Fantasia, „Our Empire“ (Chas. Godfrey). The band displayed in the performance of this programme in even a higher degree the many fine qualities which were so remarkable in their afternoon performance. Salt's „Triumphal“ March was played for the first time. It is a solid and stately composition, with a section of a fugue character which is a novelty in a march, and not an unwelcome one. A remarkably dignified and thoroughly musical performance of it was given. It is very rarely that we have heard the overture to „William Tell“ so finely interpreted, even by a full orchestral band. Indeed, it was as like an orchestral performance as a military band could possibly make it, for though the wood and brass instruments were played with their own due distinctness of tone, the string effects were wonderfully suggested, such was the consummate skill with which they were played. The tunefulness, clearness, and vividness with which the „Storm“ movement was played were astonishing, the rendering of the part for flute and oboe was delightful, and the march was given with a fine crisp and smart style, and good tone and tunefulness were well maintained. Halverston's rather highly coloured and bravura music of the „Entry of the Boyards“ was cleverly played; and a splendid performance was given of the selection from „Pagliacchi“, vividly recalling the dramatic incidents with which the various sections of the selection are associated. The solos were very finely interpreted, especially the parts for the cornet, which were played with lovely tone, artistic style, and exquisite feeling. The Requiem was as artistically played as in the afternoon, and during the performance of the „Dead March“ of Handel's, people who had been seated stood, and most men remained bareheaded. Souza's American march, a mixture of the Yankee ball music and the plantation song and dance, was made the utmost of by the band. Suppé's „Isabella“ overture was another of that resourceful composer's works which had not been heard before in Huddersfield. It is an admirable composition, and was very effectively played. The band showed a fine artistic sense of picturesque colouring and strenuous expression in their performance of Liszt's Hungarian Rhapsody No. 4, in which there were many instances of exceedingly rich tonal combinations. Ellenberg's Patrol March, after the style of „The Turkish Patrol“, was well played altogether apart from the effects of distance. The patriotic fantasia is a capital composition, introducing melodies appropriate to the different colonies and dependencies of the Empire, distinct variety being given by Indian and Chinese airs. This fantasia was played with remarkable spirit, tunefulness, precision, and expression, the variation for the cornet, flutophone, and euphonium solos were exceptionally well rendered. Each concert was brought to a close by the band playing „God save the Queen.“ It must have been evident to all musical people that very much of the beauty of the playing of the band was due to the conductor (Lieutenant Charles Godfrey)—not so much to his conducting during the concert (though that was constantly alert and aimed at obtaining expressiveness as well as precision) as to his training of the band, for the performances showed that how to give a distinctive reading of the music had been studied, and that it had been rehearsed under the direction of a masterly interpreter and teacher of artistic temperament and method.

About twenty minutes to nine o'clock rain set in, accompanied by a little lightning and thunder, and a great number of people left the park; but many stayed to the end of the performance, either under umbrellas or in such places of shelter as they could find. The proceeds of the concert were £23 8s. 8d., made up of 25 1/2s. taken at the gates and 11s. 6d. paid for admission to the enclosure in the afternoon (total £26 7s. 6d.), and £25 12s. 6d. taken at the gates in the evening, and £17 paid for entry to the enclosure (total £43 12s. 6d.).



from  
Address of Paper **New York City**  
Date **JUL -- 1900**

# SOUSA ON THE INFLUENCE OF THE BAND IN MUSICAL EDUCATION.



Photo by Baker.  
JOHN PHILIP SOUSA.

WHAT is the general acceptance of the term "classical" as applied to music? It is classified as an appeal to the intellectual or spiritual rather than to the physical or sensual.

In my opinion, the term, from this one-sided point of view, is a misnomer. I have found that a classical production accepted as popular by music-lovers is one that appeals equally to intellect and senses. I hold that the proper definition is that kind of music based upon natural laws and finding an echo in the heart of the universal world. It

makes no difference whether it be a waltz or march, an *étude* or symphony, that which the world acknowledges as clever is clever and never dies.

The influence of the band in the musical development of the world is perhaps greater than that of any other musical force, and it is not difficult to analyze this proposition. The band, from time immemorial, has been a component part and a necessary part of the military establishment; and being, in nearly all the countries of the world, supported by the government, the people at large have been able to hear without cost and through this channel both native and foreign compositions.

Through the influence of military bands, Wagner is less of a myth to the people at large than Shakespeare, and his musical compositions are better known than the creations of the celebrated dramatist. And this educational process, this enlightenment, this supplying the masses with musical pabulum, has been almost entirely accomplished by the efforts of the military band.

*John Philip Sousa*

cutting from  
Address of Paper **KANSAS CITY, MO.**  
Date **JUN 20 1900**

## ON THE CONCOURSE.

Third Park Concert Given Last Night  
in the Presence of 5,000  
People.

The second park concert of the season was given by the Third Regiment band at the Gladstone concourse last night. Fully 5,000 people, most all of whom lived in the immediate neighborhood, enjoyed the fine programme which was given. One number which was used as an encore made the especial hit of the evening. It was a medley arranged by Professor H. O. Wheeler, the conductor of the band.

Mr. Wheeler lately received a letter from John Philip Sousa, in which Mr. Sousa, who is now with his band in Berlin, Germany, says that the medley is one of the most popular numbers on his programme. Mr. Ross Dale, the tenor, sang a couple of songs in a manner that pleased the crowd immensely. He was admirably accompanied by the band, which is fast becoming one of the representative musical organizations of the West.

The first concert at Holmes square will be given to-night. Professor Wheeler expects a very large crowd to be present. The following programme will be given:

"Third Regiment March, U. S. Y." (H. O. Wheeler).  
Concert waltz, "Danube Waves" (Ivanovitch).  
Medley, "The Blue and the Gray" (Witt).  
(a) "Smoky Mokes" (Holzman), (b) "Whistling Butcher" (Mills).  
Selection from "The Fortune Teller" (Herbert).  
Savotte, "Simplicity" (Moses).  
Polpourri, "Sunny Tennessee" (Beyer).  
Humoresque (H. O. Wheeler).  
"Doc Brown's Cakewalk" (Johnson).  
Piaffe, "Uncle Sam" (Dalbey).

g from  
Address of Paper **SENTINEL  
MILWAUKEE, WI**

**JUN 20 1900**

Sousa's band met with much appreciation at Mil., and the critics say the playing of the numbers is as good as that of German musicians. It is, indeed, a high compliment. But they "od" on Sousa's music, which, they say, is "on" "nigger melodies," or has the great master given them "coon" songs?

cutting from  
Address of Paper **CLEVELAND, OHIO.**  
Date **JUN 22 1900**

## MR. SOUSA'S SACRILEGE.

Bandmaster Sousa with rare courage, and presumably some risk, has adapted the Marseillaise hymn to rag time. Instead of meeting with the storm of indignation that might be expected from a people whose national arouser was tampered with, the gay Parisians are said to be delighted with the new setting, and are whistling the syncopated version everywhere.

But fancy those grim Reds of the Midi, plodding along the dusty highway to Paris, and singing the grand old "Marseillaise" in the true negro tremolo style!

This wasn't quite right, Mr. Sousa. Some music should be looked upon as too sacred to be mangled or modernized.

cutting from **NEW YORK TRIBUNE**  
Address of Paper  
Date **JUN 21 1900**

(By The Associated Press.)

Philadelphia, June 20.—The second day's session of the Republican National Convention was opened at 12:30 o'clock to-day, but crowds began to gather at the hall of the Exposition as early as 11 o'clock in anticipation of the nomination

of a Presidential candidate. As on yesterday the delegates were slow in arriving, but the distinguished guests were on hand somewhat earlier. Ex-Postmaster General Gary and the Rev. Dr. Edgar M. Levy, the chaplain who prayed at the first Convention of the party nearly half a century ago, were conspicuous on the stage, and in prominent seats overlooking the delegates' pit sat Adjutant-General Corbin and General Bates. The vases at the corner of the stage to-day contained flaming bunches of crimson ramblers and on the chairman's desk was a bouquet of roses and mignonette. Shortly after 11 o'clock the big Municipal Band of Philadel-

phia took its place in the gallery opposite the stage, and a few minutes later the strains of one of Sousa's marches arose.

cutting from **TIMES.**  
Address of Paper **RICHMOND, VA.**  
Date **JUN 17 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." What will Sousa say to that—and what will the niggers say, queries the New York Post.

Newspaper Cutting Bureau in the World  
cutting from **NEWS**  
Address of Paper **SAKE LAKE CITY, UTAH.**  
Date **JUN 9 1900**

The Paris edition of the New York Herald, dated May 9th, contains a full column devoted to describing the furore which Sousa and his band are raising in Europe. Over 2,000 people stood out in the rain the day previous to listen to the program, and when it was over, the great leader was overwhelmed with congratulations. The report says:

To say that Sousa is gratified with his reception in Paris would be to put his feelings in very inexpressive words indeed. He is enthusiastic over the way in which he and his band have been received. "Paris has given us a royal welcome," he said, "and I can hardly express myself in it terms. Our first concert was a tremendous success, and despite the rain which has fallen for several afternoons, we have had large and appreciative audiences."

"I have not had time to see more of the Exhibition than the outside of the buildings, but I have seen enough to convince me that it is the most beautiful and magnificent spectacle of the kind the world has ever seen. I find the audiences here very similar to 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 the stirring marches, such as the 'Liberty Bell' and 'El Capitan' always evoke the greatest applause, and I find the same here. As you know, there has always been a great deal of fun poked at the programs arranged for this band. They are called skeletons, inasmuch as the nine or ten numbers included really only amount to about one-third of the selections played."

"The 'Stars and Stripes Forever' march seems to me to have scored the greatest success with the French people. They are intensely sympathetic, and the patriotic strains in this composition appeal to them as strongly as they do to Americans. On Saturday a group of French women, who stood listening to this band, waved their hats and cheered most vociferously. A very delightful compliment was paid to the band on Saturday by a gentleman from Vienna, who came up to me after the concert was over, and said: 'You have not a band, but a living organ under your direction.' This I considered the highest kind of praise, as it is the unanimity, the 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 the concerted pieces they lose their identity completely and become part of a machine, so to speak."

cutting from **CHRONICLE**  
Address of Paper **CHICAGO, ILL.**  
Date  
Van Alstyne, who wrote the "Hula-Hula Cakewalk," which Sousa's band has been playing with enthusiastic applause during his tour in Europe, has just published another composition which seems likely to be popular. It is a march and is entitled "Hearts Are Trumps." It seems to have been inspired by the melodrama of that title now running in McVicker's theater, where it is now being played. It is a "catchy" work, melodic and with a dash and swing that never lag. It is published by Will Rosser, the cover bearing a reproduction of the design used by the theatrical company on its posters.



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JUN 27 1900

## DENVER GETS II

Convention of the League of Musicians Will Be Held in This City Next May.

Denver will have the next annual convention of the League of American Musicians. It will be held during the week of May 14, 1901, the same week that will witness the assembling of the next convention of the Western Federation of Miners and the Western Labor union. There will probably be 100 to 125 delegates, who are to be accompanied by their wives and the most prominent manufacturers of musical instruments and music publishers' representatives.

"I had to work to secure it," said Frank Speigl, president of the local Musical Protective association, who represented Denver at the league's convention which was held two weeks ago. "Joseph Weber of Cincinnati, who in 1892 was the first secretary of Denver local No. 20, was elected president. The vice presidency again came to the city in the person of your humble servant. The report of the secretary showed that the organization was strengthened during the last year by the issuance of twenty-two new locals, one of which was New York, which has 3,000 members. The protest of the Denver Musicians' union last summer against the American band of Chicago, which came here under contract from the tramway company and the city, was sustained and the fines imposed on the players of that band by the Chicago union are to be collected."

"I heard a great deal that is interesting from a musical standpoint from the world in which I circulated. For instance, the newspapers have reported that our famous bandmaster, John Philip Sousa, made a great hit with his band at the Paris exposition. The information which comes to the New York musicians privately from the exposition is, however, to the effect that Sousa has been a 'frost' and a disappointment even to his American admirers. One of the principal reasons ascribed for this is that he did not carry abroad the talent with which he always surrounded himself in this country."

"There is no new music in the East, as one would naturally suppose, this season, and the old selections are being played at the resort. Chicago has a new two-step that has made a great hit and which everybody there is whistling. It is called 'Turkey in the Straw,' and is built somewhat on the themes of the old reels. I brought some copies along for the local bands, and the City park band will be playing it soon. I believe it will catch Denver people the first time they hear it."

"I was entertained in New York city by Carey Mills, the author of 'Georgia Camp Meeting,' 'Whistling Rufus' and other favorites. He has nothing new, but is endeavoring to write something on new lines which he expects to issue soon."

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JUN 27 1900

## LOCAL BAND AT THE EXPOSITION.

Seymour's Organization Given the Contract for Concerts.

The St. Louis Exposition announces that a St. Louis band, composed entirely of St. Louis musicians, is to furnish the music during the exposition the coming fall. Heretofore the concerts have been given by outside organizations, such as Sousa's, Herbert's, Innes', etc., but this time the daily concerts will be by Seymour's 1st Regiment band, the contract for music having already been let by the exposition directors to this organization. There is no question of economy in the matter, it is announced, as the price to be paid Seymour's organization is actually that paid Innes' band last year. At least a dozen bids at lower prices were received from out of town organizations, but local pride entered into the letting of the contract to Seymour.

For several years there has been a growing sentiment in favor of a local band for the exposition, that a great band might be fostered and built up for St. Louis, and in the band to be employed this year will be some of the best soloists and musicians of the country.

The management of the exposition believe that in the Seymour concerts the music lovers of St. Louis will have many musical treats, treats that will recall the successes of Sousa and Gilmore and the others who have entertained the public during past expositions. The management hopes for the hearty co-operation of all who want to see a great band built up in St. Louis. Eminent soloists are already being engaged by Prof. Seymour, and it is said his big band will be the equal of any organization heretofore heard at the exposition.

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Date \_\_\_\_\_

## Free Orchestral Concerts.

For the first time in the latter history of Manhattan Beach, the orchestral concerts are to be free this year. No price will be charged for admission to the pavilion in which the Marine band of Washington is to play. This is a belated confession of the fact that no band leader can be found to take the place of the late Patrick Salsfield Gilmore. He was the most popular concert conductor with the great public that Manhattan Beach ever had. His popularity was indeed not confined to such limits. He was popular all over the country. John Philip Sousa, who might be considered the most probable successor of Gilmore's favor, did not begin to draw the public as his predecessor had. Victor Herbert, made even less impression than Sousa. Both of these men are better musicians than Gilmore was, but it was the personality of Gilmore that people liked, and they would not pay to see anybody else where he had been. This year the management of the beach has decided not to attempt to compete with Mr. Gilmore's memory, but will allow the public to hear gratuitously the concerts to be provided by one of the best known bands in the country.

## PLANS FOR THE SHOW AT THE POINT

Many New Attractions for the Coming Exposition.  
Sousa Direct from Paris.

The Pittsburgh Exposition society has completed arrangements for improvements and attractions that will make the great fair more attractive than heretofore. The Consolidated and United Traction companies have perfected a transfer system whereby visitors to the exposition from the Point can transfer company's lines will be carried from downtown terminals to the Point by special cars on the United company's lines. The unsightly hump at Second street will be removed and the surface paved, the ordinance for the work having been passed by council.

It has been decided that the exposition will open September 8 and close October 20. The musical program, as finally arranged, provides for the opening the Banda Sousa, the famous Italian musical organization. It will be followed by Emil Paur, with the Metropolitan Opera House orchestra from New York. Mr. Paur was for five years conductor of the Boston Symphony orchestra and since the death of Anton Seidl, he has been conductor of the New York Philharmonic orchestra. Walter Damrosch's orchestra will then be here for two weeks, and for the last week John Philip Sousa and his famous band will be the attraction. The band will come direct from Paris to the Pittsburgh exposition. It takes the place of the United States Marine band, which the management of the exposition tried to get but for which it was unable to obtain the consent of the navy department.

Among the new exhibits this year will be a large and interesting one from the Philadelphia Commercial museum. It will include specimens of almost every commercial product in the world, and is expected to be one of the leading attractions. Among other features will be a large display of the latest in machinery. The lights of the exposition will be the most brilliant ever seen.

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## SOUSA SET THEM WILD.

Famous Conductor and His Band Receive an Ovation in Germany.

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 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 overtures 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 program 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 garden, the over-throwing 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 program of eighteen numbers, and the last piece was given with as much vigor as was the first one.

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Date \_\_\_\_\_

Miss Russell and Mr. Hopper.

With the announcement made that De Wolf Hopper is to be starred, or featured, at Weber and Fields' the question that suggests itself first of all is, what will Lillian Russell have to say to special type and lithograph for the exponent of Sousa operas?

To which reply may be made that if Miss Russell were anyone else than Miss Russell and Mr. Hopper anyone else than Mr. Hopper, the air in the immediate vicinity of Broadway and Twenty-eighth street might become shortly surcharged with electricity and thunder bolts would be in order. But Lillian Russell is famously the most generously disposed comic opera performer, unless indeed Hopper eclipses her in those connections. I lean to the notion that they got beyond the points in their career when they will care to quibble over details. They have the salaries they both want and—what is worth more than all the special printing in the world to them—they are anchored in New York.



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JUN 17 1900

Cablegrams from the various correspondents in Paris of American newspapers all indicate that John Philip Sousa has made a great personal and artistic triumph in Paris. In a cable to the New York Journal it was said that "nothing could surpass the enthusiasm of the reception accorded both the music and the musicians. American music is little known, but was marvelously well received, and mere absence from home will not account for the fact that many veterans like Col. Care, ex-minister to Denmark, and Consul-General Gowdy shed tears when the band played in soul-stirring fashion 'The Star Spangled Banner.'" The Paris correspondent of the Associated Press states: "It is no exaggeration to say that the performances of Sousa's band have been the features 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."

The New York Herald published the following cable from its correspondent: "The distance between Washington and Paris seemed very short yesterday as I stood in the beautiful Esplanade des Invalides and saw the familiar figure of John Philip Sousa leading his superb band with his own peculiar force and swing, while the stirring strains of his marches filled the air. Every number played by the band evoked a double encore for each. The climax of enthusiasm was reached when the heart-lifting melody of 'The Stars and Stripes Forever' was given with a dash and precision of which this famous organization is capable. The last note was the signal for a tremendous outburst of cheering in which I saw persons of many nationalities join."

In a eulogistic editorial the Journal des Debats said: "This American band symbolizes our age of haste and steam and electricity. The Parisian public, enraptured with automobilism, thoroughly understands this leader and his excellent musicians, who really have become favorites of the capital en fete."

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JUN 16 1900

#### THE FOREFRONT OF PROGRESS.

OUR town has grown distinguished, an' we can't help feelin' proud

Since in the world's progressiveness we're marchin' with the crowd.

The time has passed fer callin' it a village where we dwell—  
We've grown t' the importance of a town that's pretty swell.

We ain't a-entertainin' any heroes of the war,  
We haven't any carnivals an' sich t' answer for,

But ev'ry breast is swellin' with a pride no less'n grand  
Since the boys hev got together an' hev organized a band!

Pete Roberts plays the cornet in a way t' make things hum,  
An' Skinny Lane's some pumpkins in the handlin' of a drum;  
Harve Hawkins blows the tuba like a blessed seraphim,  
An' Fatty Smith—why, Sousa will be soon a-wantin' him.  
They're gettin' them blue uniforms with red stripes down the side,

An' it's safe to say from now on we can point t' them with pride.

We're second-class no longer 'mong the cities of the land,  
Since the boys hev got together an' hev organized a band!

An' so when Judge er Governor comes 'mong us to orate,  
Er leader of the party tryin' for t' save the State,  
We'll meet him at the depot an' escort him to the hall  
With "citizens in carriages," the band a-leadin' all.  
An' so we can't at all be blamed fer feelin' mighty proud  
O' our progressiveness, fer we are up with any crowd!  
We're struttin' 'round like peacocks an' our breasts with pride expand

Since the boys hev got together an' hev organized a band.  
ROY FARRELL GREENE.

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JUN 16 1900

#### TALES THAT ARE TOLD.

All Paris is raving over John Philip Sousa and his band of lusty-lunged instrumentalists, says the San Francisco Call. The vim and dash of the American musicians, together with the lively American style of music which they are playing, have proved a decided innovation to gay Parisians. The principal topic of conversation all along the boulevards these days seems to be the remarkable success which Sousa has met with in introducing "Le Temp du Chiffon," commonly known in this country as "rag time."

The native bands have taken up this peculiar style of distinctly American music, even going so far as to play the "Marselaise" in rag time. It is also reported that many of the most blase Parisians are practicing the delicate steps of the cake walk, a feat which to them is extremely difficult owing to the French fashion of wearing boots with heels extremely high.

Sousa has introduced many new melodies to the visitors at the exposition, but the one which seems to have caught the populace is the characteristic cake-walk march, "Bunch o' Blackberries," by the composer of the "Smoky Mokes" cake walk, which was so popular in this country.

It is being hummed, whistled and played in almost every nook and corner of the French capital, seemingly having been accepted by the natives as being far and away the best thing of its kind ever heard there.

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JUN 20 1900

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.

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JUN 17 1900

Because of the little airs and graces that Bandmaster Sousa affects in conducting his wind-jammets and skin-thumpers, they have given him a feminine sobriquet in Paris—"la Sousa!" As far as femininity is concerned, just at present at least, he compromises by appearing, when off duty, with a popular American actress, whose name and garb are masculine to a degree. Together Sousa and the actress attract any amount of attention, both of them wearing handsome vizor caps pulled well down over the eyes and snug little waistcoats buttoned quite up to the neck. They posed, one night recently, with chins in hand and elbows on the balcony railing of one of the most notorious "slum" resorts of Paris. Some Americans who were there recognized them, and going to the manager of the place put him "on." The manager had a brief consultation with the leader of his orchestra, and in the middle of a slow, languorous waltz the instruments dashed into the "Washington Post." The dancers stopped and gazed indignantly at the orchestra, who, to a man, gazed at Sousa and the actress, who were finally compelled to acknowledge the ovation—Town Topics.

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JUN 19 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 of Americans gathered to hear it did not break all bounds until the "Cake Walk" and other ragtime pieces were played. Then the American colony became delirious. It danced and whooped and demanded encores until the band was exhausted. The Frenchmen present couldn't understand it.

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Address of Paper...  
JUN 16 1900

#### SOUSA IS PRAISED IN LEIPSIC.

Concerts Draw Audiences of 10,000 Persons—Liked by Critics.

SPECIAL CABLE  
From a Chicago Record Staff Correspondent.  
Copyright, 1900, by The Chicago Record.

Leipzig, June 15.—John Philip Sousa and his band have achieved an unqualified success in their four days' concerts in the Palmes Garten of Leipzig. The enthusiasm with which the American composer was greeted was not confined to the American colony, in the case of which it goes without saying. The series of concerts was a popular success, drawing audiences of as many as 10,000 persons, and won the good opinions of the musical critics besides.

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JUN 20 1900

Some have said that Sousa is whistling the "Marselaise." Poor

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JUN 18 1900

For the first time in the later history of Manhattan Beach, the orchestral concerts are to be free this year. No price will be charged for admission to the pavilion in which the Marine Band of Washington is to play. This is a belated confession of the fact that no band leader can be found to take the place of the late Patrick Sarsfield Gilmore. He was the most popular conductor with the great public that Manhattan Beach ever had. His popularity was indeed not to be confined to such limits. He was popular all over the country. John Philip Sousa, who might be considered the most probable successor to Gilmore's favor, did not begin to draw the public as his predecessor had. He has as many eccentricities of manner as ever Gilmore had, and there could be no fault found with him on that score, and Mr. Sousa had the great vogue of his own marches to help him. But he was not Gilmore, and the public would not accept him as a substitute for the former favorite. Then Victor Herbert with his admirable Twenty-second Regiment band came to Manhattan Beach to try his fortunes as the successor of Gilmore. He made even less impression than Sousa. Both of these men are better musicians than Gilmore was, but it was the personality of Gilmore that the people liked, and they would not pay to see anybody else where he had been. This year the management of the beach has decided not to attempt to compete with Mr. Gilmore's memory, but will allow the public to hear gratuitously the concerts to be provided by one of the best known bands in the country.



Extract from Morning Advertiser

Date June 9

Address of Journal .....

## CRONJE AND THE GRAPHOPHONE.

[DALZIEL'S DESPATCH.]

NEW YORK, JUNE 8.

The British transport steamer Milwaukee, on which General Cronje and some of the Boer prisoners were conveyed to St. Helena, is now at New Orleans. Captain Webster, the commander of the Milwaukee, has been interviewed, and has given an interesting account of his experiences with the Boer commander and his companions. It appears that when General Cronje and his wife came on board they were in bad condition, as they had by no means fully got over the improper food and dirty surroundings of the Paardeberg laager. When they had been provided with fresh linen and clothes they seemed considerably better. Captain Webster and the other officials on the ship were rather non-plussed for a time what to do for Cronje's diversion. He and his wife would sit side by side for hours without speaking a word, but just holding each other's hand and occasionally reading the Bible. The officers were anxious to brighten them up a bit, and luckily they thought of a graphophone on board. This was arranged with a cylinder bearing one of Sousa's marches to begin with, and Mr. and Mrs. Cronje and another Boer officer and his wife were invited to the cabin to listen to the entertainment. They were simply incredulous when informed of what they were going to hear, but when the machine was started and they actually heard the music, they were amazed, and watched the box intently. After the march, Sankey's hymn, "The ninety and nine," was given. They recognised the tune. Mrs. Cronje burst into tears, but the other woman sang the hymn through to the accompaniment of the graphophone. Cronje himself seemed deeply affected. To relieve the tension Captain Webster next ground out a banjo solo. Cronje recovered his self-possession, and kept time by nodding his head and tapping his feet on the floor. At last he asked whether it was done by ventriloquism, whereupon Captain Webster took the contrivance to pieces and explained to him the mechanism, and finally presented him with the graphophone to amuse himself with it in St. Helena.

Cutting from HAWK-EYE

Address of Paper BURLINGTON, IOWA

JUN 17 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 of Americans gathered to hear it did not break all bounds until the "Cake Walk" and other ragtime pieces were played. Then the American colony became delirious. It danced and whooped and demanded encores until the band was exhausted, but was too proud to come back. The tank of forgiving was delightful. "Well, well, young man," said the

Cutting from DEMOCRAT

Address of Paper CHICAGO, ILL

JUN 19 1900

John Philip Sousa and his band have achieved an unqualified success in their four days' concerts in the Palmen Garten of Leipzig. The enthusiasm with which the American composer was greeted was not confined to the American colony, in the case of which it goes without saying. The series of concerts was a popular success, drawing audiences of as many as 10,000 persons, and won the good opinions of the musical critics besides.

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JUN 14 1900

## CRONJE ON SHIPBOARD.

How the "Lion of Africa" Deported Himself on the Way to St. Helena.

PLEASED WITH GRAPHOPHONE.

Moody's "Ninety and Nine" Causes the Grizzled General and His Wife to Shed Tears.

Capt. J. W. Webster, who will pass into history as the man who took Gen. Cronje to St. Helena, recently had a week's rest in New Orleans while his big transport, the Milwaukee, was getting ready for another trip to South Africa with a cargo of horses. Capt. Webster has one gift not common among men of action—the gift of description—and, chatting over an after-breakfast cigar he told a New Orleans Times-Democrat reporter some interesting things about his distinguished prisoner. "Gen. Cronje is a little, grizzled man," he said, "who would attract no attention in a crowd on account of any striking feature. He stoops a good deal, carries his head low down between his shoulders and looks like a plain, stolid farmer who has worked hard all his life. His wife is a pathetic old woman, about 60 I should say, with a pinched, careworn face. When they came on board the Milwaukee they were in a bad condition. They had been for days in that terrible laager, without proper food or means for cleanliness, and one of the first things we did was to give them fresh linen and comfortable clothes.

exactly like such prisoners. They took their meals together at one long table in the forward cabin, and at another table of about the same size I seated Col. Lee and the officers of the Imperial guard, who formed the military escort. The strictest etiquette was observed and things passed off very smoothly. We were well provisioned on the Milwaukee, and the fare at the two tables compared very favorably with that of any good hotel. I could see that our formal dinners of a dozen or so courses astonished our prisoners, and one day Gen. Cronje asked me, through the interpreter, how we managed to obtain so many delicacies. I told him there was nothing phenomenal about our larder, and he opened his eyes wide. The story had been industriously circulated throughout the Boer army that our ships were short of food and coal—one of the many lies told to hearten up the burghers—and the lavish equipment of every sort was a revelation to our charges. But less than half of the 400 and odd prisoners we carried were Boers. The rest were soldiers of fortune from here, there and everywhere, Swedes predominating. I am sorry to say that four of them were Englishmen, and one of the four was an ex-colonel of hussars. He had been cashiered from the British army and had gone down to hide himself in the Transvaal service. He had discarded his old name with his old uniform and called

talking box that talked like a man," said Cronje, through the interpreter; "is that it?" "Yes, general," I replied; and when the cylinder stopped I slipped on another, Moody and Sankey's hymn, "The Ninety and Nine," which I had been told they sang in their own language. The effect was startling. They recognized the tune at once, and Mrs. Cronje burst suddenly into tears, while the other woman lifted a quivering voice and began to sing the words in Boer Dutch. Her husband turned away and wiped his eyes, and I could see by the spasmodic clapping and unclapping of his hands that Gen. Cronje himself was deeply affected. To relieve the tension I put in a record with a lively banjo solo, and in a moment the old gentleman began to smile and beat time with his feet and head, his gray beard wagging to the melody. It was funny to see him. When the music had ceased a black Kaffir boy, a body servant, who had followed the party in, said, awesomely, that there was a devil in the box. Cronje frowned down the suggestion, but asked whether it wasn't done by some trick, like ventriloquism, making an expressive gesture to his lips. To satisfy him I took the machine apart and explained the mechanism in detail. He grasped the principle very quickly and seemed deeply interested. I left the instrument at St. Helena."

Cutting from KANSAS CITY, MO

Address of Paper .....

JUN 20 1900

Date .....

Trying to Steal Pryor.

Arthur Pryor, the renowned trombone soloist, now with Sousa's band in Europe, may have to get out a restraining order enjoining certain cities of this country from claiming him as their own. "Notwithstanding the fact that he grew up from a child in St. Joseph, received his musical education here under the direction of his father, Professor S. D. Pryor, and made his debut as a soloist at the old Eden Musee, other towns, envious of his reputation as a musician and composer, claim him," declares the News, "upon the grounds, it would seem, that he had visited them at some time with Sousa's band. Kansas City tried to steal him several years ago, but she was frownd down so severely that she let her claim go by default. Now Salt Lake City comes to the front with the assertion that he is a product of that place. Mrs. Peiper, a resident of the Utah capital, traveling in Europe, in a letter to the Salt Lake City Herald, tells of young Pryor's great success on the Continent, and refers to him as 'Arthur Pryor, the Salt Lake City trombone player.' Her letter was written from Brussels, where Sousa's band is playing, and she says in part: 'Arthur Pryor, the Salt Lake trombone player, must have felt satisfied with his reception. He could hardly get off the stage. For an encore he played "Because I Love You," the sweetest thing you can imagine played on a trombone. Pryor played an "Air and Variations," by himself, first, and he was recalled several times. One of the leading papers here, in commenting on the concert, says that not one of the individuals composing the band has anything to learn about music, and, among other things about Pryor's solo, it says: "One having heard that beautiful instrument, thus played, can never forget it." It said, too, that a Maxim gun couldn't send forth the sounds that that trombone did, referring to some of Pryor's low notes. O, but we did enjoy it.' The article in the Herald closes with the remarkable statement that Sousa, during one of his visits to Salt Lake, heard Pryor play, and immediately annexed him to his band. The fact of the matter is that Pryor was discovered by Sousa in St. Louis during a band contest at the exposition in that city. Arthur was playing with his father's St. Joseph band at the time."

Immediately annexed him to his band. The fact of the matter is that Pryor was discovered by Sousa in St. Louis during a band contest at the exposition in that city. Arthur was playing with his father's St. Joseph band at the time."

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Address of Paper CHICAGO, ILL

JUN 19 1900

Free Concerts at the Beach. For the first time in the later history of Manhattan Beach the orchestral concerts are to be free this year. No price will be charged for admission to the pavilion, in which the marine band of Washington is to play. This is a belated confession of the fact that no band leader can be found to take the place of the late Patrick Sarsfield Gilmore. He was the most popular concert conductor with the great public that Manhattan Beach ever had. His popularity was indeed not confined to such limits. He was popular all over the country. John Philip Sousa, who might be considered the most probable successor of Gilmore's favor, did not begin to draw the public as his predecessor had. Victor Herbert made even less impression than Sousa. Both of these men are better musicians than Gilmore was, but it was the personality of Gilmore that the people liked, and they would not pay to see anybody else where he had been. This year the management of the beach has decided to allow the public to hear gratuitously the concerts to be provided by one of the best-known bands in the country.



Extract from Morning Herald

Date June 9

Address of Journal

## CRONJE AND THE GRAPHOPHONE.

[DALZIEL'S DESPATCH.]

NEW YORK, JUNE 8.

The British transport steamer Milwaukee, on which General Cronje and some of the Boer prisoners were conveyed to St. Helena, is now at New Orleans. Captain Webster, the commander of the Milwaukee, has been interviewed, and has given an interesting account of his experiences with the Boer commander and his companions. It appears that when General Cronje and his wife came on board they were in bad condition, as they had by no means fully got over the improper food and dirty surroundings of the Paardeberg laager. When they had been provided with fresh linen and clothes they seemed considerably better. Captain Webster and the other officials on the ship were rather non-plussed for a time what to do for Cronje's diversion. He and his wife would sit side by side for hours without speaking a word, but just holding each other's hand and occasionally reading the Bible. The officers were anxious to brighten them up a bit, and luckily they thought of a graphophone on board. This was arranged with a cylinder bearing one of Sousa's marches to begin with, and Mr. and Mrs. Cronje and another Boer officer and his wife were invited to the cabin to listen to the entertainment. They were simply incredulous when informed of what they were going to hear, but when the machine was started and they actually heard the music, they were amazed, and watched the box intently. After the march, Sankey's hymn, "The ninety and nine," was given. They recognised the tune. Mrs. Cronje burst into tears, but the other woman sang the hymn through to the accompaniment of the graphophone. Cronje himself seemed deeply affected. To relieve the tension Captain Webster next ground out a banjo solo. Cronje recovered his self-possession, and kept time by nodding his head and tapping his feet on the floor. At last he asked whether it was done by ventriloquism, whereupon Captain Webster took the contrivance to pieces and explained to him the mechanism, and finally presented him with the graphophone to amuse himself with it in St. Helena.

Cutting from

Address of Paper

BURLINGTON, IOWA

JUN 17 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 of Americans gathered to hear it did not break all bounds until the "Cake Walk" and other ragtime pieces were played. Then the American colony became delirious. It danced and whooped and demanded encores until the band was exhausted, but was too proud to take a rest. The task of forgiving was delightful. "Well, well, young man," said the

Cutting from

Address of Paper

DEMOCRAT  
CHICAGO, ILL.

JUN 19 1900

John Philip Sousa and his band have achieved an unqualified success in their four days' concerts in the Palmen Garten of Leipzig. The enthusiasm with which the American composer was greeted was not confined to the American colony, in the case of which it goes without saying. The series of concerts was a popular success, drawing audiences of as many as 10,000 persons, and won the good opinions of the musical critics besides.

ting from

ress of Paper

MILWAUKEE, WI

JUN 14 1900

## CRONJE ON SHIPBOARD.

How the "Lion of Africa" Deported Himself on the Way to St. Helena.

PLEASED WITH GRAPHOPHONE.

Moody's "Ninety and Nine" Causes the Grizzled General and His Wife to Shed Tears.

Capt. J. W. Webster, who will pass into history as the man who took Gen. Cronje to St. Helena, recently had a week's rest in New Orleans while his big transport, the Milwaukee, was getting ready for another trip to South Africa with a cargo of horses. Capt. Webster has one gift not common among men of action—the gift of description—and, chatting over an after-breakfast cigar he told a New Orleans Times-Democrat reporter some interesting things about his distinguished prisoner. "Gen. Cronje is astonished at our prisoners and the way Gen. Cronje asked me, through the interpreter, how we managed to obtain so many delicacies. I told him there was nothing phenomenal about our larder, and he opened his eyes wide. The story had been industriously circulated throughout the Boer army that our ships were short of food and coal—one of the many lies told to hearten up the burghers—and the lavish equipment of every sort was a revelation to our charges. But less than half of the 400 and odd prisoners we carried were Boers. The rest were soldiers of fortune from here, there and everywhere, Swedes predominating. I am sorry to say that four of them were Englishmen, and one of the four was an ex-colonel of hussars. He had been cashiered from the British army and had gone down to hide himself in the Transvaal service. He had discarded his old name with his old uniform and called himself Schmidt, but there was no question about his identity and the officers of the escort treated him with undisguised contempt. I passed him one day when he had momentarily forgotten himself and was humming a British messroom song. When he caught my eye he stopped abruptly, turned scarlet and walked away.

Graphophone Astonished Them.

"To return to Cronje," Capt. Webster went on, "I was rather nonplussed to know what to do for the old gentleman's diversion. He and his wife would sit silent, side by side, for hours, holding each other's hand, and occasionally he would read a little in the Bible; but I was anxious to brighten him up a bit. Luckily I happened to think of a graphophone I had purchased during my last visit to New Orleans. I rigged it up in my cabin, put in a Sousa's band cylinder playing the 'President's March,' and then sent an invitation to Gen. and Mrs. Cronje and one of the Boer officers who was also accompanied by his wife. They came in, and, while making a pretext of exhibiting some photographs, I started the machine to going. At the first notes the whole party looked intensely amazed, but, of course, they soon located the source of the sound. 'I heard you had a talking box that talked like a man,' said Cronje, through the interpreter; 'is that it?' 'Yes, general,' I replied; and when the cylinder stopped I slipped on another, Moody and Sankey's hymn, 'The Ninety and Nine,' which I had been told they sang in their own language. The effect was startling. They recognized the tune at once, and Mrs. Cronje burst suddenly into tears, while the other woman lifted a quivering voice and began to sing the words in Boer Dutch. Her husband turned away and wiped his eyes, and I could see by the spasmodic clapping and unclapping of his hands that Gen. Cronje himself was deeply affected. To relieve the tension I put in a record with a lively banjo solo, and in a moment the old gentleman began to smile and beat time with his feet and head, his gray beard wagging to the melody. It was funny to see him. When the music had ceased a black Kaffir boy, a body servant, who had followed the party in, said, awesomely, that there was a devil in the box. Cronje frowned down the suggestion, but asked whether it wasn't done by some trick, like ventriloquism, making an expressive gesture to his lips. To satisfy him I took the machine apart and explained the mechanism in detail. He grasped the principle very quickly and seemed deeply interested. I left the instrument at St. Helena."

Cutting from

Address of Paper

KANSAS CITY, MO.

Date

JUN 20 1900

Trying to Steal Pryor.

Arthur Pryor, the renowned trombone soloist, now with Sousa's band in Europe, may have to get out a restraining order enjoining certain cities of this country from claiming him as their own. "Notwithstanding the fact that he grew up from a child in St. Joseph, received his musical education here under the direction of his father, Professor S. D. Pryor, and made his debut as a soloist at the old Eden Musee, other towns, envious of his reputation as a musician and composer, claim him," declares the News, "upon the grounds, it would seem, that he had visited them at some time with Sousa's band. Kansas City tried to steal him several years ago, but she was frownded down so severely that she let her claim go by default. Now Salt Lake City comes to the front with the assertion that he is a product of that place. Mrs. Peiper, a resident of the Utah capital, traveling in Europe, wrote a letter to the Salt Lake City Herald, referring to young Pryor's great success on the Continent, and refers to him as 'Arthur Pryor, the Salt Lake City trombone player.' Her letter was written from Brussels, where Sousa's band is playing, and she says in part: 'Arthur Pryor, the Salt Lake trombone player, must have felt satisfied with his reception. He could hardly get off the stage. For an encore he played "Because I Love You," the sweetest thing you can imagine played on a trombone. Pryor played an "Air and Variations," by himself, first, and he was recalled several times. One of the leading papers here, in commenting on the concert, says that not one of the individuals composing the band has anything to learn about music, and, among other things about Pryor's solo, it says: "One having heard that beautiful instrument, thus played, can never forget it." It said, too, that a Maxim gun couldn't send forth the sounds that that trombone did, referring to some of Pryor's low notes. O, but we did enjoy it.' The article in the Herald closes with the remarkable statement that Sousa, during one of his visits to Salt Lake, heard Pryor play, and immediately annexed him to his band. The fact of the matter is that Pryor was discovered by Sousa in St. Louis during a band contest at the exposition in that city. Arthur was playing with his father's St. Joseph band at the time."

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INTER-OCEAN

CHICAGO, ILL.

JUN 19 1900

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Newspaper Cutting Bureau in the World,  
Cutting from POST  
Address of Paper WASHINGTON, D.C.  
Date JUN 17 1900

Sousa's triumphs are not confined to Paris and the exposition. His week in Berlin must have been an immense success. The German papers call him "the American Johann Strauss," while the German Times, the organ of the American colony in Berlin, says:

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. The overwhelming success which attended them from the first start must have been deeply gratifying to an organization accustomed to nothing else but success from the time it first attracted attention some years ago as the official "Marine Band" at Washington. 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 that are contagious. To use an Americanism, Sousa and his band have caught on here and no mistake about it; they have taken Berlin by storm. Germans everywhere are fairly wild over Sousa marches, and they are bound to become as popular as the Strauss waltzes. "The Washington Post March" has been very popular throughout Germany for some time; it is known in every German home. 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 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.

Cutting from NEWS  
Address of Paper PROVIDENCE, R.I.

#### 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—Gavotte 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 Mayo's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally to 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. For he used to come down to breakfast about midday. After the meal he would light a cigar and lie down on his easy chair.

"Tony, Tony," mother would say, "don't you know you have three sons to give today?"

"Father would get up," says himself, "he was a big man—and so 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

Cutting from POST  
Address of Paper WASHINGTON, D.C.  
Date JUN 16 1900

the engagement.

A correspondent of the Musical Courier thus writes concerning the selections played by J. P. Sousa and his band on the occasion of their debut at the Paris Exposition May 5. The correspondent says:—

The "Star Spangled Banner," is not of itself a sufficiently impressive national hymn. To make anything of it, it should be repeated several times with varying color and expression with a sort of sustained, vibrating excitement and with vigor and force growing more and more so to the end. Kellar's "American Hymn," played later on, was far more impressive, and "Dixie" stirred more spontaneous enthusiasm. The "Marseillaise" was much applauded.

The "William Tell" overture, the "Lulu"

cla" sextet, fragments from "Lohengrin," melodies from "The Bride Elect," a Tarentella, by d'Albert, an air by Nevin. "The Bride of the Waves," written and most effectively played by Herbert Clarke; some ball scenes, and a gay pot-pourri of songs of the North and South, made the rest of the program proper. After each selection encores brought out a rhythmic and stirring assortment of two-steps and negro and other melodies, including "The Lost Chord" and the "Stars and Stripes March," when the flags saluted three times during the refrain. The greatest enthusiasm was stirred by the unaccustomed rhythm reminiscence and melody and by the excellent playing. Tears were shed and feet stirred, and the whole thing closed in a blaze of interest and enthusiasm.

All the American Commission people were present, and at the close Mr. Peck came forward and thanked and congratulated Mr. Sousa, who was greeted and felicitated further to no end.

Cutting from SPRINGFIELD, MASS.  
Address of Paper SPRINGFIELD, MASS.  
Date JUN 25 1900

#### SOUSA'S BAND IN PARIS

Scenes at the United States Pavilion.

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 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 tho' 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 uncover and the women 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 "father-land"? There is a moment's hush, and then as Sousa's band breaks into "Oh, say can you see, by the dawn's early light," there is a half-suppressed "Oh!" of emotion, followed by a wild clapping of hands. The pavilion of the United States is inaugurated.—Katherine De Forest, in Harper's Bazar.

YORK, 1900.

Newspaper Cutting Bureau in the World,  
Cutting from STOCKTON, CAL.  
Address of Paper STOCKTON, CAL.  
Date JUN 2 1900

It is said that at the first performance of the Paris Exposition, the large number of Americans present listened apathetically until a cake-walk and other ragtime pieces were played. Then they became delirious, and danced, whooped and demanded encores until the band was exhausted. One can imagine the deep disgust that underlay Sousa's smile as he turned and bowed his thanks.

Cutting from PUBLIC LEDGER  
Address of Paper PHILADELPHIA, PA.  
Date JUN 20 1900

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 ragtime pieces were played. Then the American colony became delirious. The Frenchmen present couldn't understand it.

Cutting from BROOKLYN, N.Y.  
Address of Paper BROOKLYN, N.Y.  
Date JUN 24 1900

health. MR. AND MRS. W. J. STICKER of New York are also quartered at the hotel. Fanciulli's Seventy-first Regiment band has grown into popular favor and although it is not Sousa, at the beach, it is the general impression that the lovers of music will find plenty of it at that the season of 1900. James T. Powers, with "The Runaway Girl," opened last night at the theater before a crowded house and the inimitable comedian was at his best and received tumultuous applause. Following "The Runaway Girl" will come Primrose and Dockstader's minstrels. The beautiful Oriental Hotel opened its doors

N.Y., 1900.

Cutting from POST  
Address of Paper ROCHESTER, N.Y.  
Date JUN 26 1900

Paris is plainly, according to all the correspondents and all the visitors, mad with delight over John Philip Sousa and his band. We do not know whether he has made Parisians familiar with "Oh, listen to the band," but there are many chances that he has, and that the sentiment as well as the air fits well with their mood. For the vim and dash of the American musicians, with the lively style of music which they are playing, have proved a decided innovation and it is said that along the boulevards the success of Sousa is a constant matter of remark. The native bands are paying him the great compliment of imitation, and even the "Marseillaise," it is said, is now played at Paris in ragtime. The Sousa music is an audible expression of that mood which strongly characterizes the Paris of to-day and which has found a striking, and not altogether a pleasant, visible expression in the fantastic and flippant architecture of the exposition—taking it as a whole. This is doubtless the deeper reason of the band's success, though the very novelty of its music is not a factor of slight moment with the Paris throng. The popular French expression of "ragtime," by the way, is "le temp du chiton!"

A decision handed down last week...



the most established and most complete  
Newspaper Cutting Bureau in the World.  
Cutting from **TIMES**  
Address of Paper **CHICAGO, ILL.**  
JUN 16 1900  
ate

## TALK OF PARIS FAIR.

### CANNOT DRAW ANY COMPARISON

Harold F. McCormick Describes Conditions as He Saw Them on Exposition Grounds and Praises the Work of Commissioner.

Mr. and Mrs. Harold F. McCormick have returned from their European trip after an absence of seven weeks. The larger portion of the time was spent at the Paris exposition, but one of the most enjoyable features of their sight-seeing was the "Passion Play" at Oberammergau.

"It is a difficult matter to enter into a comparison of the two expositions," said Mr. McCormick last night. "The conditions under which the World's Columbian Exposition was given were vastly different from those which govern the Paris fair. The natural advantages that were offered by Chicago and Jackson Park played a great part in the success of the former, and it is not the good fortune of Paris to possess any of these. Things are crowded more or less over there, but with the opportunities that the Parisians have had it seems to me they have made a remarkably good showing.

"In many respects the exposition is incomplete, but the work is being rapidly rounded up, and soon everything will be looking at its best. I was impressed with the display of architecture. The buildings are all very attractive in design and are arranged with a view to harmony, beauty and general convenience. Taking a general view of the fair, it seems that they have used our exposition very much as a model.

#### Praise for American Exhibits.

The American exhibits are commanding much attention and favorable comment. The classification is such that the products of this country are distributed through the different buildings. One must see the entire exposition if he would appreciate what America has.

I found the members of the United States Commission very hard at work putting the final touches to exhibits. Nearly every day is occupied in opening some display. It is my pleasure to meet Ferd W. Peck, the United States commissioner. He is a very busy man and is doing all in his power to make the American showing worthy of our country and to present it under the most favorable possible conditions.

When the United States government building was formally opened the exercises were witnessed by a large assemblage of enthusiastic Americans, and the event was marked by the display of American spirit. Perhaps one of the most interesting features of the affair was the appearance of Sousa's band. The selections played by that famous organization were applauded again and again by the people of many nations who heard them. Many honors have already been conferred upon John Philip Sousa, noticeable among these being the fact that he is being allowed to select his own locations for his organization at the exposition.

#### Interest in Lafayette Movement.

The representation from this country is already quite large. On every hand one encounters Americans.

Among the forms of amusement that are proving the most attractive at the exposition is a Ferris wheel, located near the Swiss village. It is largely patronized and is considered quite a novelty.

Many of the exhibits are being located at Vincennes, causing that town to develop into a place of much importance. One of the chief points of interest at Vincennes is the annual cattle show. It will be in progress for two weeks, and will attract thousands of people from Paris.

I found while in France that a keen interest is being felt in the movement started in this country some time ago for the erection of a monument to the memory of Lafayette. The shaft is located in the garden of the Tuilleries, and will be dedicated with appropriate ceremonies on July 4. A monument in memory of George Washington will also be placed on exhibition.

MEMORANCE CONGRESS CLOSED

ing from  
ress of Paper **LOS ANGELES, CAL.**

### DINNER COST HIM \$8000

Paris Is Talking of Extravagance of a Young American

given Saturday night at one of the most noted restaurants of that city and which in lavishness of cost exceeded any former extravagant entertainment of the kind ever given in this extravagant metropolis.

The host was a young American—Harry Kimball Thaw, son of the late Pittsburg millionaire, William Thaw. The guests, twenty-five in number, represented the best and richest of Parisian society. There were few among them who could not boast a title of nobility. There were dukes and counts and millionaires, but none had before sat down to a dinner that cost at the rate of \$320 for each guest.

The menu, of course, included the costliest of everything eatable and drinkable, but it was the decorations, the souvenirs and the entertainment offered that brought the cost of the dinner up to \$8,000. Sousa's full band was engaged at a cost of \$1,500 and, lest his guests should tire of the stirring strains of the American composer, another band and a full string orchestra were also engaged.

The father of the young American who spent this \$8,000 to entertain 25 guests at dinner began life as a mechanic in Pittsburg, but when he died nine years ago he left his widow and seven children more than \$40,000,000.

Harry, the eldest son, received above \$5,000,000, and started out at once to have a glorious time with it. He has succeeded brilliantly. Young Thaw's escapades are part of the history of gay New York. Like his friend, poor "Ham" Fish, he was an athlete and well versed in the many art of self-defense.

One one occasion Thaw and a friend, having driven about town until their cabman and his horse were worn out, stopped at the Marlborough for refresh-

ments. The weary driver crawled into the cab and fell asleep. Thaw and his friend reappeared suddenly. Thaw bestrode the jaded horse, while his friend mounted the box and thus they drove down Broadway at a breakneck rate.

On another occasion Thaw succeeded in breaking up the harmony of Weber & Field's cafe, and worsted several waiters in the melee that followed.

A more peaceful amusement of the rich young man was to go to Waldorf and order a \$50 dinner for himself. Many of the dishes would be sent away untasted, but the chef would always receive a "tip" of \$25, and there was a \$5 bill for every one of the waiters.—New York Journal.

ing from  
ress of Paper **SACRAMENTO, CAL.**

JUN 24 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." What will Sousa say to that—and what will the niggers say?

ing from  
ress of Paper **LOS ANGELES, CAL.**

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ing from **NEW YORK, ILLAND EXPRESS**  
ress of Paper **JUN 29 1900**

### "OH, SAY, CAN YOU SEE?"

Effect of Our Home Song When Heard Under French Skies.

This day of the opening, Sousa's Band is installed on a platform by the side of the pavilion. Half of the United States, to speak rashly, you would say, is grouped around it. I cannot imagine a more amusing crowd. Perhaps fifty invitations at the most have been issued. Those who came early got into the building. Everybody else, with true republican simplicity, stands and waits, and I hear one expatriated pair of colonists, father and son, wondering whether they will recognize the "Star-spangled Banner" when they hear it.

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Cutting from **POS**  
Address of Paper **DENVER, COLO.**  
Date **JUN 28 1900**

### MR. SOUSA'S FATHER.

(Vance Thompson in Saturday Evening Post.)

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 Capitán."

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

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

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



count of the hammer felt being a little worn or one string being a little out of tune with its fellow. Others mentally gauge the tone by the compass of their voice, but Mr. Sousa says he does not think of his voice.

Not only is this son of Arcadia 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 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.



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 theatres of the country; his band is to play at the Paris Exposition. Why should he not talk about his later life? Because he is an Arcadian, and so knows what is dramatic and what is not.

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

Mr. Sousa may be said to have caught the car.

That night he escaped and traveled to  
no point to another. Finally settling  
he Mosquito coast of Nicaragua  
entered a trading business and  
became prosperous. He became known  
as Henry Blakeley, and was respected  
as such. There was always a rumor  
of the real identity of the man, but  
he took the trouble to investigate  
batter.  
A few years ago Blakeley moved  
to the United States and became  
a railroad manager in the A.



cutting from **JOURNAL**  
Address of Paper **KANSAS CITY, MO.**  
Date **JUN 27 1900**

#### Rag Time Pieces Preferred.

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cutting from **NEWARK, N.J.**  
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Date **JUN 26 1900**

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During the playing of the first selections, "The Star Spangled Banner" and the "Marseillaise," all remained standing, the gentlemen with their hats off. The crowd did not reach the highest point of its enthusiasm until some of the favorite marches composed by Sousa were played. Then the auditors were wild with excitement. Men and women stood on the chairs, the former frantically waving hats and canes, and the latter waving handkerchiefs, and all shouting at the top of their voices. Some were so excited that they threw their hats. It hardly seems possible that Sousa and his famous band could ever have been more cordial welcome to any country.

A "coon dance" was played in an encore, and a gentleman on the left of the palace created quite as much excitement as the music by doing a "cakewalk" inimitable style. It seemed quite probable for him to keep still. There were others who felt much the same as he did, and his example threatened to become contagious.

cutting from **CHRISTIANITY**  
Address of Paper **CINCINNATI**  
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Church.  
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ESTABLISHED: LONDON, 1801. NEW YORK, 1800.

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Date **JUN 29 1900**

ESTABLISHED: LONDON, 1801. NEW YORK, 1800.

cutting from **ARGONAUT**  
Address of Paper **FRANCISCO, CAL.**  
Date **JUN 25 1900**

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—The Crowd and the Police.

The United States was in one sense in at the death. The commissioner-general of the exposition, getting tired of all the abuse lavished upon him on account of the unreadiness of things, had issued a solemn ukase, futilely fixing the twelfth of May as the date by which everything must be in place and all work suspended. And on the twelfth of May the United States officials flung open their great doors and bade all citizens enter, to see what had been brewing all these days of our expectation.

America in Paris accepted the invitation, and arrived many hundred strong to do honor to the flag. It was a superb spring day, sunny and warm. Everybody was cheerful to the overflow point, everybody bent on impressing the foreigners at the exposition by a demonstration of numbers and patriotism that should not be readily forgotten. The children came copiously be-sashed with the stars and stripes, men wore United States buttons on their coats, women waved little hand-flags. It was a joyous gathering, and it gave the neighborhood of the United States building the appearance of a bit of America on a gala day.

Sousa's band was installed on the piazza between our building and the Austrian. And Sousa had no reason to complain of his reception. As he mounted his stand with his musicians around him, the crowd waved its flags and held up its children to see him, and pointed innumerable kodaks at him, and gave him a wild American cheer that startled the French police out of their wits for a moment. Sousa's dark, heavy face lighted up with a beaming smile through the formidable blackness of his beard. And if, as a rule, his contortions are remarkable as he conducts, this time he seemed like some demon escaped from hell. In the enthusiasm of his gratification he lashed his musicians into fervor with the wildest and most terrifying gestures of baton and body, and the national airs rose with a majesty and a moving appeal which reacted on the crowd and drove it into a passion of patriotic excitement. It was good to be there just then in the midst of that little bit of America, compressed tight and fast, in the spring sun on the Rue des Nations of the great exposition.

But if the crowd was happy and excited at first, it began after a little while to get vaguely disquieted, then discontented, then almost openly angry. In the open space we were kept in check by a long and strong cordon of police—all of us, specially invited guests, press-men, the indiscriminate, honorable mob—all except some two hundred people who had had the good sense to arrive on the scene an hour or so before the appointed time. These last lined

up in rows who had had the folly to trust to our in- the very least it was not on chairs looking over the we were out of it. Curses, not loud but deep, began to rise, and soon hung in heavy clouds over our heads. But soon it was perceived that the early birds on the easy side of the line budged not, neither did they cheer. Evidently the attended worm had not come within their view. We groaned a little, and relapsed for another half-hour into a state of discontented somnolence, slowly losing our tempers and getting nasty to each other in all sorts of local accents and idioms. The agents began to get uncivil. I saw one woman in tears after a brief parley with a man in blue. I daresay, though, that her breakdown was caused not so much by any direct insolence on his side as by her rage at being unable to express in intelligible French her opinion of him and his country and the Paris Exposition. A long interval.

Then a second time the crash of the first bar of the "Marseillaise." This time the *elite* on the quay started up and began a pell-mell scramble toward the national building. Our crowd got excited; there was a desperate shove from the centre, and we of the front line were hurled clean through the police cordon, scattering the policemen right and left. They closed in very promptly, and by the time we who had been propelled through had picked up our hats and dusted ourselves tranquilly on the forbidden quay, they had re-established their line and were holding the enemy stoutly in check again.

Once through the police line, there was, of course, no trouble—for those, at any rate, who had cards. The trouble was that if it had not been for that vast upheaval setting up a vigorous centrifugal movement, not one of those who had arrived an hour before the ceremony would have seen it. And as it was, the enormous majority, with cards or without them, saw only the crowd, the Sousa band, and the police cordon for their pains. It was a case of gross mismanagement on the part of the United States staff—no other word covers the case.

The ceremony itself was spoiled as the result. These inaugurations are always rather dispiriting functions, formal and unindividual. But generally there is at least a full and

enthusiastic gathering inside the buildings to make a full stir of life and a cheerful noise, and to hail the commissioner's platitudes with some genuine national enthusiasm. Alas, Mr. Peck's platitudes, at our opening, fell flatly on a thin crowd—about three deep, buttered round the door of guards of honor gathered under the big dome. Above the first gallery made a good showing of people, second was sparsely occupied, in the third one saw a ni and a photograph man.

It would have been eminently possible to pack the building from roof-tree downward and to cover every square of the ground space. There were enough people only anxious to be squashed to death, if necessary, for the glory of the United States National Pavilion. And considering that the whole ceremony occupied just about minutes—two speeches, Mr. Peck's in English, by the and the formal presentation of a gold key of the building people might just as well have been allowed to pour their will. But official bungling annulled American enthusiasm; it was left to spend itself in squabbling with police outside instead of in lifting an heroic cheer up to dome when Peck cried "Vive la France" and "Vive les Etats Unis."

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PARIS, May 18, 1900.

STEPHEN MACKENNA

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

Date **JUN 29 1900**

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But if the crowd was happy and excited at first, it began after a little while to get vaguely disquieted, then discontented, then almost openly angry. In the open space we were kept in check by a long and strong cordon of police—all of us, specially invited guests, press-men, the indisciplinate, honorable mob—all except some two hundred people who had had the good sense to arrive on the scene an hour or so before the appointed time. These last lined the quay, facing us who had had the folly to trust to our invitations for our entry. Seated on the river, or strolling up and down the quay, or sitting on the right side of the police, we were getting very hot, we could not turn our backs to the river, not arm-room to light a cigar, or a pipe, or smoking it. And there was no escape for us, except pushing a way through the crowd and walking forward. People began to ask wrathfully who were the favored folk on the right side of the police, walking in the shadow of Mr. French's mighty Washington.

At first the police were sympathetic, paternal, rather as who should say, "Little children, keep your hair on. Patience only a few minutes, and you shall all pass in." At first we believed and were good. Then Sousa, a black river of perspiration, lifted his indefatigable arms and brought them down with a crash to set the "Marseillaise" agoing. A shiver of rage and despair went through our serried ranks. It was evidently the president of the republic arriving; at the very least it was M. Picard; it was the ceremony, and we were out of it. Curses, not loud but deep, began to rise, and soon hung in heavy clouds over our heads. But soon it was perceived that the early birds on the easy side of the line budged not, neither did they cheer. Evidently the attended worm had not come within their view. We groaned a little, and relapsed for another half-hour into a state of discontented somnolence, slowly losing our tempers and getting nasty to each other in all sorts of local accents and idioms. The agents began to get uncivil. I saw one woman in tears after a brief parley with a man in blue. I daresay, though, that her breakdown was caused not so much by any direct insolence on his side as by her rage at being unable to express in intelligible French her opinion of him and his country and the Paris Exposition. A long interval.

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ng from SACRAMENTO CAL.

ss of Paper SACRAMENTO CAL.

JUN 29 1900

## HIGH SCHOOL ALUMNI.

### ANNUAL REUNION AND BANQUET LAST NIGHT.

Officers Elected for the Ensuing Year—Association Will Ask for New High School.

The Alumni Association of the Sacramento High School, which numbers over 150 members, held its third annual reunion and banquet last night at the Golden Eagle Hotel.

The hotel was thrown wide open to the association, the parlors being handsomely decorated with ferns and potted plants, as well as the halls and the rooms of Mrs. Frank L. Gray, the use of which had been generously offered by her for the ladies, an offer which was much appreciated.

The association was formed in 1897 by the efforts of the class of that year, with 150 of the high school graduates as charter members, some of whom were graduates of the school in 1860. At present there are about 700 graduates of the institution, who are scattered all over the Union, and many of whom are, from force of circumstances, prevented from coming into active membership. The first President of the association was D. E. Alexander of San Francisco. Frank Miller of the National Bank of D. O. Mills & Co. was among the earliest graduates, having taken his diploma in 1860.

The business meeting last night was held in the parlor, Hon. Robert T. Devlin, the President, presiding.

Secretary Fred W. Carey read the minutes of the last meeting.

President Devlin stated that the association was in a flourishing condition, but the new high school has not yet been built. As the enthusiasm of the association is unabated, however, and it would continue undoubtedly until the consummation of its wishes in that direction.

The following resolution was introduced and unanimously adopted:

"Resolved, That the alumni of the Sacramento High School recognizes the immediate need of a new high school building and we do most earnestly request the Mayor, the City Board of Trustees and the City Board of Education to do all in their power to provide with a new building immediately."

Nominations for officers of the association for the ensuing year being in order, Frank Miller said that several names had been mentioned, and among them that of a lady. He had been afraid some one would spring the point of order that he was not an alumnus, but he wished it understood that he graduated before the flood, before the Sacramento High School had to take to boats. The gentleman whose name he wished to use and whose nomination he hoped would be made unanimous. He has excellent ideas on woman's rights—let's see, what is his name—Oh, Charles M. Goethe.

The nominations were closed and Mr. Goethe elected by the vote of the Secretary.

For First Vice President Mrs. Mary A. Breckenfeld was elected unanimously.

For Second Vice President Joseph E.

A. M. Seymour, in responding to "The State University," said he would not repeat any facts in regard to that institution, but would refer to one or two features peculiar to it and in a measure to Stanford. The student soon learns that it is a university of the people. Barriers are not raised up between him and his fellow students. No wealth is recognized there except that of brains and ability. No religious barriers are set up. The University faculty is great. The name of Professor Le Conte is on the lips and in the hearts of every student. He is the exemplification of what he has himself said, that in us there are two laws of love, the law of love to God and the law of love to our fellowmen. His grand old face would light up as he expressed some great truth. The great feature of the faculty is its fearlessness in speaking the truth, without regard to the world's opinion. The students recognize that truth. They recognize their own individuality and the necessity of expressing of the truth that is in them.

He commended the expression of Professor Pond on the preceding evening, as a departure in the right direction. High school education should not teach the pupils to do something, but to be something.

In responding to "Stanford University," Dr. S. E. Simmons said it would not be possible to tell all that it had done. Had it not been for Sacramento Stanford University would never have been, for here was the money contributed to build the Central Pacific Railroad, despite the opposition of San Francisco, and has given to the State the various institutions through the Stanford gifts. The influence of the University has extended to the East through the character of the men and women it put forth into the world. Its representatives have gone to all countries, accrediting it.

John Henry Miller, in responding to "Our Babies," said little children should be seen and not heard. "Our Babies" stand on the threshold of entrance into the world where the motto is the survival of the fittest. All great men have at one time been babies. Moses commenced business on the banks of the Nile when he was but a "kid." Washington and many others made their mark when young. We go out into the world to pursue various vocations, with regret for the associations we have had so long.

Frank Miller responded to "Our Daddies" in a serio-comical vein, and made some telling points.

After remarks from several others, the assembly separated.

Newspaper Cutting Bureau in the World.

Cutting from RICHMOND, VA.

Address of Paper JUL 1 1900

to TIME

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

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Cutting from CALL

Address of Paper SAN FRANCISCO, CAL.

Date JUN 20 1900

It is little wonder that Sousa's ragtime melodies have become a popular rage in Paris. The French have talked long enough with their hands to welcome a diversion with their feet.

Cutting from LEADER

Address of Paper CLEVELAND, OHIO

JUN 30 1900

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"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."

Newspaper Cutting Bureau in the World.

Address of Paper NEW YORK JOURNAL

to JUL 1 1900

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Cutting from TIME

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ng from MOORE UNION  
ss of Paper SACRAMENTO CAL.  
JUN 29 1900

## HIGH SCHOOL ALUMNI.

### ANNUAL REUNION AND BANQUET LAST NIGHT.

Terry was unanimously elected.

Fred W. Carey was re-elected as Secretary unanimously.

Frank T. Johnson was elected Treasurer without boards and without opposition.

Executive Committee Miss Laura Cronkite, Dr. S. E. Simmons, Miss Katherine Winn and Miss Kate Blewener were elected.

Mr. Goethe, the newly elected President, made brief but apropos remarks. He thought as the association was growing, its work should broaden and it should exercise its influence for the benefit of the city. The new high school is a necessity and as it is probable that the proposition will soon be laid before the people, the association can be of much aid in securing it.

The association then adjourned to the banquet table, the dining-room being tastefully ornamented with potted plants and ferns, and the following menu being served:

Consomme Imperatrice  
En tasse.  
Sliced Tomatoes. Olives.  
Fried brook trout, maitre d'hotel.  
Saratoga chips.  
Fresh crab, a la Diable, on the half shell.  
Young chicken, a la creme.  
Browned potatoes. Corn on cob.  
Sausalito shrimp salad.  
En mayonnaise.  
Vanilla ice cream. Assorted cakes.  
Cream cheese.  
Cafe Noir.

Noack's Orchestra rendered a fine program during the banquet, as follows:

March, "El Capitan" (Sousa); medley overture, "Unedited" (H. Alberti); waltz, "The Serenade" (Victor Herbert); song, "Blue and the Gray" (Paul Dresser); cake-walk, "Alabama Dream" (Barnard); overture, "Lustspiel" (Keler Bela); entre acte, "Fanchette" (Theo. Bendix); march, "Idol's Eye" (Victor Herbert); waltz, "Nethersole" (Chauncey Haine); medley, "Surf Dance" (N. D. Mann); intermezzo, "Cavalleria Rusticana" (Mascagni).

President Devlin presided as toastmaster, and the following toasts were given and responded to:

"Our High School," Mrs. H. B. Breckenfeld; "University of California," Arthur M. Seymour; "Stanford University," Dr. Samuel E. Simmons; "The Babies," John Henry Miller, Jr.; "Our Daddies," Frank Miller.

Mayor Clark was to have responded to the toast of "Our City," but sent a letter of regret.

In responding to "Our High School," Mrs. Breckenfeld said that in looking backward through the lapse of time, one realizes what an important epoch one's school days were. She spoke of the old days in the high school, and the methods of teaching in those days, and the differences that have grown up. She spoke also of the insufficient accommodations for the 307 pupils during the past year, the fact that the school had from the first been on the accredited list at the State University, and has this year taken the highest rank among the high schools of the State. She contrasted the present high school building with those of other and much smaller places, and said that the association should lend its influence to secure a new building commensurate with the needs of the city.

A. M. Seymour, in responding to "The State University," said he would not repeat any facts in regard to that institution, but would refer to one or two features peculiar to it and in a measure to Stanford. The student soon learns that it is a university of the people. Barriers are not raised up between him and his fellow students. No wealth is recognized there except that of brains and ability. No religious barriers are set up. The University faculty is great. The name of Professor Le Conte is on the lips and in the hearts of every student. He is the exemplification

of what he has himself said, that in us there are two laws of love, the law of love to God and the law of love to our fellowmen. His grand old face would light up as he expressed some great truth. The great feature of the faculty is its fearlessness in speaking the truth, without regard to the world's opinion. The students recognize that truth. They recognize their own individuality and the necessity of expressing of the truth that is in them. He commended the expression of Professor Pond on the preceding evening, as a departure in the right direction. High school education should not teach the pupils to do something, but to be something.

In responding to "Stanford University," Dr. S. E. Simmons said it would not be possible to tell all that it had done. Had it not been for Sacramento Stanford University would never have been, for here was the money contributed to build the Central Pacific Railroad, despite the opposition of San Francisco, and has given to the State the various institutions through the Stanford gifts. The influence of the University has extended to the East through the character of the men and women it put forth into the world. Its representatives have gone to all countries, accrediting it.

John Henry Miller, in responding to "Our Babies," said little children should be seen and not heard. "Our Babies" stand on the threshold of entrance into the world where the motto is the survival of the fittest. All great men have at one time been babies. Moses commenced business on the banks of the Nile when he was but a "kid." Washington and many others made their mark when young. We go out into the world to pursue various vocations, with regret for the associations we have had so long.

Frank Miller responded to "Our Daddies" in a serio-comical vein, and made some telling points.

After remarks from several others, the assembly separated.

newspaper cutting Bureau in the World.

cting from RICHMOND, VA.

dress of Paper JUL 1 1900

to

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

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"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a 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 die 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—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.

Cutting from CALL  
Address SAN FRANCISCO, CAL.  
Date JUN 30 1900

It is little wonder that Sousa's ragtime melodies have become a popular rage in Paris. The French have talked long enough with their hands to welcome a diversion with their feet.

by the Sultan of Turkey.

cting from LEADER  
dress of Paper CLEVELAND, OHIO  
JUN 30 1900

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# Music Publishers' and Dealers'

## E. T. PAULL IN GERMANY.

Meets John Phillip Sousa in Berlin, and Attends a Great Military Parade and Reception Given by Kaiser Wilhelm at His Castle at Potsdam.

[Special to MUSIC TRADES.]

BERLIN, June 14, 1900.

E. T. Paull, of the E. T. Paull Music Co., left New York on May 5 on the steamship Batavia, of the Hamburg-American line, for Germany. He went as an "honorary guest" of the Deutschen Krieger-Bundes Society, of New York, sixty men in number.

Several months were consumed in making arrangements and preparations in a number of the larger cities in Germany for the reception of the society, the members of which were born in Germany and have served in the German army, but are now residents and citizens of the United States. Mr. Paull, being the only American by birth, and an "honorary guest" of the society, was the recipient of much special attention and notice.

The steamer Batavia was met at Brunshausen, the first stop, some twenty-five miles from Hamburg, on the River Elbe, by a committee of one hundred of the representative citizens of Hamburg, and members of the Krieger-Bundes Society in that city, on a specially chartered steamboat, gayly bedecked with flags, streamers, etc. The members of the above-named New York society were transferred to this boat. A magnificent military band played the various national airs of America and Germany.

The trip from Brunshausen to Hamburg, down the Elbe River, the banks of which were lined with people cheering, flags flying, cannon booming, whistles blowing, etc., will be long remembered by those present.

The reception at Hamburg on the arrival of the boat was one of the greatest ever seen in that city. It is estimated that at least fifty thousand people were present. A great festival concert was given in the evening, with a chorus of one thousand voices, military band and orchestra. There were from fifteen to twenty thousand people present at this fest concert. The American delegation was simply swamped, so to speak. It soon became known that there was a genuine American with the society, and, inasmuch as E. T. Paull could not speak the German language, made him that much more interesting to the crowds, and, from the reports that have reached us, it was necessary for him to have from three to five interpreters at one time, as it seemed as if every one wanted to see and talk with him.

From Hamburg the society went to Berlin. Great demonstrations of a similar nature were made there, and a banquet and concert were given. At Berlin, Sousa's Band was playing a week's engagement of his present European tour.

E. T. Paull met Mr. Sousa, also his manager, Col. Hinton, at this place. A courteous invitation was extended to Mr. Paull by Col. Hinton to have the members of the Krieger-Bundes Society, of New York, present as special guests of Mr. Sousa at one of his band concerts.

The next place visited by the society was Dresden. A special morning concert was given in the gardens of the King of Saxony at this place, then a drive around this beautiful city in the afternoon, and big fest concert and banquet at night. From Dresden a trip was made through Leipzig to Rossa, from which place the "Kyffhauser Monument," on top of the Siebengebirge Mountains, was visited. Members from several Krieger-Bundes Societies in Germany were present. This is one of the most celebrated places in the German Empire, with a legendary history running back for nearly two thousand years.

From Rossa the society went to Potsdam, near Berlin, and various other places.

Before leaving New York the society was presented with a magnificent silk American flag by the New York "Journal," and this flag, in connection with a beautiful silk banner of the Krieger-Bundes Society, was carried all through Germany at the head of all parades and processions, and placed in the most prominent positions at all concerts, banquets, etc. The members of the society were all dressed in black suits, with silver-corded shoulder straps, specially designed hats, with silver cord and tassels and cockade with a small American flag, silk badges on lapel of coat and white gloves, and made a very imposing appearance.

While at Munich the president of the society received a telegram from Kaiser Wilhelm, requesting him to have ten men present at his castle at Potsdam, near Berlin, to attend a military parade and reception on June 4th, one of the principal holidays throughout Germany, known as Pfingst Fest. E. T. Paull was included in the selection made. Special invitations had been extended to the head

military representatives from various nations to be present. Admission to the grounds of the castle, where the parade and reception were held, was only had by those holding a pass or card of admission, issued by the direction of the Oberhofmarschall of the Kaiser. The most gorgeous military uniforms were worn on this occasion by the visiting military representatives of different countries.

The parade was made by one of German's best-drilled regiments. Various buildings connected with the castle were decorated with all sorts of devices of the German colors. The American delegation, of which E. T. Paull was a member, were the recipients of special attention. They were driven in coaches through the spacious groves and gardens at Potsdam, and were shown through the various rooms of the castles of Kaiser Wilhelm, Frederick the Great, Sau's Souci, and other historical and interesting places that but few persons ever have the opportunity of seeing.

From the time the society landed at Hamburg, all through the journey, down to June 4th at Potsdam, which ended the trip as an organization, it was one continual ovation, each city seemingly trying to do more in the matter of entertainment, etc., than the other. Full pages in the daily papers of various cities were devoted to giving the news of the receptions, etc. The German people, as a rule, call all American-born people Yankees, no matter from what part of the country they come, North or South. A reporter from one of the Hamburg papers, having met Mr. E. T. Paull at the first big fest concert given in that city, stated in his paper, that a genuine American Yankee was a member of the party, and this was copied from one paper to another, so that wherever a trip was made by the society, or wherever a city was visited, or at receptions and concerts, there were hundreds of people asking, "Which is the American Yankee?" and the three to five interpreters mentioned above were generally kept busy throughout the entire journey, translating back and forth the questions that were asked E. T. Paull and his replies to them.

Paull says he can talk a little English, but not much.

He bought a little of Philadelphia, Pa.

He sent it to the Philadelphia, Pa.

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## AMERICANS WILL HOLD SWAY IN PARIS THIS WEEK

Dedication of the Washington and Lafayette Statues to Be Most Suggestive Franco-American Demonstrations

Copyright, 1900, by the Associated Press.

PARIS, June 30.—The coming week will be a gala time for the Americans in Paris, as it will be the occasion 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 their magnificent quarters, which overlook the Place de l'Opera, on which Sousa will give concerts from 10 P. M. to 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 gayly illuminated. Sousa's program will be composed of patriotic American airs.

FRENCH APPRECIATE SIGNIFICANCE.

The French Government fully appreciates the significance and immense importance of the Franco-American relations. Tuesday's and Wednesday's unveilings 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 Andre will represent the government at the banquet of the Chamber of Commerce exercises.

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 Tuileries, the site of the statue being on the Place du Carrousel. 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 of America will be represented by Ambassador Porter, several United States Ministers to European courts, Hon. John K. Gowdy, Consul-General to Paris, leading officials of the American Exposition 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 by United States Commissioner-General Ferdinand W. Peck, 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, Gustave Hennocque, great-grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument.



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From Rossia a trip was made down the celebrated River Rhine from the city of Bonn, at which place a great demonstration was made. The society, headed by a big military band, marched through the principal street of Bonn to a prominent point in the city overlooking the Rhine, where the finest of wines were served free by several young ladies dressed in white.

The trip down the Rhine was the most pleasant of any during the entire journey. The boat left the wharf amid the cheering of thousands of people, hundreds of flags and banners flying and cannon booming. Various other cities and places of interest were included in the journey, such as the opening of the mausoleum of the great Bismarck at Friedrichsruhe, also the opening of the mausoleum of Kaiser Wilhelm the First and Kaiser Frederick the Third at Charlottenburg, near Berlin; also great receptions, demonstrations, fest concerts and banquets at Dortmund, Radesheim, Karlsruhe, Muenchen (Munich), and various other places.

Before leaving New York the society was presented with a magnificent silk American flag by the New York "Journal," and this flag, in connection with a beautiful silk banner of the Krieger-Bundes Society, was carried all through Germany at the head of all parades and processions, and placed in the most prominent positions at all concerts, banquets, etc. The members of the society were all dressed in black suits, with silver-corded shoulder straps, specially designed hats, with silver cord and tassels and cockade with a small American flag, silk badges on lapel of coat and white gloves, and made a very imposing appearance.

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Paull says he can talk to from seven to ten girls at once in America and come pretty near holding his own, but that he was knocked out in the first round by a little Deutscher fraulein, who presented him with a small bouquet of flowers, and on account of not being able to understand the language, he did not know whether she was trying to sell him the flowers or wished to present them to him. Mr. Paull will be in Europe until the latter part of July, coming home by way of Paris, visiting the position.

IDENT M'KIN  
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#### SOUSA SET THEM WILD.

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 conductor 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 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 overtures 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 program 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 program of eighteen numbers, and the last piece was given with as much vigor as was the first one.



LAFAYETTE MONUMENT IN PARIS.

## AMERICAN FETES IN PARIS

Statues of Washington and Lafayette To Be Turned Over to the French Capital on Tuesday and Wednesday.

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#### 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 consul," she says every time any one of the elect with a ticket goes by, "please tell him I'm here and he must find some way of getting me inside." Time passes, but she still stands there. A stout female at my right is not pleased with the pavilion of the United States. "Just look at that little bit of an Italy!" she says. "Buildin' three times as big as ours. Now, don't ours just look mean by the side of it!"

The "colony" is there, lounging, laughing, bantering, as though it were 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 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.



...of great spreading beeches.

is, in fact, quite ideal. Ladies are so happy because they can take their pets out and walk them about on the grass that it is a pleasure to see them.

The Princess of Wales takes her connection with the Ladies' Kennel Club very seriously. She never fails to exhibit her champion borzoi Alix, always on the bench. She received him as a present from her brother-in-law, the late Czar. The borzois are used much in Russia to hunt the wolf. They hunt in pairs, and seize the wolf simultaneously by either ear and hold him till the hunter arrives and despatches him.

The smallest dog in the show is the Honorable Mrs. Algernon Bourke's Nina, a diminutive black and tan, which is placed, probably intentionally, among the largest dogs.

The wickedest dog of the show is a yellow wolfish looking young dog, a sort of dingo, belonging to Mrs. H. C. Brooke, called Chelworth Wyall, a beast that snaps and snarls at every one.

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## FANCY PETS OF FASHION'S LEADERS

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Pomeranians, Poodles and Quaint Pekinese Show the Special Tastes of Their Owners.

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The largest dog probably is Mrs. Alfred J. Fuller's Grand Duke Leo. Lady Cathcart has a wild looking Norwegian dog named Jager, exceedingly handsome.

Lady Cavan goes in for collies and Lady Chetwode keeps a Lupino called Venetia, a white Pomeranian and a red Pomeranian.

Lady Edward Spencer Churchill has owned one of the fashionable toy bull dogs, named Cora. Lady Mabel Crichton fancies Chows and owns Chifu. It is a pity that the Duchess of Newcastle does not exhibit, as she possesses a champion rough haired fox terrier and a black "Pom."

Princess Alexis Dolgourouki has Ivan, a Scotch terrier; Lady Evelyn Ewart three toy bull terriers; Lady Angela Forbes has two rare white Scotch terriers; Lady Gooch and Lady Algernon Gordon Lennox have dogs of that much fancied breed, the Pekinese. Lady Alice Grantley has Belle of Orwell, a bull dog; Lady Kensington a picturesque Irish wolfhound; Dowager Lady Newton a brown Pomeranian, and Lady Sybil Tolle-mache, a Newfoundland.

Mr. Graves is the largest exhibitor, having no fewer than sixteen entries, which include six poodles, three toy spaniels, two King Charles, four Blenheim and a Maltese, well named Powder Puff.

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SHOU







Cutting from NEW YORK

Address of Paper JUL 1 1900

## FRANCO-AMERICAN FETES.

### Preparations for the Unveiling of the Lafayette Statue and the Washington Monument in Paris.

Copyright, 1900, The Associated Press.  
PARIS, June 30.—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 in the unveiling and presentation to the French nation of a statue to the memory of Lafayette. 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 their quarters, which overlook the Place de l'Opera, on which occasion Sousa will give a concert from 10 P. M. to 1 A. M.

President Loubet has promised to be present at the inauguration of the Lafayette Monument, while M. Delcassé, 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 the Minister of War, Gen. André, will represent the Government at the banquet of the Chamber of Commerce exercises.

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 Tuileries, the site of the statue being on the Place du Carrousel, 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, the Institute of Fine Arts, and the Diplomatic Corps. America will be represented by Ambassador Porter, several United States Ministers to European Courts, Hon. John K. Gowdy, Consul General to Paris; leading officials of the American Exposition 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 by United States Commissioner General to the Paris Exposition Ferdinand W. Peck, as President of the Monument Committee, and received for France by M. Delcassé. The monument will be unveiled by two boys representing the schools of France and America, Gustave Hennocque, great-grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument. After a few words by the latter and the reading of a dedicatory poem by Mr. 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.

At the unveiling of the Washington Monument Tuesday Ambassador Porter will also preside, and Consul General Gowdy will perform the presentation, M. Delcassé accepting on behalf of France. Col. Charles Chaille Long will deliver the oration. Sousa's Band will play at each ceremony.

ting from ALBANY, N. Y.

ress of Paper JUL 1 1900

## WASHINGTON AND LAFAYETTE

### CEREMONIES IN PARIS ATTENDANT UPON UNVEILING OF STATUES.

#### Unparalleled Event in History of American Colony—Brilliant Night Fete.

Paris, June 30.—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 there 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 their magnificent quarters, which overlook the Place de l'Opera, on which Sousa will give a concert from 10 p. m. to 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 program will be composed of patriotic and familiar American airs. The Place de Lux Opera will resemble a piece of American territory.

The unveiling of the Washington monument will take place Tuesday. Ambassador Porter will preside, and Consul-General Gowdy will perform the presentation, M. Delcassé accepting on behalf of France. Col. Charles Chaille Long will deliver the oration.

Newspaper Cutting Bureau in the World.

ting from JUL 3 1900

ress of Paper JUL 3 1900

## STATUE UNVEILED.

### Equestrian Figure of Washington Given by D. A. R. to the City of Paris.

Paris, July 3.—The equestrian statue of Washington presented to the Daughters of the American Revolution to the city of Paris was unveiled this morning.

General Horace Porter, the American Ambassador to France, received the invited guests.

There was a large attendance of Americans, and the Chamber of Deputies, the Diplomatic Corps and the Institute were largely represented. Ambassador Porter, Consul-General Gowdy and Colonel Chaille Long made speeches.

In accepting the statue, M. Delcassé begged the American women to accept the homage and warm thanks of France.

Sousa's Band played the national airs of both countries.

Delcassé's speech was frequently interrupted by French Anarchists, who shouted: "Hurrah for Washington! He was the first anarchist."

ting from DEMOCRAT

dress of Paper ROCHESTER, N. Y.

## THE LA FAYETTE STATUE.

### To be Unveiled in Paris July 4th—The Programme.

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 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 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 its 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 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 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 of Paris. In fact the Place de l'Opera will resemble a piece of American territory.

The ceremonies of the dedication of the Lafayette monument will take place on the site of the Place du Carrousel, the background being formed of the main building of the Louvre, while at a little distance in 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 old world. Paris will be represented by the president of the republic, both 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, Hon. John K. Gowdy, Consul-General Harris, leading officials of the American exposition commission 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 by the United States commissioner-general to the Paris Exposition, Ferdinand W. Peck, and received for France by M. Delcassé, minister of foreign affairs. The monument will be unveiled by two boys representing the schools of France and America, Gustave Hennocque, great-grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument. After a few words by the latter and the reading of a dedicatory poem by Miss Verra, 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-General Gowdy will perform the presentation, M. Delcassé accepting on behalf of France. Colonel Charles Chaille Long will deliver the oration. Sousa will play at both of the ceremonies, which occur at 10:30 A. M.



Newspaper Cutting Bureau in the States  
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PHILADELPHIA, PA.

# Great George's W By John Habbe

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"Now, listen!" said Surtiss. "I confess that I've been engineering this job for some time. In fact, I've already scraped acquaintance, in a roundabout way, with some people whom I'm sure we shall like."

"Great Scott!" exclaimed Walteson with a look that was almost reverential. "How did you manage it?"

"Through a darky—one of the women who have permits to visit camp to sell pies and cakes and things. Every colored person adores some white person of the same sex—it's a well-known trait of the darkies."

"That's true. Go on."

"I asked one of the colored women, some time ago, if there weren't any real nice, clever Middleway girls who liked to read; I said I had several capital books, recently sent me by my mother and sisters, that I had read and would be glad to lend to any of the young people who would appreciate them. 'I'll t'ink up somebody; I will, fo' sho,' Massa," the woman replied. She was better than her word, for in a day or two she gave me names and descriptions of four young women whom she'd approached on the subject, and who said they were simply dying for something new to read, and that there must be something good about some Yankees, after all. I sent back four books in the woman's basket. The girls were very curious as to the sort of man that sent them, so I—"

"So you sent a photograph of yourself?"

"I beg your pardon," said Surtiss with much dignity for so short a man. "I sent photographs of my sisters, as a hint

ingured, officially if not formally. Invitations had been sent out to the chosen few of the American colony, but at the last moment Commissioner Peck was swept away by a good democratic impulse, and invited, through the newspapers, all Americans in Paris to come to the fête. And they came. They came in thousands. It was an army—a laughing, pushing, thronging, cheering army of Americans. They swarmed into the building like homing bees. They blocked the Street of Nations. Paris had never seen anything quite like that before. It was a political convention and a first night at the opera rolled into one. The French police drew back helpless and amazed. The fifty college boys who made up "Peck's Guards" were left in charge of things. They did their best, but it was a forlorn hope. The American girl in her thousands swept down on them, routed them, captured the pavilion and looted the lunch-counter long before the chosen few with tickets of invitation arrived. The young guardsmen made up their minds that something must be done; they decided that they would admit no one else. Outside, a crowd of thousands swarmed around the entrances. They begged and threatened, but the young Horatii were like adamant.

I, too, wanted to get in; it was not so much the sandwiches and lemonade—though a sandwich eaten is always a sandwich to the good—as it was that one always wants to go in when he is told to stay out. At last I thought of the basement door. Down there the crowd was not quite so dense, and I elbowed my way to the front. The young guardsman said "Hello!" and I shook hands. The last time I saw him he was the manager of three theatrical companies in New York; his name, then as now, was Block.

"I'll let you in," he said, "though it's against orders. And I say, I wish you'd tell this duffer that he can't come in—tickets don't go. He's the most persistent chap I ever saw, and I can't make him understand plain United States."

I looked at the angry but dignified little man whom Private Block was keeping out.

"I think you had better let him in," I suggested; "they are probably waiting for him in there."

He was M. Caillaux, the French Minister of Finance. Private Block consented to let him pass.

You know the old story—once a faithful sentinel stopped Napoleon, and the Emperor, pleased with the dutiful man, made him a Captain; but Private Block's promotion has not yet been announced.

## An Exchange of Friendly Greetings

In the basement are a restaurant and a café of the New York type, uninteresting for the moment; you make your way up a short pair of stairs into the huge domed hall; you are just in time, for Commissioner Peck is making a speech. He says that the Exposition is a fête of peace and that it will strengthen the fraternity of nations. As Mr. Peck speaks in English you understand every word he says, but probably M. Picard, to whom he is speaking, does not. However, he winds up his speech in French, saying: "Vive le commissaire général Picard! Vive l'Exposition universelle de 1900! Vive la France!"

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of Paper \_\_\_\_\_ address of Paper \_\_\_\_\_  
NEW HAVEN, CONN. JUL 1 1900

# GALA

## Week for Americans in Paris.

### Unveiling Lafayette Statue.

### Many Notables to be Present.

(Copy, 1900, the Associated Press.)

Paris, June 30.—The coming week will be a gala time for the Americans in Paris, as it will be the occasion 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

tance 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 Carrousel, 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 Europeans Courts, Hon. John K. Gowdy, Consul-General to Paris; leading officials of the American Exposition Committees and committees representing the American patriotic societies.

The monument will be presented to France in behalf of the children of the 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, Gustave 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 a dedicatory poem by 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 General 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.

## WASHINGTON STATUE UNVEILED.

Ceremonies in Paris—Address of Ambassador Porter—M. Delcasse's Acceptance.

PARIS, July 3.—The ceremonies connected with the unveiling of the Washington statue 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, the will, the abnegation, and the full appreciation of the conditions necessary to the strength of the Government and to the health of the nation. In order to judge of the will-power which Washington needed, let us remember his point of departure, let us think of the obstacles in his way. He had therein powerful adversaries, and one more obstinate than means at his disposal, inexperience, and then the lack of discipline of his soldiers, and political divisions. But he knows what is necessary and he will have it. He wrestled incessantly against the enemy and against his own people. At the same time he struggled with discouragement retreating in defeat itself his enthusiastic faith, which leaves intact, the equilibrium of his judgment.

One day his soldiers complained that Congress was neglecting them and they mutinied. Quickly, by making severe examples, he reestablished order. But, immediately afterwards, he went to Congress and obtained satisfaction for the legitimate grievances. His bright genius refused to admit that there could be any durable misunderstanding between the civil powers to which the country had intrusted the administration of its affairs and the army which it had charged with the defence of its frontier, and with the same far-seeing and tenacious convictions, he defended the army before Parliament, and the discipline in the army, because, if the army is indispensable to the nation, discipline is no less necessary to the army, and because there is as much glory and pride in obeying as in commanding.

Nothing was spared him, not even temptation. The struggle approaches its end; victory appears to have passed definitively to the American camp. With the aid generously given and nobly acknowledged of France independence is won. A solemn treaty is about to be consecrated. Is it true, gentlemen, that a republic cannot survive its triumph? Several officers approached Washington to show him a crown. Must we glorify him for having turned aside his eyes? If he were here he would not be more surprised at our praises than he was revolted at the proposal.

Washington was as great a statesman as a captain. His mind was eminently practical and well balanced, and finds its place again in this Constitution, under whose shelter the republic of 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 it 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 attributions, by the side of Parliament, whose decisions impose themselves supremely, and become the law of the country. It put in place a very strong Executive. Washington twice exercised this supreme Magistrature, but declined a third investiture, which it was wished to confer on him by acclamation, and he returned to his peaceful home at Mount Vernon, where he died, the hearts of the whole people, who regret the loss of the whose far-seeing wisdom is nevertheless, in secret, admired.

When he died two nations mourned. The nation he had founded, and the nation which aided him to found it, and the same crêpe drapes the starred banner and the cockade of Lafayette to-day, and the same two peoples are more united than ever, and more than ever convinced that they will never cease to be so. To-day they celebrate with the same hearts his memory, both as a lesson and as a pledge for the future. I do not think the world could witness a more cheering spectacle.

Col. Charles Chaille Long delivered an oration.

The statue 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. The pedestal was designed by Mr. Charles F. McKim of McKim, Mace & White, and is of Milford granite and Knoxville marble, and is about fourteen feet in height. Daniel C. French modelled the figure of Washington, and Edward C. Potter the horse.



from \_\_\_\_\_  
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 JUL 3, 1900

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 JUL 3, 1900

# Americans in Paris

A NUMBER of young Americans have written to me from Indiana and Wisconsin, from the South and the West, asking a dozen and one questions about the Exposition. One young school teacher wants to know whether he can come to Paris, learn French, see the Exposition and live—all on a sum that would hardly suffice for a month's stay at Long Branch. A Philadelphia boy of nineteen writes that he has saved up enough for the trip, and wants me to find him a room in the Latin Quarter, where he can live economically. Two Western farmers are anxious to secure comfortable quarters in a farmhouse, not too far from Paris. A woman asks whether she can pay her expenses here by "keeping boarders." I have tried to answer these questions as best I can, but there is evidently room for a general statement of just what can and cannot be done in this city of the world's delight.

In the first place, then, it is impossible for one who does not know French and is not used to foreign travel to live cheaply in Paris. The average visitor would do best to go to one of the twenty tourists' agencies and arrange for his entire trip—steamship, railway, hotel, Exposition tickets and all—before he leaves America. He will be well enough taken care of, and in addition will know exactly what he has to spend. At the most imposing of these "agency" hotels the charges range from twenty-five to thirty dollars a week, including guides, interpreters, carriages and admission tickets to the Exposition. At the smaller hotels and pensions good board may be secured for fifteen and twenty dollars a week. Later in the season prices will be probably much higher. In any case, the stranger who does not know his way about will find it difficult to unearth just what he wants, and will save both time and money by putting himself in the hands of reliable professional agents. In the second place there is almost nothing for the American to do in Paris. The city swarms with American typewriters, clerks, interpreters, guides, governesses—all of whom were led hither by the ambition to see the Exposition and pay for it in work. I might sum it all up by saying: "Don't come to Paris without money, and, unless you are expert in travel, do not try to 'play it off your own bat.'"

## Private Block Stops the Gap

The United States Pavilion, all white and gold, stands on the left bank of the Seine in the Street of Nations. May 12, not quite a month after the opening of the Exposition, it was "inaugurated," officially if not formally. Invitations had been sent out to the chosen few of the American colony, but at the last moment Commissioner Peck was swept away by a good democratic impulse, and invited, through the newspapers, all Americans in Paris to come to the fête. And they came. They came in thousands. It was an army—a laughing, pushing, thronging, cheering army of Americans. They swarmed into the building like homing bees. They blocked the Street of Nations. Paris had never seen anything quite like that before. It was a political convention and a first night at the opera rolled into one. The French police drew back helpless and amazed. The fifty college boys who made up "Peck's Guards" were left in charge of things. They did their best, but it was a forlorn hope. The American girl in her thousands swept down on them, routed them, captured the pavilion and looted the lunch-counter long before the chosen few with tickets of invitation arrived. The young guardsmen made up their minds that something must be done; they decided that they would admit no one else. Outside, a crowd of thousands swarmed around the entrances. They begged and threatened, but the young Horatii were like adamant.

I, too, wanted to get in; it was not so much the sandwiches and lemonade—though a sandwich eaten is always a sandwich to the good—as it was that one always wants to go in when he is told to stay out. At last I thought of the basement door. Down there the crowd was not quite so dense, and I elbowed my way to the front. The young guardsman said "Hello!" and I shook hands. The last time I saw him he was the manager of three theatrical companies in New York; his name, then as now, was Block.

"I'll let you in," he said, "though it's against orders. And I say, I wish you'd tell this duffer that he can't come in—tickets don't go. He's the most persistent chap I ever saw, and I can't make him understand plain United States."

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You know the old story—once a faithful sentinel stopped Napoleon, and the Emperor, pleased with the dutiful man, made him a Captain; but Private Block's promotion has not yet been announced.

## An Exchange of Friendly Greetings

In the basement are a restaurant and a café of the New York type, uninteresting for the moment; you make your way up a short pair of stairs into the huge domed hall; you are just in time, for Commissioner Peck is making a speech. He says that the Exposition is a fête of peace and that it will strengthen the fraternity of nations. As Mr. Peck speaks in English you understand every word he says, but probably M. Picard, to whom he is speaking, does not. However, he winds up his speech in French, saying: "Vive le commissaire général Picard! Vive l'Exposition universelle de 1900! Vive la France!"

And that we all understood. Then M. Picard, who had been given a gold key, with a medallion of the building in relief, retorted in his own language. He said the Exposition was a fête of concord and would bind the nations closer in brotherly love. In conclusion he cried: "Vivent les États Unis! Vive Monsieur MacKintley! Vive Monsieur Peck!" The ceremony was over; the sandwiches were eaten; we went away.

## Our Model Post-Office in Paris

Architecturally the United States building is rather disappointing. It is high-shouldered and narrow, and the huge dome that tops it gives it somewhat the air of a small boy with his grandfather's hat on. Inside, however, it is admirable. It has the comfort of a well-appointed club. There are writing rooms, smoking-rooms, parlors—in a word, everything that will serve to make the pavilion a home for the Americans exiled in Paris. There is even that last fine flower of civilization, an American bootblack. Only three of the States have private reception-rooms—Massachusetts, California and New York; they are in the second gallery.

The pavilion is, as I have intimated, just what it should be, a fragment of home set down here on the left bank of the Seine. It is a general rendezvous where every one may meet every one else. After you have had your boots blacked by the white-toothed dandy in the basement, you may stroll up to your own pet clubroom and write letters, and then post them in a bona fide United States post-office. This is something new in its way. Indeed, Postmaster General Smith has set the official world agog. If M. Mougeot, his French confidant, is right, no Government ever before established a branch post-office in a foreign country. This office is in charge of Mr. L. P. Moore, of Washington, who brought with him a detail of seven men and all the newest things in postal equipment. The office is run exactly as the post-office in your own city. You may register letters, dispatch notices, orders or transmit any other postal business. More important still, you may receive your letters there. Any one who has traveled much knows how ill-equipped the banks and agencies are for classing and forwarding letters, especially in years of crowded travel; but in that Uncle Sam is expert. So if you have a friend in Paris whom you want to reach,

or if you want to give an address to those you leave behind you, you can't do better than:

JOHN SO AND SO, Esq.,  
 Post-Office  
 United States Pavilion  
 Paris, France

Mr. Moore brought with him four canceling machines, one of them capable of canceling 60,000 stamps an hour, and the others nearly as many. The French postal officials have buzzed like flies about these machines, for in France stamps are still canceled by hand. If you look in any post-office window you will see a little bearded man, smoking a cigarette, and working leisurely away with a rubber hand-stamp. The good example set by these Yankee machines will change all that within a year.

## 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—Gayroche 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."

"Light a cigar and lie down in an easy chair?"

"Yes, 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.

tance 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 Carrousel, 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 Europeans Courts, Hon. John K. Gowdy, Consul-General to Paris; leading officials of the American Exposition Committees and committees representing the American patriotic societies.

The monument will be presented to France in behalf of the children of the 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, Gustave 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 a dedicatory poem by 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 General 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.

tion. The struggle approaches its end; victory appears to have passed definitely to the American camp. With the aid generously given and nobly acknowledged of France independence is won. A solemn treaty is about to be consecrated. Is it true, gentlemen, that a republic cannot survive its triumph? Several officers approached Washington to show him a crown. Must we glorify him for having turned aside his eyes? If he were here he would not be more surprised at our praises than he was revolted at the proposal.

Washington was as great a statesman as a captain. His mind was eminently practical and well balanced, and finds its place again in this Constitution, under whose shelter the republic of 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 it 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 attributions, by the side of Parliament, whose decisions impose themselves supremely, and become the law of the country. It put in place a very strong Executive. Washington twice exercised this supreme Magistrature, but declined a third investiture, which it was wished to confer on him by acclamation, and he returned to his peaceful home at Mount Vernon, where his people, who regretted the loss of his far-seeing wisdom is nevertheless, in secret, admired.

When he died two nations mourned. The nation he had founded, and the nation which aided him to found it, and the same crépe drapes the starred banner and the cockade of LaFayette to-day, and the same two peoples are more united than ever, and more than ever convinced that they will never cease to be so. To-day they celebrate with the same hearts his memory, both as a lesson and as a pledge for the future. I do not think the world could witness a more cheering spectacle.

Col. Charles Chaille Long delivered an oration.

The statue 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. The pedestal was designed by Mr. Charles F. McKim of McKim, Mace & White, and is of Milford granite and Knoxville marble, and is about fourteen feet in height. Daniel C. French modelled the figure of Washington, and Edward C. Potter the horse.



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JUL 2 - 1900

Paris, July 1.

**FRANCO-AMERICAN DEMONSTRATIONS.**—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. On Tuesday will be unveiled the Washington statue, situated near the American residential quarter, and on the following day a still more important affair 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 their magnificent quarters, which overlook the Place de l'Opera, on which Sousa will give a concert from 10 p. m. to 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 fête, the buildings being gayly illuminated with appropriate models and devices fashioned from electric lights. Sousa's programme 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, 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 maintain the necessary space about the place.

The French Government fully appreciates the significance and immense importance of the Franco-American relations. Tuesday's and Wednesday's unveilings of these monuments bear eloquent testimony of its 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. Delcassé, 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 the Minister of War, General André, will represent the Government at the banquet of the Chamber of Commerce exercises. 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 Carrousel, the background being formed by 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, John K. States, Consul-General to Paris, leading officials of the American Exposition 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 by the United States Commissioner-General to the Paris Exposition, Ferdinand W. Peck, as president of the Monument Committee, and received for France by M. Delcassé, Minister of Foreign Affairs. The monument will be unveiled by two boys, representing the schools of France and America—Gustave Honnoque, great-grandson of the Marquis de la Fayette, and Paul Thompson, son of the projector of the monument. After a few words by the latter and the reading of a 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-General Gowdy will perform the presentation, M. Delcassé accepting on behalf of France. Colonel Charles Chaille Long will deliver the oration.

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JUL 1 1900

## THE FOURTH IN PARIS

LAFAYETTE AND WASHINGTON MONUMENT TO BE UNVEILED.

Consul Gowdy Will Present American School Children's Gift to France—Brilliant Night Fete to Follow Independence Day Celebration.

Copyright, 1900, by The Associated Press.

PARIS, June 30.—The coming week will be a gala time for the American 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 their magnificent quarters, which overlook the Place de l'Opera, on which Sousa will give his concert from 10 p. m. to 11 a. m.

### Brilliant Night Fete.

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 gayly illuminated with appropriate models and devices 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, that 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 it.

### Franco-American Relations.

The French government fully appreciates the significance and immense importance of the Franco-American relations. Tuesday and Wednesday's unveiling of these monuments bears 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. Delcassé, the French minister of foreign affairs, will be a prominent figure and leading speaker at the ceremony of turning over the Washington monument, and Minister of War André will represent the government at the banquet of the chamber of commerce exercises.

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 Tuilleries, the site of the statue being of the Place du Carrousel, 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.

### Nations Representatives.

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, the Hon. John K. Gowdy, consul-general to Paris; leading members of the American exposition committees and commissions 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 by the United States

commissioner-general to the Paris exposition, Ferdinand Peck, as president of the monument committee, and received for France by M. Delcassé, minister of finance. The monument will be unveiled by two boys representing the schools of France and America, Gustave Honnoque, 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 a 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.

### Consul Gowdy to Officiate.

Sousa's band will also play during the proceedings of the unveiling of the Washington monument. Tuesday Ambassador Porter will also preside and consul-General Gowdy will perform the presentation. M. Delcassé accepting on behalf of France.

Col. Charles Chaille Long will deliver the oration.

Sousa's band will play at both of the ceremonies, which will occur at 10:30 a. m.

The relief of Admiral Seymour and repeated statements that the Pekin legations are in safety has given a brighter aspect to the situation in China. The officials of the foreign office express belief that if the news of the safety of the legations is confirmed the chances of an early settlement of the difficulties will be immeasurably improved. The Chinese legation here is utterly in the dark as to the situation at Pekin. The members of the legation feel a considerable apprehension regarding the future if a state of war should be declared between European powers and China. In an event of this sort they in common with Chinese ministers would receive a notice to quit.

### Chinese Position Awkward.

The correspondent of the Associated Press asked a member of the legation what they expected to do in the event of the breakdown of the relations between the French and the Chinese governments.

"We really don't know what would happen to us," was the candid reply. Indeed the position of the Chinese legation in Europe at the present moment is extremely awkward. At the foreign office the opinion is expressed that their only place of refuge would be Switzerland, which has no treaty with China. The feeling among diplomats in Paris is to the effect that if the powers and China are acting in perfect good faith, and that unless some nation makes a move which is interpreted as selfish, that the ultimate outcome will be an amiable arrangement. No matter what the final result in China, the course taken by the United States in heartily co-operating with European nations has created a most favorable impression.

### To Support Russia.

Members of the colonial group of the French chamber of deputies met to consider the Chinese situation and Attienne, leader of the party, declared that their duty was to support the extension and strengthening of the influence of Russia in the north and the influence of France in the south of China. It was asserted that it was to the interest of France to prevent dismemberment of the empire and to oppose the deposition of the empress dowager if it was meant by this the substitution of another government under the tutelage of Great Britain. The colonial party will therefore urge the government to greatly strengthen its forces in Indo-China, artillery being especially sent, in order to assume a preponderating possession of Vannan and adjoining provinces.

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JUL 3 1900

It is now practically settled that Sousa's American band will play in England after the close of the Paris exposition. The band has played in Paris and toured the continent. It will return to Paris before reaching London. The London concerts will probably be given at the Royal Albert Hall.



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## STATUE UNVEILED.

France Accepts the Monument to  
Washington Presented by Ameri-  
can Women.

Paris, July 3.—The ceremonies connect-  
ed with the unveiling of the equestrian  
statue of Washington, the gift of "An as-  
sociation of American women for the pre-  
sentation of a statue of Washington to  
France," passed off today according to  
program and under favorable circum-  
stances. Sousa's band was in attendance.  
The United States Ambassador, Gen.  
Horace Porter, presided and delivered an  
address.

Consul General Gowdy made the pre-  
sentation and the French Minister of  
Foreign Affairs, M. Delcasse, accepted it  
on behalf of France. Col. Charles Chaille  
Long delivered an oration.

M. Delcasse in accepting the statue  
said: "The thought of offering France a  
statue of the hero who was the incar-  
nation of the virtue of his race could not  
but go to the heart of this country. But  
it touched it more particularly when com-  
ing 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."

The equestrian statue of Washington  
is in bronze, and is about 22 feet high  
to the point of uplifted sword. Wash-  
ington is represented in full military cos-  
tume taking command of the American  
army at Cambridge (July 3, 1776), and  
dedicating his sword to the service of  
his country.

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## A GIFT TO FRANCE.

Washington Statue Presented by  
American Women To-Day.

PARIS, July 3.—The equestrian statue  
of George Washington, presented to  
France by American women, was un-  
veiled to-day with appropriate ceremonies.

Ambassador Porter made the speech of  
honor, and described the statue as a  
reciprocal tribute for the Statue of Lib-  
erty in New York Harbor, presented to  
the United States by the French people.

Consul-General Gowdy made the speech  
of presentation, and the statue was ac-  
cepted by M. Delcasse, the Minister of  
Foreign Affairs.

In his speech M. Delcasse referred to  
the friendliness of the two republics and  
the sympathy which existed between them.

The act of unveiling was performed by  
Mesdames Manning and Jones. Sousa's  
Band furnished the music for the occa-  
sion, playing French and American airs.  
The American colony was fully repre-  
sented, and nearly all the visiting Ameri-  
cans were present.

An incident of the ceremony was the in-  
terruption of Delcasse's speech by French  
anarchists, who shouted: "Hurrah for  
Washington! He was the first anarchist!"

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## Denkmal-Enthüllung.

Paris, 3. Juli. Die Enthüllung des  
von einem Verband amerikanischer  
Frauen der französischen Republik zum  
Geschenk gemachten Washington-Denk-  
mals erfolgte heute programmgemäß  
unter eindrucksvollen Ceremonien und  
günstigen Umständen. Sousa's Kapelle  
machte die Musik. Der amerikanische  
Botschafter in Paris, General Horace  
Porter, präsidirte und hielt eine schwing-  
volle Ansprache.

Der hiesige U. S.-General-Consul  
Gowdy übergab das Denkmal, und der  
Minister des Auswärtigen, M. Delcasse,  
übernahm dasselbe im Namen der fran-  
zösischen Republik. Col. Charles Chaille  
Long hielt die Festrede.

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## 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 conduc-  
tor, 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,  
thoroly competent musicians, virtuosos  
on their particular instruments. Consid-  
er, then, what it must be to make a fine  
concert organization out of enlisted  
men receiving \$13 a month. Some di-  
rectors use quite plain language at re-  
hearsals; 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 pro-  
fession it is considered something re-  
markable that he is able to lick a new  
band into shape so soon, to give them  
their cues and to make new men un-  
derstand his signals in so short a time,  
particularly as he has a way of con-  
ducting that is different from other  
men, and has a set of poses and ges-  
tures 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 con-  
cert 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 mil-  
itary 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 starva-  
tion as the prophets of their town  
probably foretold when the boys start-  
ed out. Salaries in the season range  
from \$40 a week up to \$150 a week and  
more. Of course, that is not so much  
likely that the bandmen have a good  
deal more pleasure out of life than the  
railroad presidents do."—From  
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will write some new songs to him.

Berlin critics say that Sousa's band  
plays no better and no worse than the Ger-  
man bands. They have also discovered  
that Sousa bases his own pieces on "nigger  
songs." What will Sousa say to that—  
and what will the "niggers" say?

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## Geschäft ist Geschäft!

Heint Herr John Philip Sousa, der  
berühmte amerikanische Kapellmeister,  
oder doch sein Manager zu denken,  
und wenn Geldbeutel-Interessen auf  
dem Spiele stehen, hört auch bei ihnen  
der Patriotismus auf. Anderweiti-  
ger Engagements wegen, die wahr-  
scheinlich etwas mehr eingetragen hät-  
ten, wollte sich der Manager der re-  
präsentativen amerikanischen Kapelle  
um die Verpflichtung herumdrücken,  
anlässlich der Enthüllung des La-  
fayette-Washington Monuments in  
Paris am 4. Juli mitzuwirken, und  
es bedurfte einer energischen Depesche  
unseres Botschafters, General Porter,  
um Herrn Sousa zur Raison zu  
bringen. Der Zwischenfall ist be-  
zeichnend, aber in Paris ist eben so  
viel ausgestellt, daß sich wohl auch  
Herr Sousa veranlaßt sehen möchte,  
„eine show von sich zu machen". An  
seinem Verhalten wird allerdings  
sehr viel auszustellen sein.

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## BROUGHT SOUSA TO TIME.

Ambassador Porter Would Not Be  
Disappointed for the Fourth.

Copyright Cable to The Post.

PARIS, July 2.—The American colony  
in Paris is almost wholly absorbed in  
the Fourth of July ceremonies which  
will begin to-morrow with the unveiling  
of the Washington monument. Mrs.  
Daniel Manning gave a large reception  
this afternoon in honor of Mr. French,  
the sculptor, and to-morrow she and  
Mrs. Jones, wife of Senator Jones, will  
divide the honor of actually unveiling  
the monument. Colonel Chaille-Long  
will be the orator of the day.

A cordial resolution, addressed to the  
American people, was voted unanimo-  
usly by both houses of parliament this af-  
ternoon. The incident is all the more  
significant from the fact that a meas-  
ure of this kind is very rarely passed by  
the French parliament.

The incident of which John Phillip  
Sousa is the central figure is the talk  
of American official circles. When the  
conductor left Paris on his continental  
tour it was understood that his band  
was to play at the unveiling of the mon-  
uments to Washington and Lafayette.  
What, then, was the surprise of Amba-  
sador Porter at getting a few days ago  
a letter from Mr. Sousa's manager say-  
ing that the band could not be present.  
If it had not been too late the commit-  
tee would have secured the famous Re-  
publican band for the occasion, but this  
being impossible, General Porter sent  
Mr. Sousa a telegram that may have  
made his ears tingle. The result is the  
band will be on hand to-morrow morn-  
ing.



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# STATUE UNVEILED

The Memory of George Washington Honored with Fitting Exercises 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 at the presentation of a statue of Washington to France, passed off to the accompaniment of favorable circumstances. Sousa's band was in attendance. The United States Ambassador, Horace Porter, presided and delivered an address.

General Porter said: "First let me extend a cordial greeting to all who have gathered here to participate in the impressive ceremonies which are to follow. This occasion is fraught with peculiar interest. 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, ordered weaklings into giants and snatched victory from defeat. His modesty was equal to his courage. He never underrated himself in a battle; he never overrated himself in a report. He reached the high pinnacle of human greatness and covered the earth with his renown. His name will stand immortal when epitaphs have faded utterly and monuments have crumbled into dust.

His ashes were laid to rest in the bosom of the soil his efforts saved, but his true pulchre is the hearts of his countrymen."

The following portion of the address was delivered in French:

"The founder of the American republic was always the faithful friend of France. His heart was deeply touched by the sympathy she evinced for the colonies which had arisen against an unendurable oppression and his sense of gratitude to the generous nation which came to their aid at the most critical moment of the struggle for existence was never weakened. His body lies upon the banks of the Potomac; it is fitting that his statue should stand upon the banks of the Seine.

"This monument is an offering of peace and good will. It is to be inaugurated within the shadow of the three resplendent colors which are those of the national banners of the two great republics. These 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."

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

The equestrian statue of Washington is 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.

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## AMERICAN GIFT TO FRANCE.

Exercises at the Unveiling of the Washington Statue.

PARIS, July 3.—The equestrian statue of Washington, presented by the Daughters of the American Revolution to the city of Paris, was unveiled at 10:30 o'clock this morning.

Gen. Horace Porter, the American Ambassador to France, received the invited guests, while Colonel Meaux represented President Loubet. There was a great attendance of American visitors to the Exposition and also from the regular colony. The Chamber of Deputies, the Diplomatic Corps, and the Institute were largely represented.

Ambassador Porter, Consul General Gowdy, and Col. Chaille Long made speeches. In accepting the statue M. Delcasse, the French Minister of Foreign Affairs, begged the American women to accept the homage and warm thanks of France.

Sousa's Band played the national airs of both countries. After a short time the crowd dispersed with cheers.

cutting from  
Address of Paper

## 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 theatres 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.—From "Ainslee's Magazine."

Extract from  
Date  
Address of Journal

It is now practically settled that Sousa's American band will pay this country a visit after the close of the Paris Exhibition. The band has played in Paris, and toured the Continent. It will return to Paris before coming here. The London concerts will probably be given at the Royal Albert Hall.

cutting from  
Address of Paper

## WASHINGTON'S STATUE IN PARIS.

Gift of the Daughters of the Revolution Unveiled With Appropriate Ceremonies.

Special Cable Despatch to THE SUN.

PARIS, July 3.—The equestrian statue of Washington presented by the Daughters of the American Revolution to the city of Paris was unveiled at 10:30 o'clock this morning. Gen. Horace Porter, the American Ambassador to France, received the invited guests, while Col. Meaux represented President Loubet. There was a large attendance of American visitors to the Exposition and also from the regular colony. The Chamber of Deputies, the Diplomatic Corps and the Institute were largely represented. Ambassador Porter, Consul-General Gowdy and Col. Chaille Long made speeches.

In accepting the statue M. Delcasse, the French Minister of Foreign Affairs, begged the American women to accept the homage and warm thanks of France. He pronounced a warm eulogy on France, in the course of which he said: "When Washington died two nations mourned. To-day the two nations are closer united than ever to celebrate with one heart his memory as the best pledge of future friendship."

Sousa's band played the national airs of both countries. The crowd dispersed with cheers.

S. Münchner Kindl-Keller. Was riesenhafte Affären schon Wochen lang anfündigten, ist nun Tatsache geworden: der bekannteste und populärste Musikdirigent Amerikas, Sousa, der Operetten- und Marschkönig der neuen Welt, ist mit der 65 Mann starken, für die Pariser Weltausstellung zusammengelegten Kapelle hier eingetroffen und gestern Abend im Münchner Kindl-Keller von einem internationalen, die weiten Räume der Riesenhalle bis auf den letzten Platz füllenden Publikum enthusiastisch empfangen worden. Sousa, den man kaum für einen Amerikaner, eher für einen Franzosen halten würde, ist in Washington geboren, war, wie ein Interviewer der "Berliner Morgenpost" berichtet, schon mit elf Jahren Dirigent einer Knabenkapelle und komponierte mit 13 Jahren den ersten Marsch. 17 Jahre alt, ward Sousa zum ersten Male der "junge Marschkönig" genannt. Er hatte damals seinen größten Erfolg mit der Operette "El capitán", die unglaublich oft hintereinander aufgeführt wurde. In Amerika sind am populärsten die Märsche "Stars and Stripes for ever", "Liberty Bell", "Hands across the sea" und "Washington Post"; letzterer hat seinen Siegeslauf über die ganze Welt genommen. Als Dirigent zeigt Sousa Eleganz, Temperament und Verbe, wenn auch nicht ohne Gefuchtheit. Die Kapelle soll die beste Amerikas sein; jedenfalls leistet sie Hervorragendes. Ungemein belebt, zeigen die Produktionen vollendete Präzision der Einsätze, prächtiges Zusammenenspiel und — was besonders angenehm auffällt — eine wunderbare Weichheit der Tongebung bei den Blechinstrumenten ohne Ausnahme. Dies zeigte sich in erhöhtem Maße bei dem Flügelhornsolo des Herrn Frank Sell, der ebenso, wie der andere des Abends zur Geltung gekommene Solist Herr Walter E. Rogers auf dem Cornet, Künstler auf seinem Instrumente ist. Was die Instrumente betrifft, so fällt die riesenhafte Dimension der Bombardons und die mehrfache Verwendung von Tambourins, Klappern und anderen Solinstrumenten auf. Die Mitwirkung der kleinen Kanonen hat unsere Vollgei, wie befürchtet wurde, richtig unterlag. Das gefräßige offizielle Programm brachte Kompositionen von Wagner, Malienet, Robaudi, Bizet, Leoncavallo, Rogers, Gottschalk, Albert und von Sousa "Sheridan's Ride" und "Hands across the sea". Durch stürmisch verlangte und bereitwillig gewährte Zugaben wurde aber das Programm mehr als verdoppelt. Die Eingangs erwähnten Märsche Sousa's, ferner mehrere Rigger-Märsche wie "Levee Revals", "A Coon Band Contest" und andere seiner Kompositionen, die zum Vortrag kamen, werden wohl rasch populär werden. Der Beifall steigerte sich von Piece zu Piece und gestaltete sich, als Sousa die amerikanische Nationalhymne intonierte, die von der Kapelle stehend gespielt und von den zahlreich anwesenden Amerikanern stehend angehört wurde, zu einer begeisterten Ovation, bei der Lächer und auch kleine Sternbanner geschwenkt wurden, und die sich bei der folgenden Wacht am Rhein wiederholte. Der ganze Abend gestaltete sich zu einem vollen Erfolge. Sousa soll für den Abend kontraktlich 4000 M. beziehen. Die Konzerte finden Nachmittag 4 bis halb 7 Uhr und Abends 8 bis 11 Uhr statt.



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Address of Paper

JOHN PHILIP 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 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 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.

MEIKE. NEW YORK

**8. Wüchener Kindkeller.** Ein Saal, gefüllt wie zu Zeiten der Goethe-Bundversammlungen, harrte längst vor Beginn des Konzertes der Ankunft Sousas, dessen Erscheinen stürmisch begrüßt wurde. Das geläufige Programm brachte Kompositionen von Gomez, Mac Dowell, Raffner, Dvorak, Brahms, Puccini, Wagner, Brion, Winterbattan, Macbeth und eine ganze Reihe eigener Werke Sousas. Als besonders hervorragend ist die Wiedergabe des Vorspiels zu Lohengrin zu erwähnen. Brächtige Soli, auf stürmisches Verlangen mehrfach wiederholt, gaben Mr. Solty Wilder auf dem Cornet, Mr. Arthur Bryor auf der Posaune zum Besten. Die Sousa-Konzerte mit stets neuem Programm finden nur noch heute und morgen, Nachmittag und Abend, statt.

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According to the Chicago Chronicle

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The Berlin critics say that Sousa's American band plays no better and no worse than the German bands. That is admitting a great deal, for the Germans pride themselves upon their music.

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## MASTER REPUBLICS WILL CELEBRATE.

United States and France to  
Join Hands This Week in  
Honoring Heroes.

MONUMENTS UNVEILED.

Washington and Lafayette Memorials Will Be Dedicated  
With Imposing Ceremony in Paris.

(Cable by Associated Press.)

PARIS, June 30.—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 quarters, 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 their magnificent quarters which overlook the Place de l'Opera on which Sousa will give a concert from 10 P. M. to 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.

### GREAT AMERICAN CROWD.

Sousa's programme 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 President Loubet and the members of his Cabinet have promised of the statue being inaugurated of the rousel, the background being 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 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.

### DISTINGUISHED GUESTS.

America will be represented by Ambassador Porter, several United States Ministers to European courts, Hon. John K. Gowdy, Consul General to Paris, leading officials of the American Exposition committee, 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 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, Gustave Hennoque, great-grandson of the Marquis de Lafayette, and Paul Thompson, son of the protector of the monument.

After a few words by the latter, and the reading of a 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-General 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.

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## MORE ABOUT SOUSA'S SUCCESS ABROAD.

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 performance a snap and vigor which is contagious. To use an Americanism, Sousa and his band have caught on here and no mistake about it; they have taken Berlin by storm. Germans everywhere are fairly wild over Sousa marches, and they are bound to become as popular as the Strauss waltzes. Mr. Sousa's conducting of his marches is unique. Our German friends admit the playing of this band is different from anything they have ever heard and confess themselves completely captivated; and, indeed, I know of no band its equal.

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 18 numbers, and the last piece was given with as much vigor as was the first one. \* \* \* Negro melodies, plantation songs, American national airs, as likewise German national and folkslieder, formed a prominent feature of the programmes, which, besides many well-known compositions by the conductor and other well-known American composers, contained selections from Wagner, Bizet and others.



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Washington and Lafayette Memorials Will Be Dedicated  
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(Cable by Associated Press.)

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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 Andre will represent the government at the banquet of the Chamber of Commerce exercises.

### A GREAT CELEBRATION.

The Lafayette monument celebration will assume much greater importance than the persons organizing it ever imagined. The ceremonies will take place on the garden of the Tuilleries, the site of the statue being on the Place Du Carrousel, 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 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.

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After a few words by the latter, and the reading of a 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.

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dress of Paper  
JUL 3 1900

## STATUE OF WASHINGTON.

Presented to France by an Association of American Women.

[By Associated Press.]

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 program, and in favorable circumstances. Sousa's band was in attendance. The United States Ambassador, General Horace Porter, presided and delivered an address.

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

Colonel Charles Chaille Long delivered an oration.

The Equestrian Statue of Washington is in bronze, and about fifteen feet in height to the top of the head of Washington, and 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 Charles F. McKim, of McKim, Mead & White, and is of Milford granite and Knoxville marble, about 14 feet in height and classic in treatment. The statue was cast in bronze in New York, 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.

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Address of Paper  
JUL 2 1900

## SOUSA MARCHES GO CHEAP.

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

ONE, 1900.

(Ainslee's Magazine.)

"The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a great big gob of kindness in their hearts bought copies. I think about \$4 worth. But the rest of the world, though it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of 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—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 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 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 gotten over grieving about it in the last 10 years.

from  
of Paper  
JUL 3 1900

## STATUE OF WASHINGTON

Equestrian Figure Was Unveiled in Paris Today.

### AMBASSADOR PORTER'S ADDRESS.

Tributes Paid to the First American by the United States Representative in the Sunny Republic—Exchange of International Compliments.

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 Porter, presided and delivered an address. It was as follows:

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JUL 3 1900

## WASHINGTON ON THE RIVER SEINE

W YORK, 1900.

Statue of the Patriot, a Gift to France by American Women, Unveiled and Presented.

### GENERAL PORTER SPEAKS

[BY CABLE.]

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## UNVEILED IN PARIS.

The Equestrian Statue of Washington the Gift of American Women.

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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, the will, the abnegation and the full appreciation of the conditions necessary to the strength of the government and to the health of the nation."

"In order to judge of the will power Washington needed, let us remember his point of departure—let us think of the obstacles in his way. He had therein powerful adversaries and one more obstinate than powerful. There was an insufficiency of means at his disposal, inexperience and then lack of discipline of his soldiers and political divisions. But he knows what is necessary and he will have it. He wrestled incessantly against the enemy and against his own people. At the same time he struggled with discouragement, retreating in defeat itself his enthusiastic faith, which leaves intact the equilibrium of his judgment."

"One day his soldiers complained that Congress was neglecting them, and they mutinied. Quickly, by making severe examples, he re-established order."

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 Charles F. McKim of McKim, Mead & White and 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 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.



cutting from

Address of Paper

WASHINGTON, D.C.

JUL 3 1900

## MEMORIAL TO WASHINGTON

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Newspaper Cutting Bureau in the World.

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Address of Paper

PITTSBURG, PA.

JUL 4 1900

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Washington in Bronze Now Stands  
by the Banks of the Seine in Paris.  
Presented by Women.

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Address of Paper

CHICAGO, ILL.

Date

JUL 4 1900

## GIFT STATUE IS UNVEILED

"The founder of the American republic was always the faithful friend of France. His heart was deeply touched by the sympathy she evinced for the colonies which had arisen against an unendurable oppression and his sense of gratitude to the generous nation which came to their aid at the most critical moment of the struggle for existence was never weakened. His body lies upon the banks of the Potomac; it is fitting that his statue should stand upon the banks of the Seine."

"This monument is an offering of peace and good will. It is to be inaugurated within the shadow of the three resplendent colors which are those of the national banners of the two great republics. These 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."

### Presentation Speech by Consul Gowdy.

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 in part:

"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, revere the memory of Washington and La Fayette and honor the flag and nation that helped us make it. We shall ever realize that the fate of the American republic depended on the activity of France with her La Fayette and Rochambeau and her soldiers, not only as defenders, but as patriots. As we stand in the dawn of a new century may the wreaths intertwined with the garlands of victory and the good will of the soldiers of '76 never wither nor the stars cease to shine on the friendship of the two republics."

### M. Delcasse Courteously Accepts.

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. In order to judge of the willpower Washington needed let us think of the obstacles in his way. He had powerful adversaries, and one more obstinate than powerful. There was an insufficiency of means at his disposal, inexperience and then lack of discipline of his soldiers and political divisions. But he knew what was necessary, and he would have it. He wrestled incessantly against the enemy and against his own people. At the same time he struggled with discouragement, retreating in defeat itself his enthusiastic faith, which left intact the equilibrium of his judgment."

### Both Statesman and Soldier.

"Nothing was spared him, not even temptation. The struggle approached its end, victory appeared to have passed definitely to the American camp. With the aid generously given and nobly acknowledged of France independence was won. A solemn treaty was about to be consecrated. Is it true, gentlemen, that a republic cannot survive its triumph? Several officers approached Washington to show him a crown. Must we glorify him for having turned aside his eyes? If he were here he would not be more surprised at our praises than he was revolted at the proposal."

"Washington was as great a statesman as a captain. His mind was eminently practical and well balanced, and finds its place again in this constitution, under whose shelter the republic of 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 it cause for reflection. It put in place a very strong executive. Washington twice exercised this supreme magistrature, but declined a third investiture, which it was wished to confer on him by acclamation, and he returned to his peaceful home at Mount Vernon, accompanied by the hearts of the whole people, who regretted his refusal, but whose far-seeing wisdom is, nevertheless, in secret, admired."

When he died two nations mourned. The nation he had founded and the nation which aided him to found it, and the same crepe

drapes the starred banner and the cockade of Lafayette today, and the same two peoples are more united than ever, and more than ever convinced that they will never cease to be so. Today they celebrate with the same hearts his memory, both as a lesson and pledge for the future. I do not think the world could witness a more cheering spectacle."

Colonel Charles Chaille Long also delivered an oration.

### Statue Is Entirely American.

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 Charles F. McKim of McKim, Mace & White, and it is of Milford granite and Knoxville marble, being 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, 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.

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Ainslee's Magazine: "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 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 six or seven months I finally got a word that they might get the piece out the following quarter."

"Now that you have made a hit, don't those pieces sell?"

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Bronze Effigy of Washington Presented to French Nation.

Official Ceremonies Were Celebrated With Conspicuous Success.

Orations Delivered by Prominent American People.

Eulogistic and Courteous Speech of Acceptance Given by M. Delcasse.

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Oration by General Porter.

"First, let me extend a cordial greeting and an earnest welcome to all who have gathered here to participate in the impressive ceremonies which are to follow. The occasion is fraught with peculiar interest. We come together today to dedicate a statue of Washington in the home of La Fayette. 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 modesty was equal to his courage. He never underrated himself in a battle; he never overrated himself in a report. He reached the highest pinnacle of human greatness and covered the earth with his renown. His name will stand immortal when epitaphs have vanished utterly and monuments have crumbled into dust. His ashes were laid to rest in the bosom of the soil his efforts saved, but his true sepulchre is the hearts of his countrymen."

Address Delivered in French.

The following portion of the address was delivered in French:

"I am deeply sensible of the honor which has been assigned me of welcoming upon this occasion the high officials of France, the distinguished representatives of foreign powers and the citizens, both French and American, who honor this ceremony by their presence."

"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 in the harbor of New York, 'Liberty Enlightening the World.' Today the ladies of America—we always find a woman wherever a noble task is to be accomplished—present to the former ally of the United States a statue of him who was the highest personification of liberty, the immortal Washington."

"He emerged from the heroic struggle in which he had shown the prudence of a Fabius, the skill of a Hannibal, the courage of a Ney, crowned with the affection of his fellow countrymen and the admiration of the entire world. From the bitter seeds of war he reaped a harvest of enduring peace. He did his duty and trusted to history for his meed of praise. History has not failed to render to him the tribute of its homage."

"The founder of the American republic was always the faithful friend of France. His heart was deeply touched by the sympathy she evinced for the colonies which had arisen against an unendurable oppression and his sense of gratitude to the generous nation which came to their aid at the most critical moment of the struggle for existence was never weakened. His body lies upon the banks of the Potomac; it is fitting that his statue should stand upon the banks of the Seine."

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JUL 4 1900

# A GIFT TO FRANCE

From the School Children of America.

## THE STATUE OF LAFAYETTE

Formally Presented President Loubet by American Officials in Paris.

### MUCH ENTHUSIASM MANIFESTED

Paris, July 4.—In the presence of the President of the Republic, M. Loubet, the United States Ambassador, Horace Porter, and a brilliant assemblage of representative Frenchmen and the most prominent members of the American colony here the statue in honor of the 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 today.

This latter fact constitutes eloquent testimony of the importance the

holders were allowed to pass. Within Lafayette square itself, amid trees whose foliage formed a refreshing background, which was draped with crimson cloth. In a space in the middle rose the statue of Lafayette, enveloped in the folds of the American flag.

#### PROFUSE DECORATIONS.

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

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

A portion of the stand was reserved for President Loubet, the cabinet members and other French ministers, Ambassador Porter, the diplomatic corps, Commissioner Peck, Assistant Commissioner Woodward, Major Brackett, secretary of the Commission; the National Commissioners, Ambassador Draper of Rome, Minister Bellamy Storer, of Madrid, Ambassador Charlemagne, Tower, of St. Petersburg and Minister Harris, of Vienna.

#### LOUBET GETS SEAT OF HONOR.

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, Mgr. Lorenzelli, and Archbishop Ireland. On the platform in front was a tribune of 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

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

President Loubet, in his speech, 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, through the House of Representatives and Senate, has given adhesion to this ceremony. But the initiative of this fête springs from the school of youth nourished by the beautiful example of his tory 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, inspired by the same emotions and animated by the same thoughts, is not less 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 their 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 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."



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Date \_\_\_\_\_

### WASHINGTON STATUE UNVEIL

#### GIFT OF OUR WOMEN TO FRANCE

The Ceremonies at Paris—Addresses by Ambassador Porter, Archbishop Ireland and Others.

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 at Paris yesterday under favorable circumstances. Sousa's band was in attendance. The United States ambassador, Gen Horace Porter, presided, and delivered an address.

A specially erected barrier cut off the Place du Carrousel, and only ticket-bearers, Americans and Frenchmen uniting in hearty shouts of "Vive Loubet!" "Vive la France!" The President



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Address of Paper SPRINGFIELD MASS.

JUL 4 1900

# A GIFT TO FRANCE

From the School Children of America.

## THE STATUE OF LAFAYETTE



NEWS ENG.

STATUE OF LAFAYETTE.

The Gift of American School Children to France Unveiled at Paris Today.

French government attaches 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 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 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 American Revolution, Archbishop Ireland delivered an address and Mrs. Daniel Manning spoke on Lafayette and the Daughters of the American Revolution.

### A BEAUTIFUL DAY.

The morning broke with bright sunshine, but ominous clouds soon put in an appearance. Happily the clouds passed off after a sprinkle 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 numbers of 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 the Lafayette square, and which lies in the center of the quadrangular Place du Carousal. The latter is surrounded on three sides by the Place of the Louvre, and divides it from the gardens of the Tuilleries.

A specially erected barrier cut off the Place du Carousal, and only ticket-

holders were allowed to pass. Within Lafayette square itself, amid trees whose foliage formed a refreshing background, which was draped with crimson cloth. In a space in the middle rose the statue of Lafayette, enveloped in the folds of the American flag.

### PROFUSE DECORATIONS.

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the Stars and Stripes; to the left sat Sousa's Band.

The American military and naval attaches, Kerr, Heiland, Baker, Sims, Mott and Poundstone, entered just before the hour of opening, escorting Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later a blowing of trumpets outside announced the arrival of the President of the Republic, who drove from the Elysee in a four-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 of the Legion of Honor at his button-hole, stood bare-headed, surrounded by the French and American dignitaries.

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 in an appropriate speech.

### IT IS UNVEILED.

A signal was then given and the boys previously referred to, dressed in white flannel suits and sailor hats and wearing tri-colored 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 specially composed march, "Hail to the Spirit of Liberty."

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

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

President Loubet, in his speech, 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, through the House of Representatives and Senate, has given adhesion to this ceremony. But the initiative of this fête springs from the school of youth nourished by the beautiful example 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, inspired by the same emotions and animated by the same thoughts, is not less 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 their 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 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."

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Address of Paper SPRINGFIELD MASS.

at \_\_\_\_\_

## WASHINGTON STATUE UNVEIL

### GIFT OF OUR WOMEN TO FRANCE

The Ceremonies at Paris—Addresses by Ambassador Porter, Archbishop Ireland and Others.

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 at Paris yesterday under favorable circumstances. Sousa's band was in attendance. The United States ambassador, Gen Horace Porter, presided, and delivered an address.

1884.



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## STATUE UNVEILED.

Bronze Image of Gen.  
Washington in Paris.

### AMERICAN WOMEN'S GIFT

CONSUL-GENERAL GOWDY MADE THE PRESENTATION—FRENCH MINISTER OF FOREIGN AFFAIRS WAS INTERRUPTED BY A NATIONALIST WHILE ACCEPTING THE STATUE.

Paris, July 3.—The equestrian statue of Washington, the gift of "An Association of American Women for the Presentation of a Statue of Washington to France," was unveiled in Paris today.

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Date

AMERICA'S DAY IN PARIS.

NEVER SUCH A CELEBRATION OF THE GLORIOUS FOURTH BEFORE.

Paris, July 4.—Such an assemblage of Americans never before gathered about a banquet hall in Paris as was present to-night at the annual dinner of the American Chamber of Commerce at the Hotel Continental. Fully five hundred guests, almost half that number being women, were present at the dinner—too great a number to be accommodated in the large state dining hall, and overflow tables were placed in another room. The scene was a brilliant one, as the hall and the tables were elaborately decorated, French and American flags being intertwined everywhere. Again the French Government was represented, as it has been at Franco-American festivities during the last two days, by M. Delcassé, Minister of Foreign Affairs; General André, Minister of War; M. Millerand, Minister of Finance; General Brugere and M. Ives, Prefect of the Seine. The French representatives were seated at the head of the table. Two hours were consumed in a well served meal, when President Peartree arose and asked that a toast be drunk to President McKinley, at the same time reading a cable dispatch from him offering congratulations to the Chamber of Commerce on the occasion. He then introduced Ambassador Porter, who made a patriotic address, which brought forth great applause. Mr. Porter was followed by Commissioner Peck, M. Millerand, General André, Archbishop Ireland, Charlemagne Tower and Michael H. De Young.

The day was crowded with American festivities. The Lafayette unveiling was followed by the triumphal march of Sousa's Band through the central arteries of Paris. The French spectators entered thoroughly into the spirit of the day all along the route, and American airs were greeted with equal enthusiasm by Parisians and Americans. In the afternoon came the reception at the embassy, which brought together an unprecedented assemblage of the countrymen whom Ambassador Porter represents. For three hours an unceasing stream of Americans passed through the commodious apartments of the Ambassador's residence. Sousa's Band was seated in the garden and contributed music. In the evening the banquet of the Chamber of Commerce took place, and before the conclusion of the speaking there a reception was given by the California Commission at the Place de l'Opéra. Their magnificent quarters were gayly decorated and were jammed by a merry crowd. As a mark of appreciation of her success in California, Mile. Reida, now performing at the Opéra Comique, called to sing "The Star Spangled Banner" and other selections.

While this reception was occurring indoors as many guests as could reach windows looked down upon a scene which thrilled them with pleasure in the Place de l'Opéra, which was literally alive with Americans and ablaze with lights.

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### 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.

Consul General Gowdy made the presentation, and the French minister of foreign affairs, M. Delcassé, accepted it on behalf of France.

M. Delcassé, in accepting the statue, said:

"The thought of offering France the 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 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."

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 twenty-one 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 Charles F. McKim, of McKim, Mace & 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.

While M. Delcassé 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 evident object was self-advertisement, placed himself in front of M. Delcassé, in full view of those in the front seats, and when M. Delcassé spoke of discipline and the army he shouted "Vive l'Armée!"

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

M. Delcassé naturally ignored the interruptions, but at a sign from Gen. Porter, one of the American exhibition guards, who were acting as ushers, tapped the man on the shoulder and warned him. A little later, however, when M. Delcassé 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. André. The guard this time told the man to hold his tongue or he would be put outside, and the interrupter subsided, until M. Delcassé concluded, when he insisted on giving his name and address and political opinion to the reporters present.

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

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### 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. Delcassé, accepted in behalf of France. Colonel Charles Chaille Long delivered an oration.



# GRAND SCENE.

## Unveiling of the Statue to Lafayette in Paris.

### TWO NATIONS TOOK PART

STARS AND STRIPES AND FRENCH TRICOLOR FLOATED TOGETHER IN THE GAYEST CITY IN THE WORLD—ELOQUENT ADDRESS BY ARCHBISHOP IRELAND.

Paris, July 4.—The unveiling of the statue to the memory of the Marquis de Lafayette occurred today in the garden of the Tuileries. The monument was unveiled by two boys, representing the schools of France and America, Gustave Henricque, 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.

Ambassador Porter was president of the day's exercises. The presentation was made 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 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, originally had been designated.

The weather was not unpropitious. American flags and trophies in French and American colors were displayed on numerous buildings throughout Paris, and the Parisians on waking found the Stars and Stripes floating from the pinnacle of the Eiffel Tower. Streams of carriages, cabs and well-dressed people afoot converged in the direction of the gardens of the Tuileries.

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

The rising tiers of seats were filled with about 2,000 invited guests. 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, Maj. Brackett, secretary of the commission; the national commissioners, Ambassador Draper of Rome, Minister Bellamy Storer of Madrid, and the various studyrooms, gave in a single day the funds necessary to insure the completion 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 friends 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 adumbrated with the significance of the subject.

We believe it will be a masterpiece of art. We know it will be a perpetual testimony to the friendship of the two nations which reached the heavens and the earth on the 19th day of October, 1789.

But if its summit reached the heavens and its substance were of pure gold it would be only an echo—the material symbol of that greater monument raised in the hearts of the 20,000,000 children of America on the 19th day of October, 1789.

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

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

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.

This monument is the loving gift of the young people of America who have offered it 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 of a great life in history written in stone is worth one 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 Mr. Frank Putnam, dedicated to the occasion, was next read by Miss Tarquina L. Voss.

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

Executive Mansion, Washington, D. C., July 1, 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 my hope that the presentation of a similar memorial of that knightly soldier whom both republics are proud to claim may serve as a new link of friendship between the two countries and a new incentive to generous rivalry in striving for the good of mankind.

Very sincerely yours,  
WILLIAM MCKINLEY.

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

The archbishop, in part, said:  
Gilbert du Motier, Marquis de Lafayette! Oh, that words of mind could express the full burning love which our Revolutionary stress did bear to this illustrious son of old Auvergne! Oh, that I could pronounce his name with the reverence 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 worship, the burden of fides tale, the inspiration of the poet's song, the theme of the orator's discourse. The name of him who was the Father of his Country—George Washington; and the name of him who was the true and trusty friend of Washington, Gilbert Motier, Marquis de Lafayette.

Wealth and rank, the favor of court and king, high distinction in the service of his own country, the endearments of wife and child—all that try, the ambition could covet or opportunity promise, the ambition of nineteen summers put resolutely aside 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 oratory preaches not gratitude and friendship and promises that both shall be "everlasting."

This is the age of the people. Every decade will mark a new advance in the march of democracy. Political movements do not go backward; the people do not abandon except under duress, and then only for a time, rights which they were once possessed or the power of which they have once wielded to maintain and which they have once yielded to political liberty. To America and France is enlarged those rights. To the world the example 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, and down the ages to come.

livered in French interrupted by applause. The ceremony concluded with "The Stars and Stripes Forever."

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 escort of mounted Republican Guards and police, marched to the Arc de Triomphe. The whole route was the scene of great enthusiasm, the people massed on the sidewalks, shouting: "Vive L'America," "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 storekeepers and pedestrians joined in the hurrah.

American flags were seen everywhere, and, with the tricolor, were waved as the band passed.

Gen. Porter held an open-house reception this afternoon to all the Americans and Sousa's band serenaded them.

### FRENCH ALLIANCE. ONE PARIS PAPER SPEAKS OF THE POSSIBILITY OF AN UNDERSTANDING WITH THE UNITED STATES.

Paris, July 4.—The evening newspapers, especially Le Temps and Le Journal des Debats, devote articles to pointing out the significance of the Washington and Lafayette statue inaugurations. The express the hope that the existing friendship between the two countries will never wither.

A leader in L'Eclair on the subject of the unveiling of the Washington statue here yesterday says that the friendship between France and the United States which now exists may be followed by an alliance. This newspaper says that when the Franco-Russian alliance was first spoken of, it was considered impossible.

As a result of the reciprocal manifestations of friendship a society is about to be formed under the presidency of Leon Bourgeois, called the "Union Franco-Americaine." The object is exclusively patriotic, and party politics will be ignored as a result of a desire to strengthen the bonds now existing between the two people and the two governments.

### ... is Fittingly Commemorated in Paris.

Special Cablegram to "The Philadelphia Press," Copyright, 1900.

Paris, July 4.—General and Mrs. Horace Porter's Fourth of July reception from 6 o'clock to 7, for which no special invitations were issued, was a success beyond anything of the sort ever held at the American Embassy on Independence Day. The only criticism that could be made—and it was made freely—was on the habit of some newly-arrived Americans, of displaying the flag on their persons.

At 6 o'clock Sousa's Band struck up in the pretty little garden of the embassy and received great applause.

In honor of the day the American Chamber of Commerce gave the biggest dinner in the history of the organization. The main dining-room was full and tables had to be spread in two rooms adjoining. M. Millerand, the Minister of Commerce, who arrived only in time for the speaking, received a hearty welcome and Ambassador Porter and Archbishop Ireland also were warmly applauded. A cable message from President McKinley, complimenting the Chamber of Commerce on its important work, was read amid enthusiastic cheers.

PHILADELPHIA, PA.  
JUL 5 1900  
CELEBRATE.



# GRAND SCENE.

## Unveiling of the Statue to Lafayette in Paris.

of St. Petersburg and Minister Harris of Vienna. 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 each side of the statue, were an American soldier and a sailor, bearing the Stars and Stripes. To the left sat Sousa's band.

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.

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

In the name of the children of the United States whose generous contributions made possible the erection of the statue which is about to be unveiled, and in the name of our Government, which added to the fund, I extend to you a cordial welcome. Upon this day, the anniversary of our country's birth, with the presence of this vast assemblage of the old and the new, in memory of a struggle in which French and American blood moistened the same soil, it is a fitting occasion upon which to 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 also made an address. Then a signal was given and the two schoolboys, 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 and cheered and waved hats, handkerchiefs and American flags.

Sousa's band played a specially composed march "Hail to the Spirit of Liberty." When the ringing applause had subsided, President Loubet stepped to the front of the tribune and again cheers broke forth. The form and Frenchmen united in heart. Loubet said: "Vive La France."

Gentlemen:—This monument consecrates the time-honored friendship and union of two great nations. In the House of Representatives and the Senate have given adhesion to the ceremony which brings us home 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.

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.

Mr. Thompson, author of the monument project, followed. He said in part:

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 studyrooms, 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 friends 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 nation, whose country was the agent of America in France sadly confessed that he was even unable to furnish a ship to carry him and other volunteers. Lafayette said: "I will buy a ship and take your men with me."

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

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 utmost 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 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.

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.

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 a 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 incalculable; the joy which comes of it awakens in our souls is that which comes to us through the consciousness of our national life itself.

France sent across the sea to shed their blood for us her brave soldiers and seamen, commanded by the very flower of her nobility. It was France's ships of war that protected our coasts and kept our ports open to commerce, reducing the British naval occupation of 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 with thee of the Grasse and De Barras guarding with your superb ships of war the waters of the Chesapeake against a foeman's sail. There were you, bearers of most illustrious names in France's history, officers of her army—nobles of the noble, chivalrous Rochambeau, De Chastellux, De Lauzun, De Rochambeau, De Dillon, De Viomenil, De Choisy, De Roure, De Dillon, De Viomenil, De Choisy, De Deux-Ponts, the De Laval-Montmorency, the De St. Simons—I vain would name you all—vying in devotion to America with Lincoln, Hamilton, Knox, Pickering, Laurens, Von Steuben—all ready, sword in hand, to obey the word spoken by Washington, commander-in-chief of the allied armies. And shall I forget thee, Lafayette? Rather shall I not give thee 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.

Yes, America's gratitude is due and is given to the France of a century ago—to Louis XVI., to the 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, loved and represented by 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."

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 which they were once possessed of or the power of which they have once wielded to maintain and enlarge those rights. 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, down the ages to come.

livered in France

interrupted by applause.

The ceremony concluded with the playing of the Stars and Stripes Forever."

great crowd of Americans outside, who

about success

against

police to save

and Japan, should

powers of Europe, with the United States

derection of honor, but that all of the

passadors is recognized as a most signal

that any country should desert its duty

their ministers. The Daily Telegraph says:

regarding the importance of the great

The morning papers publish editorials

upon a decision.

that England was not willing to post-

they were not ready for it, but it was evi-

wished to postpone a settlement because

ment settlement now. Some of the powers

he declared, that there should be a perma-

tion in the background. It was desirable

of an interview, said the emergency had

July 3d says that Count Ho, in the course

Shimonoseki, telegraphing under date of

The correspondent of the Daily News at

portions travel through the disturbed area.

he arrived at Shanghai, after sixteen days

spaper Cutting bureau in the world.

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## AMERICANS CELEBRATE.

### Fourth of July Is Fittingly Commemorated in Paris.

Special Cablegram to "The Philadelphia Press," Copyright, 1900.

Paris, July 4.—General and Mrs. Horace Porter's Fourth of July reception from 6 o'clock to 7, for which no special invitations were issued, was a success beyond anything of the sort ever held at the American Embassy on Independence Day. The only criticism that could be made—and it was made freely—was on the habit of some newly-arrived Americans, of displaying the flag on their persons.

At 6 o'clock Sousa's Band struck up in the pretty little garden of the embassy and received great applause.

In honor of the day the American Chamber of Commerce gave the biggest dinner in the history of the organization. The main dining-room was full and tables had to be spread in two rooms adjoining. M. Millerand, the Minister of Commerce, who arrived only in time for the speaking, received a hearty welcome and Ambassador Porter and Archbishop Ireland also were warmly applauded. A cable message from President McKinley, complimenting the Chamber of Commerce on its important work, was read amid enthusiastic cheers.



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dress of Paper

AS CITY, MO

JUL 5 1900

# HONOR LAFAYETTE

STATUE OF FRENCH REVOLUTION-  
ARY HERO UNVEILED.

## AMID BRILLIANT CEREMONY

ALL PARIS STIRRED WITH FRIEND-  
SHIP FOR AMERICA.

President Loubet and Other High  
Functionaries Take Conspicuous  
Part in Celebration—Signifi-  
cant Sealing of Friend-  
ly Relations.

without an escort. As he entered the am-  
phitheater Sousa's band played the "Mar-  
seillaise." General Porter and Commis-  
sioner Peck met and escorted the president,  
the platform. The band then played the "Star  
Spangled Banner." The entire as-  
semblage uncovered, while the national  
anthems were being played.

President Loubet, who was attired in a  
frock coat, with the insignia of the high-  
est 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 ad-  
dress 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 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 ap-  
plause 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 un-  
covered until the end of his remarks.

The president said:  
"Gentlemen:—This magnificent monument  
consecrates the time-honored friendship  
and union of two great nations. In gener-  
ous impulse, the government of the United  
States, the house of representatives has  
given adhesion to the ceremony which  
brings us before the image of this common  
ancestor. But the initiative of this fête  
springs from the school of youth nourish-  
ing 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 en-  
tire France. The spectacle of these two re-  
publics represented in 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 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 find 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."

Then Mrs. Daniel Manning, representing  
the Daughters of the American Revolution,  
spoke.

A poem by Frank Putnam, dedicated to  
the occasion, was next read by Miss Tar-  
quina I. Voss.

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 ap-  
proved a resolution of congress which  
voices in fitting terms the profound sym-  
pathy with which our people regard the pre-  
sentation to France by the youth of Amer-  
ica of a statue of General Lafayette. It  
has given me much pleasure to learn that

you have been selected to deliver the ad-  
dress on this most interesting occasion.

"No more eminent representative of  
American eloquence and patriotism could  
have been chosen, and none who could bet-  
ter give appropriate expression to the sen-  
timents 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 be-  
tween the two countries and a new incen-  
tive to generous rivalry in striving for the  
good of mankind. Very sincerely yours,  
"WILLIAM MCKINLEY."

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 exposi-  
tion. 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 Ma-  
reuil, the Lafayette of South Africa, from  
some Americans."

The evening newspapers, especially the  
Temps and the Journal des Debats, devote  
articles to pointing out the significance of  
the Washington and Lafayette statues in-  
augurations. They express the hope that  
the existing friendship between the two  
countries will never wither.

The Temps alludes to the national crisis  
through which France is now passing, and  
thinks her American friends for raising up  
before Frenchmen the image of Washing-  
ton, "which will ever speak to them of  
perseverance in struggles for liberty and  
usefulness in the services of the mother-  
land."

M. Grebaural, president of the Paris  
municipal council, writes to the papers pro-  
testing at the fact that he and the council  
were not invited to be present at to-day's  
ceremony. "We were vaguely invited yes-  
terday," he says, "but to-day, not at all."

The reason M. Grebaural was not invit-  
ed, was, it appears, owing to an unpleasant  
incident which occurred 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. Grebaural, who  
is an extreme Nationalist, ostentatiously  
withdrew, declaring his political opinions  
forbade him from meeting M. Waldeck-  
Rousseau. The latter, desiring to avoid an-  
other such affront to the government, and  
president, evidently intimated his wish that  
M. Grebaural be not invited.

WASHINGTON, July 4.—The following  
telegrams were made public at the White  
House to-day:

"Paris, July 4.—President McKinley,  
Washington: The American chamber of  
commerce in banquet assembled sends you  
on this festival very sincere congratula-  
tions. It earnestly hopes that the cordial  
relations between France and the United  
States will ever continue.

"PEARTREE, President."  
"Executive Mansion, Washington, July 4.  
—Peartree, President American Chamber of  
Commerce, Paris: I cordially reciprocate  
the congratulations of so representative a  
body of my fellow countrymen as the  
American chamber of commerce in Paris."

"WILLIAM MCKINLEY."

Sousa's band is here breathing home-  
sickness in the colony and fascinating  
the Parisians, writes Vance Thompson  
from Paris to the 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—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 wav-  
ing a baton—any number of times, but  
he is quite as interesting, I assure you,  
when he lounges in an easy chair be-  
hind 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."

## IN MEMORY OF GEORGE WASHINGTON.

Statue of Our First Pres-  
ident Unveiled in  
Paris.

Light Cable to The Post.  
PARIS, July 3.—M. Henri Meron,  
French consul at Chicago, will respond  
to the toast "Chicago," at to-morrow's  
Fourth of July banquet of the American  
chamber of commerce at the Hotel Conti-  
nental. Mr. Bartlett, sculptor of the La-  
fayette statue, was seen this afternoon  
putting the finishing touches on the monu-  
ment, which is to be unveiled to-morrow.

The statue will be completed in about  
two years, it appearing now only in staff.

It will be done in a beautiful metal, re-  
sembling that used by the Corinthians,  
composed of copper, silver and gold,  
which produce a bronze essentially differ-  
ent in color to any alloy used in modern  
times. The pedestal will be of colored  
marble.

The ceremonies connected with the un-  
veiling of the equestrian statue of Wash-  
ington, the gift of "An Association of  
American Women for the Presentation of  
a Statue of Washington to France,"  
passed off to-day according to program.

Sousa's band was in attendance. The  
United States ambassador, General  
Horace Porter, presided and delivered an  
address, in which he paid high tribute to  
the many qualities of the famous Presi-  
dent, at the same time returning thanks  
for France's constant friendship toward  
the United States.

Consul General Gowdy made the pre-  
sentation and the French minister of for-  
eign affairs, M. Delcasse, accepted in be-  
half of France saying in part: "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 unite in the  
same degree the qualities demanded for  
the guidance of a free people.

"When he died two nations mourned.  
The nation he had founded and the na-  
tion which aided him to found it. The  
same crepe drapes the starred banner  
and the cockade of Lafayette to-day, and  
the same two peoples are more united  
than ever, and more than ever convinced  
that they will never cease to be so. To-  
day they celebrate with the same hearts  
his memory, both as a lesson and as a  
pledge for the future. I do not think the  
world could witness a more cheering  
spectacle."

The statue of Washington is in bronze,  
and is about 15 feet in height to the top  
of the head of Washington, and from 23  
to 25 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 ser-  
vice of his country.

The pedestal was designed by Charles  
F. McKim, of McKim, Mace and White,  
it is of Milford granite and Knoxville  
marble, and is about 14 feet in height and  
classical in treatment. The statue was cast  
in bronze in New York, by the Henry  
Bonnard Bronze Company, and the pedes-  
tal 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.  
Americans. The whole monument, there-  
fore, is essentially American.

While M. Delcasse was speaking a re-  
grettable incident occurred, which hap-  
pily was noticed only by a few immediate  
bystanders, the bulk of the audience re-  
maining in absolute ignorance of what  
had happened. A Frenchman, who after-  
ward boasted of being a Nationalist and a  
member of the Nationalist society and  
whose evident object was self-advertise-  
ment, placed himself in front of M. Del-  
casse, in full view of those in the front  
seats, and when M. Delcasse, spoke of  
discipline and the army, shouted "Vive  
L'Armee."

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

M. Delcasse naturally ignored the inter-  
ruptions, but at a sign from General Por-  
ter, one of the American exhibiton 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  
Colonel Marchand is refusing a reception  
at the Hotel De Ville," referring thereby  
to the recent decision of the minister  
of war, General Andre.

The guard, this time told the man to  
hold his tongue or he would be put out  
side, and the interrupter subsided. With  
M. Delcasse concluded, when he in-  
tended on giving his name and address and  
political opinion to the reporters present.

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







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Address of Paper

date

# STATUE TO LAFAYETTE

IT WAS UNVEILED AT PARIS  
YESTERDAY.

GIFT OF THE YOUTH

CEREMONIES AT ITS PRESENTATION  
VERY IMPRESSIVE.

ACCEPTED BY LOUBET

Many Addresses on the Occasion of  
the Presentation of the Statue  
of America's Friend Through  
the Daughters of the  
Revolution.

Paris, July 4.—The unveiling of the statue to the memory of the Marquis De Lafayette occurred to-day in the garden of the Tuilleries. The monument was unveiled by two boys, representing the schools of France and America, Gustav Henocque, 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. Ambassador Porter was president of the day's exercises. President Loubet accepted the monument on behalf of France.

The weather was not unpropitious. American flags and trophies in French and American colors, were displayed on numerous buildings 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 foot converging in the direction of the gardens of the Tuilleries.

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

Within Lafayette square itself amid the trees 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 the American flag. The whole square and the Louvre were profusely decorated with bunting, and detachments of the Republican Guard, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American Exhibition Guards, in their white helmets, acted as ushers.

The rising tiers of seats were filled with about 2,000 invited guests. A 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 Rackett, secretary of the commission; 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. 1,000 little minds; for one landmark of history written in stone is worth 100 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.

General Porter entered the tribune, and introducing Archbishop Ireland, read the following letter written 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 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.

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

The archbishop then delivered an address in French. It was frequently interrupted by applause. The ceremony concluded with American melodies "The Stars and Stripes Forever."

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 escort of mounted republican guards and police, marched to the Arc 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 storekeepers and pedestrians joined in the hurrah.

American flags were seen everywhere, and with the tri-color were waved as the band passed. General Porter held an open-house reception this afternoon of all the Americans, and Sousa's band serenaded them.

Address of Paper

Mr. Sousa's Story Of His Father.  
(Paris Letter in 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 his 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 30 or 40 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 upstairs to bed again."

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Address of Paper

date

## IN LAFAYETTE'S HONOR.

Magnificent Statue Unveiled in Paris  
to the Great French  
General.

Copyright Cable to The Post.

PARIS, July 4.—The feature of today's celebration of the Fourth here was the unveiling of the Lafayette statue. President Loubet was present and spoke, being received with enthusiasm by Americans. With him were the president of the senate, M. Fallieres, and the president of the chambre de deputies, M. Deschanel.

Thoughtful minds already are asking if there is not more than a passing significance attached to the way the French people, and especially the constituted authorities, having participated in the National fete. There certainly is such a significance. 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. A leading editorial in this evening's issue of the semi-official "Temps" is written in this spirit, and the "Journal des Debats" contains a shorter article along the same lines.

There was an immense crowd present to take part in the unveiling ceremonies. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were women. President Loubet was given the seat of honor in the center of the first 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. At the left sat Sousa's band.

Welcoming speeches were made by Ambassador Porter and Commissioner Peck, and then, at a given signal, the American flag covering the statue was released 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.

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

Then Mrs. Daniel Manning, representing the Daughters of the American Revolution, spoke. She said in part: "This monument is the loving gift of the young people of America, who have offered up 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."

A poem by Frank Putnam, dedicated to the occasion, was next read by Tarquina I. Voss, after which Archbishop Ireland read a letter from President McKinley, expressing his gratitude at the cordiality existing between France and the United States.

The archbishop then delivered in French a masterly address eulogizing Lafayette and praising his country's institutions.

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



cutting from

Address of Paper

date

## STATUE TO LAFAYETTE

IT WAS UNVEILED AT PARIS  
YESTERDAY.

## GIFT OF THE YOUTH

Republican Guard, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American Exhibition Guards, in their white helmets, acted as ushers. The rising tiers of seats were filled with about 2,000 invited guests. A 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.

In the same row were the papal nuncio, Monsiegnor 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. President Loubet who was attired in a frock coat with the insignia of his highest rank of the Legion of Honor at his buttonhole, stood bareheaded, surrounded by the French and American dignitaries. General Porter 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 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 La Fayette offering his sword to the American cause, was unfolded to view, a scene of great enthusiasm occurred. The whole assembly arose and cheered and waved hats, handkerchiefs and American flags.

Paris, July 4.—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 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. 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.

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 heart 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 1,000 little minds; for one landmark of history written in stone is worth 100 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.

General Porter entered the tribune, and introducing Archbishop Ireland, read the following letter written by the archbishop to 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 pleasure to learn that you have been called to deliver the address on this most fitting occasion.

More eminent representative of American science and patriotism could have been found, 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 I have my hope that the presentation of a similar memorial of that knightly soldier to our republics are proud to claim may prove 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.

John Ireland, Archbishop of St. Paul.

The archbishop then delivered an address in French. It was frequently interrupted by applause. The ceremony concluded with American melodies "The Stars and Stripes Forever."

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 escort of mounted republican guards and police, marched to the Arc 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 storekeepers and pedestrians joined in the hurrah.

American flags were seen everywhere, and with the tri-color were waved as the band passed. General Porter held an open-house reception this afternoon of all the Americans, and Sousa's band serenaded them.

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Mr. Sousa's Story Of His Father.

(Paris Letter in 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 his 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 30 or 40 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 upstairs to bed again."

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## IN LAFAYETTE'S HONOR.

Magnificent Statue Unveiled in Paris  
to the Great French  
General.

Copyright Cable to The Post.

PARIS, July 4.—The feature of today's celebration of the Fourth here was the unveiling of the Lafayette statue. President Loubet was present and spoke, being received with enthusiasm by Americans. With him were the president of the senate, M. Fallieres, and the president of the chambre of deputies, M. Deschanel.

Thoughtful minds already are asking if there is not more than a passing significance attached to the way the French people, and especially the constituted authorities, having participated in the National fête. There certainly is such a significance. 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. A leading editorial in this evening's issue of the semi-official "Temps" is written in this spirit, and the "Journal des Debats" contains a shorter article along the same lines.

There was an immense crowd present to take part in the unveiling ceremonies. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were women. President Loubet was given the seat of honor in the center of the first row, having General Porter on his right and Commissioner Peck on his left. In the same row were the papal nuncio, Monsiegnor 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. At the left sat Sousa's band.

Welcoming speeches were made by Ambassador Porter and Commissioner Peck, and then, at a given signal, the American flag covering the statue was released 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, 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 very briefly, alluding to the traditional friendship of the two republics, the entire audience remaining standing uncovered until the end of his remarks.

Then Mrs. Daniel Manning, representing the Daughters of the American Revolution, spoke. She said in part: "This monument is the loving gift of the young people of America, who have offered up 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."

A poem by Frank Putnam, dedicated to the occasion, was next read by Tarquina L. Voss, after which Archbishop Ireland read a letter from President McKinley, expressing his gratitude at the cordiality existing between France and the United States.

The archbishop then delivered in French a masterly address eulogizing Lafayette and praising his country's institutions.

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



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 intrusted 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 modesty was equal to his courage. He never underrated himself in a battle; he never overrated himself in a report. He reached the high-pinnacle of human greatness and covered the earth with his renown. His name will stand immortal when epitaphs have vanished utterly and monuments have crumbled into dust. His ashes were laid to rest in the bosom of the soil his efforts saved, but his true sepulchre is the hearts of his countrymen.

The following portion of the address was delivered in French:

"I am deeply sensible of the honor which has been assigned me of welcoming upon this occasion the high officials of France, the distinguished representatives of foreign powers, and the citizens, both French and American, who honor this ceremony by their presence. 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 in the Harbor of New York. 'Liberty Enlightening the World.' To-day the ladies of America—we always find a woman wherever a noble task is to be accomplished—present to the former ally of the United States a statue of him who was the highest personification of liberty, the immortal Washington. During the eight long years of sanguinary conflict carried on at the cost of countless sacrifices to assure our national independence, Washington was at once the sword and shield of the country, and the disinterested champion of the sacred right of self-government. Throughout his entire career he was content to leave the efforts to man, the results to God. When he could not control, he endured. Slow in deliberation, firm in decision, clear in judgment, and vigorous in action, never allowing himself to be unduly elated by victory or depressed by defeat, he could convince when others could not advise; he could lead where others could only follow.

"He emerged from the heroic struggle in which he had shown the prudence of a Fabius, the skill of a Hannibal, the courage of a Ney, crowned with the affection of his fellow-countrymen and the admiration of the entire world. From the bitter seeds of war he reaped a harvest of enduring peace. He did his duty and trusted to history for his meed of praise. History has not failed to render to him the tribute of its homage.

"The founder of the American Republic was always the faithful friend of France. His heart was deeply touched by the sympathy she evinced for the colonies which had arisen against an unendurable oppression, and his sense of gratitude to the generous nation which came to their aid at the most critical moment of the struggle for existence was never weakened. His body lies upon the banks of the Potomac; it is fitting that his statue should stand upon the banks of the Seine. This monument is an offering of peace and good-will. It is to be inaugurated within the shadow of the three resplendent colors which are those of the national banners of the two great republics. These 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."

#### THE PRESENTATION SPEECH.

Consul General Gowdy then made the presentation speech. He said in part:

"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, revere 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 new century, may the wreaths intertwined with the garlands of victory and the good-will of the soldiers of '76 never wither, nor the stars cease to shine on the friendship of the two republics."

At the close of Mr. Gowdy's address Gen. Peck presented Mrs. Daniel Manning and Miss Jones, representing the Daughters of the American Revolution, who presented the statue. The statue was then carried across the river by the cable ferry.

#### M. DELCASSE'S SPEECH.

M. Delcassé then arose and delivered the speech accepting the monument. He said:

"The thought of offering France a statue of the hero who was the incarnation of the purest virtues of his race could not but go to the heart of this country. But it touched

with a more cheering spectacle."

#### M. DELCASSE INTERRUPTED.

While M. Delcassé 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 Patriotic League, and whose evident object was self-advertisement, placed himself in front of M. Delcassé, in full view of those in the front seats, and when M. Delcassé spoke of discipline and the army, he shouted, "Vive l'Armée!" Later on, when M. Delcassé referred to what Washington had done for his country, the intruding individual cried: "He was not a Dreyfusard."

M. Delcassé naturally ignored the interruptions, but, at a sign from Gen. 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. Delcassé 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. André. The guard this time told the man to hold his tongue or he would be put outside, and the interrupter subsided until M. Delcassé concluded, when he insisted on giving his name and address and political opinion to the reporters present.

Col. Charles Chaille Long delivered his oration in French. 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 Mr. Charles F. McKim of McKim, Meade & White, and 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 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.

## CHILDREN'S GIFT TO FRANCE DEDICATED.

American's Statue of Lafayette  
Unveiled in Paris by  
His Great Grandson.

Special Cable to the Evening Journal.

Paris, July 4.—In the presence of an enormous crowd of enthusiastic Americans the plaster model of the statue of Lafayette, presented by the children of the United States to France, was to-day dedicated.

The ceremony took place in front of the Louvre. Commissioner-General Peck presented the monument, which was received by President Loubet on behalf of France.

The statue was unveiled by two small boys, Gustave Henroque, a great grandson of Lafayette, and Paul Thompson.

Sousa's Band added to the Fourth of July enthusiasm of the Americans. Mrs. Daniel Manning made an address on behalf of the Daughters of the American Revolution.

In presenting the statue, Commissioner-General Peck said:

"We cannot forget that France came to the aid of our country with generous help in our hour of need. We cannot forget that out of your treasury came timely support."

President Loubet said:

Helped Found the Republic.

"The friendship between France and America began when France helped found the Republic of the United States.

"We must work together for the cause of liberty and humanity, and give the world an example of pure friendship."

## THE LAFAYETTE STATUE.

The Unveiling in Paris Was an Important Historical Event.

Paris, July 5.—The unveiling of the statue to the memory of the Marquis de Lafayette occurred yesterday in the garden of the Tuilleries. The monument was unveiled by two boys, representing the schools of France and America, Gustave Henrique, 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.

Ambassador Porter was president of the day's exercises. The presentation was made 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 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. Delcassé, originally had been designated. The weather was not unpropitious.

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 center of the quadrangular Place du Carrousel. The entire body of American exhibition guards, in their white helmets, acted as ushers.

The rising tiers of seats were filled with about 2,000 invited guests. A portion of the stand was reserved for President Loubet, the Cabinet ministers and other leading French officials, Ambassador Porter, the diplomatic corps, Commissioner Peck, and other distinguished persons.

On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on each side of the statue, were an American soldier and a sailor, bearing the Stars and Stripes. To the left sat Sousa's band.

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title. Calve sang and Paderewski played. Sousa's band returned to Paris on Monday after a successful tour of Germany. Sousa played at the unveiling of the Washington statue on Saturday, at the unveiling of the Lafayette statue on Monday and on Wednesday, the Fourth, when the new march, "Hail to the Spirit of Liberty," was given for the first time. 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.

DRK, 1884.



JUL 4 1900

# A FRANCO-AMERICAN FETE

Equestrian Statue of Washington  
Unveiled in Paris.

## THE GIFT OF AMERICAN WOMEN

Gen. Porter Presides and Speaks Both  
in English and in French—Minister  
Delcasse Interrupted.

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. Gen. 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 Col. Charles Chaille Long, who is a member of Commissioner General Peck's staff.

In front of the statue, which is situated on the Place l'Etoile, was erected a covered stand, tastefully decorated with evergreens and the flags of the two nations. A police cordon was drawn around the entire site of the square, inclosing the stand and the statue. A squadron of Republican Guards, on horseback, was stationed about the statue, their striking uniforms giving color to the scene. About 1,000 invitations were issued and practically every known member of the American colony was present.

Gen. Porter sat in the centre of the front row, with M. Delcasse on his right and the representative of President Loubet on his left. W. F. Draper, United States Ambassador to Italy, and his family; Charles Tower, United States Ambassador to Russia; Commissioner Woodward, Mr. and Mrs. Potter Palmer, and all the National Commissioners and their families occupied prominent seats.

Though the morning was threatening and a short shower of rain fell, it did not keep away the 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 were very simple and were lacking in any ostentation. They opened with "The Star-Spangled Banner" and with the "Marseillaise," 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 handclapping which greeted every reference to Washington's virtues, and the Franco-American ties of friendship. Gen. Porter spoke in English as follows:

### GEN. PORTER'S ADDRESS.

"First let me extend a cordial greeting and an earnest welcome to all who have gathered here to participate in the impressive ceremonies which are to follow. The occasion is fraught with peculiar interest. We come together to-day 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 an enduring bronze a more exalted character. His name is the synonym of unselfish patriotism, sublime heroism, unswerving virtue. When intrusted 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 modesty was equal to his courage. He never overrated himself in a battle; he never overrated himself in a report. He reached the highest pinnacle of human greatness and covered the earth with his renown. His name will stand immortal when epitaphs have vanished utterly and monuments have crumbled into dust. His ashes were laid to rest in the bosom of the soil his efforts saved, but his true sepulchre is the hearts of his countrymen."

The following portion of the address was delivered in French:

"I am deeply sensible of the honor which has been assigned me of welcoming upon this occasion the high officials of France, the distinguished representatives of foreign powers, and the citizens, both French and American, who honor this ceremony by their presence. 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 in the Harbor of New York. 'Liberty Enlightening the World.' To-day the ladies of America—we always find a woman wherever a noble task is to be accomplished—present to the former ally of the United States a statue of him who was the highest personification of liberty, the immortal Washington. During the eight long years of sanguinary conflict carried on at the cost of countless sacrifices to assure our national independence, Washington was at once the sword and shield of the country, and the disinterested champion of the sacred right of self-government. Throughout his entire career he was content to leave the efforts to man, the results to God. When he could not control, he endured. Slow in deliberation, firm in decision, clear in judgment, and vigorous in action, never allowing himself to be unduly elated by victory or depressed by defeat, he could convince when others could not advise; he could lead where others could only follow."

"He emerged from the heroic struggle in which he had shown the prudence of a Fabius, the skill of a Hannibal, the courage of a Ney, crowned with the laurels of his fellow-countrymen and the admiration of the entire world. In the midst of war he reaped the fruits of peace. He did his duty and he died his duty."

more particularly when coming from the American women, who unite so perfectly 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 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—the will, the abnegation, and the full appreciation of the conditions necessary to the strength of the Government and to the health of the Nation.

In order to judge of the will power Washington needed, let us remember his point of departure—let us think of the obstacles in his way. He had therein powerful adversaries and one more obstinate than powerful. There was an insufficiency of means at his disposal, inexperience, and then lack of discipline of his soldiers, and political divisions. But he knew what was necessary and he would have it. He wrestled incessantly against the enemy and against his own people. At the same time he struggled with discouragement, retreating in defeat itself his enthusiastic faith which leaves intact the equilibrium of his judgment.

"One day his soldiers complained that Congress was neglecting them, and they mutinied. Quickly, by making severe examples, he re-established order. But immediately afterward he went to Congress and obtained satisfaction for the legitimate grievances. His bright genius refused to admit there could be any durable misunderstanding between the civil powers to which the country had intrusted the administration of its affairs, and the army which it had charged with the defense of its frontier, and with the same far-seeing and tenacious convictions he defended the army before Congress, and the discipline in the army, because if the army is indispensable to the Nation, discipline is no less necessary to the army, and because there is as much glory and pride in obeying as in commanding."

### WASHINGTON'S MANY VIRTUES.

"Nothing was spared him, not even temptation. The struggle approaches its end, victory appears to have passed definitely to the American camp. With the aid generously given and nobly acknowledged of France independence is won."

"A solemn treaty is about to be consecrated. Is it true, gentlemen, that a republic cannot survive its triumph? Several officers approached Washington to show him a crown. Must we glorify him for having turned aside his eyes? If he were here he would not be more surprised at our praises than he was revolted at the proposal."

"Washington was as great a statesman as a Captain. His mind was eminently practical and well balanced, and fits its place again in this Constitution, under whose shelter the Republic of 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 it 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 attributions, by the side of a parliament whose decisions impose themselves supremely and become the law of the country. It put in place a very strong Executive. Washington twice exercised this supreme magistrature, but declined a third investiture, which it was wished to confer on him by acclamation, and he returned to his peaceful home at Mount Vernon, accompanied by the hearts of the whole people, who regretted his refusal, but whose far-seeing wisdom is nevertheless, in secret, admired."

"When he died two nations mourned, the Nation he had founded and the nation which aided him to found it, and the same crape drapes the starred banner and cockade of Lafayette to-day and the same two peoples are more united than ever and more than ever convinced that they will never cease to be so. To-day they celebrate with the same hearts his memory, both as a lesson and as a pledge for the future. I do not think the world could witness a more cheering spectacle."

### M. DELCASSE INTERRUPTED.

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 Patriotic League, and whose evident object was self-advertisement, placed himself in front of M. Delcasse, and full view of those in the front seats, and 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."

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Col. Charles Chaille Long delivered his oration in French. 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 Mr. Charles F. McKim of McKim, Meade & White, and 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 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.

JUL 5 1900

# THE LAFAYETTE STATUE.

The Unveiling in Paris Was an Important Historical Event.

Paris, July 5.—The unveiling of the statue to the memory of the Marquis de Lafayette occurred yesterday in the garden of the Tuilleries. The monument was unveiled by two boys, representing the schools of France and America, Gustave Henrique, 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.

Ambassador Porter was president of the day's exercises. The presentation was made 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 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, originally had been designated. The weather was not unpropitious.

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 entire body of American exhibition guards, in their white helmets, acted as ushers.

The rising tiers of seats were filled with about 2,000 invited guests. A portion of the stand was reserved for President Loubet, the Cabinet ministers and other leading French officials, Ambassador Porter, the diplomatic corps, Commissioner Peck, and other distinguished persons.

On the platform in front was a tribune for the speakers, draped with the American and French flags. Beneath it, standing on each side of the statue, were an American soldier and a sailor, bearing the Stars and Stripes. To the left sat Sousa's band.

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JUL 5 1900

title. Calve sang and Paderewski played. Sousa's band returned to Paris on Monday after a successful tour of Germany. Sousa played at the unveiling of the Washington statue on Saturday, at the unveiling of the Lafayette statue on Monday and on Wednesday, the Fourth, when the new march, "Hail to the Spirit of Liberty," was given for the first time. 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.

DRK, 1884.



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, Helmsland, Baker, Sims, Mott and Poundstone, entered just before the hour of opening, escorting Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later 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." 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 of the Legion of Honor at his buttonhole, stood bareheaded, surrounded by the French and American dignitaries.

#### General Porter's Address.

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

General Porter 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.

#### A Letter from President McKinley.

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

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 voices in fitting terms the profound

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 souls of its founders." That prayer, by the grace of God, has proven a prophetic invocation.

#### Address of Archbishop Ireland.

Archbishop Ireland's address was delivered in French, and was frequently interrupted by applause. In part he said:

To-day a nation speaks her gratitude to a nation; America proclaims her remembrance of priceless favors conferred upon her by France.

France, America salutes thee; America thanks thee. Great is her obligation; not unequal to it is her gratitude.

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 youth who through her schools and from the tens of millions of her people who rejoice in the rich inheritance won in 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, to-day 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.

In America two names are the idols of our national worship, the burden of our resolute 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 Mortier, Marquis de Lafayette.

The value of the aid given to us by France in our war for independence is inestimable; the joy which the memory of it awakens in our souls is that which comes to us through the consciousness of our national life itself.

France first stood sponsor for our nationhood. We entered into the great family nations leaning on her arm, radiant with the reflection of her historic splendor and strong in the protection of her titanic stature.

#### The Statue Unveiled.

A signal was given and the 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, 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."

#### President Loubet's Speech.

The President spoke next, alluding to the traditional friendship of the two Republics, the entire audience remaining standing uncovered until the end of his remarks. He 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, 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. The spectacle of these two Republics penetrated this morning by the same emotions, and animated by the same thoughts, is not less a lesson than a fete. It shows that among nations

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 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

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## WO REPUBLICS HONOR A PATRIOT'S MEMORY

### FRANCE'S AND UNITED STATES' TRIBUTE TO LAFAYETTE

The Statue to Commemorate His Fame Unveiled with Impressive Ceremonies in Paris—Speeches of President Loubet, Archbishop Ireland and Others.

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. Ferd W. Peck, President of the Lafayette Memorial Commission. It was accepted by President Loubet in behalf of France.

The monument was unveiled by two boys, representing the school children of France and America, Gustave Hennocque, grandson of the Marquis de Lafayette, and Paul Thompson, son of the proprietor 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 read an address, and Mrs. Daniel Manning spoke on Lafayette and the daughter of the American Revolution. American flags and trophies in French American colors were displayed on various buildings and on or over American houses throughout Paris, and the Stars and Stripes floated from the pin of the Eiffel Tower, thus dominating the whole city.

#### A Picturesque Scene.

The whole square and the Louvre were handsomely decorated with bunting, and de-



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## 4TH IN PARIS

Enthusiastically Celebrated Independence Day.

Special Cable to The Herald.

July 4.—Never was the Fourth of July more enthusiastically celebrated in France 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 Republics appeared to be only one nation. Here the American and French Republics 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 number of Frenchmen wore the stars and stripes on their hats, and their hair buttonholes and street vendors brisk trade selling the American flag. The inauguration of the Lafayette statue following the unveiling of the Washington statue yesterday, raised the enthusiasm to the highest pitch. Speeches, furthermore, especially of Ambassador Porter and Archbishop Ireland, spoke in French, breathed sympathetic spirit that France feels for her share in securing American independence.

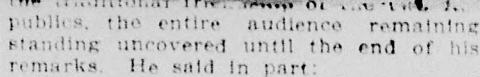
Throughout the day not a jarring note was heard. Festivity succeeded festivity. Thousands of persons gathered around the statue. Throughout the day the various sections of the exhibition were crowded. A reception given by Ambassador Porter was attended by the rank and file of Paris. The Chamber of Deputies banquet was a huge success. A dinner given by M. Millerand, Minister of War, was in the happiest vein. The day closed with street rejoicing in the opera house where Sousa's Band played a vast yellow and white dined with French and American and its best selections. The crowd was so dense that locomotion was almost impossible. A graceful act was performed by Americans, who placed a beautiful portrait of Colonel Mareuil in the Transvaal section of the exhibition, with the inscription: "To General Lafayette."

All this joyousness, which the French had done its utmost to secure, was itself a serious danger of war. General Jamont's resignation as highest command in the army was a point of the discontent of the superior officers. Fortunately, the Minister of War, General Andre, on the occasion and summarily dismissed General Jamont instead of accepting his resignation. General Andre and General 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 General Chanoiné 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.



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**Address of Archbishop Ireland.**



"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. The spectacle of these two Republics penetrated this morning 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 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 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."

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.

**STATUE OF LAFAYETTE, WHICH WAS UNVEILED IN PARIS YESTERDAY**

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

The scene within the amphitheatre was striking and picturesque. The rising tiers of seats were filled with about 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 and other leading 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.

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"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 generate rivalry in striving for the good of mankind.

"Very sincerely yours,

"WILLIAM M'KINLEY."

**Commissioner Peck's Address.**  
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 countrymen, who came with sword and treasure to succor a struggling people. On this, the Independence Day of the United States of America, our youth plant a tribute upon thy soil to the memory of our Knight of Liberty, our champion of freedom—the immortal son of France, the rescuer of the oppressed; your Lafayette, our Lafayette. The spirit of liberty moved him to leave home ties, comforts, fortune; moved him to cross boisterous seas during weeks of peril in order to battle beside our ancestry for that freedom which underlies the development of the great Western Empire; an empire which has since contributed so much in men, in thought, in achievement to advance the civilization of the world during the century now about to close.

That love for freedom, that friendship, that sacrifice, that patience, that heroism which brought General Lafayette to 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

ROCHESTER, N. Y.

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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 Colonel Villebois Mareull in the Transvaal section of the exhibition, with the inscription: "To the Transvaal Lafayette."

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Amid all this joyousness, which the government had done its utmost to secure, the ministry itself ran serious danger of foundering. General Jamont's resignation of the highest command in the army was the culmination point of the discontent among the superior officers. Fortunately, the new minister of war, General Andre, rose to the occasion and summarily dismissed General Jamont instead of accepting his resignation. General Andre and General Bluegere, the new generalissimo, are sound Republicans. They are determined to strike hard and deep at the first symptom of further insubordination, but it would be idle to deny that the situation is filled with the gravest danger, especially at the present moment, when coalesced Europe is engaged in dealing with China. It becomes clearer and clearer that the highest ranks of the army are filled with men lacking the first principal of Republican patriotism. The example set by General Chanoiné 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.



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Address of Archbishop Ireland to the public, the entire audience remaining standing uncovered until the end of his remarks. He said in part:

"Gentlemen: This magnificent monument consecrates the time honor and union of two great nations. It is a generous impulse, the gift of the United States, the gift of the French people, and the gift of the American people to the world before the eyes of all eyes."

But the monument is not the end of the work. It is the beginning of a new era of friendship and cooperation between the two nations.



STATUE OF LAFAYETTE, WHICH WAS UNVEILED IN PARIS YESTERDAY

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## THE 4TH IN PARIS

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Public Ledger  
Philadelphia, Pa.

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, revere 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 the cause of aid of her arm of America."



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... volume of business which occurred about the middle of the half year, has come," it says, "a period of apparently steady trade, with the volume, although smaller than had been evidently looked forward to, still so large as to attract attention in any ordinary year. This, at least, is one conclusion to be drawn from the bank clearings statistics for June and the first half of the current year, because the aggregates indicate a maintenance of the trade movement at a fairly steady high level. For the six months period the total clearings at eighty cities aggregated \$42,557,201,316, a decrease of 19.9 per cent. The bank clearings for the year 1899, swelled as they were by immense speculative activity, unprecedented industrial share production and generally buoyant business conditions, aggregated \$53,492,000,000. If the proportion for the first half of 1900 is maintained during the rest of the year, the aggregate of clearings for the calendar year would seem likely to be in the neighborhood of \$83,000,000,000, a total \$10,000,000,000 smaller than a year ago, but far in excess of any preceding year on record. The number of failures for the first six months of the year were only 4880, the smallest reported in eighteen years."

The tugboat men are indignant at the charges made against them of inhumanity at the time of the Hoboken fire. They held a meeting to-day to take action in regard to the matter, and Captain George Norton, editor of the Marine Journal, who presided, said that the tugboat men of New York have always been noted as se-savers, and that this was the first charge of cowardice had been made against them. "The tugboat men," he said, "rescued every one they could. They it is overlooked that the William Free in Dalzell alone picked up from the blazing docks and out of the water at thirty people, and its commander can women come to France this memorial, which shall convey to the present and future generations their grateful remembrance."

M. Delcasse accepted in behalf of France. He 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 a 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."

Colonel Charles Chaille Long delivered an oration.

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DISPATCH  
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### EXPRESSIONS OF REGARD

The French Statesman Paid a Noble Tribute to the Father of This Republic.

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Consul General Gowdy made the presentation and the French Minister of Foreign Affairs, M. Delcasse, accepted it 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. 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."

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In front of the statue, which is situated on the Place d'Iena, was erected a covered stand, tastefully decorated with evergreen and the flags of the two nations. A police cordon was drawn around the center of the square, inclosing the stand and site of the monument. A squadron of Republican Guards, on horseback, was stationed about the statue, their striking uniforms giving color to the scenes. About 1,000 invitations were issued, and practically every known member of the American colony was present.

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BUFFALO, N. Y.  
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"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 home 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."

The evening newspapers, especially the Temps and the Journal des Debats, devote articles to pointing out the significance of the Washington and Lafayette statues' inaugurations. They express the hope that the existing friendship between the two countries will never wither.



ing from **PUBLIC LEDGER**  
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ing from **PUBLIC LEDGER**  
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to **JUL 4 1900**

## TIES THAT UNITE AMERICA AND FRANCE

WASHINGTON'S EQUESTRIAN  
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The Memorial a Gift to the French Republic by the Patriotic Women of the United States—Impressive Ceremonies—The Aid of France in the War of the Revolution.

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SENTED TO  
AMERICAN WOMEN.

VEILED YESTERDAY

CEPTED BY FOREIGN MINISTER  
DELCASSE.

THANKS OF THE NATION

Impressive Ceremonies at Paris in  
Connection With the Presentation  
of the Offering of the As-  
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Women.

Paris, July 3.—The ceremonies connect-  
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statue of Washington, the gift of the Asso-  
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France, passed off to-day, according to the  
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stances. Sousa's band was in attendance.  
The United States ambassador, General  
Horace Porter, presided and delivered an  
address.

Consul-General Gowdy made the pre-  
sentation, and the French minister of for-  
eign affairs, M. Delcasse, accepted in be-  
half of France. He 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  
with grace. I beg the women of  
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has just been unveiled may perhaps be  
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tory who could reunite in the same degree  
the qualities demanded for the guidance  
of a free people."

Colonel Charles C. Haile Long delivered  
an oration.

In front of the statue, which is situated  
on the Place d'Iena, was erected a cov-  
ered shed tastefully decorated with ever-  
greens and the flags of the two nations.  
A police cordon was drawn around the  
center of the square inclosing the statue  
and site of the monument.

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

M. Delcasse naturally ignored the inter-  
ruptions, but at a sign from General Por-  
ter one of the American exhibition guards  
who were acting as ushers tapped the man  
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late, however.

When M. Delcasse referred to the presi-  
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referring thereby to the recent decision of  
the minister of war, General Andre.

The guard, this time, told the man to  
hold his tongue or he would be put out-  
side, 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  
his oration in French. The ceremony was  
concluded with Sousa's band playing "The  
Stars and Stripes Forever."

## STATUE OF WASHINGTON

Unveiled In Paris By Frenchmen  
And Americans.

### TRIBUTES TO HERO'S MEMORY

Gen. Horace Porter And M. Delcasse  
Recount Greatness Of Father Of  
Republic—Nations As Friends.

PARIS, July 3.—An equestrian statue of  
Washington, the gift of "an association of  
American women for the presentation of a  
statue of Washington to France," was un-  
veiled here today.

Sousa's Band furnished music. Gen.  
Horace Porter presided. In taking the  
chair he said in part:

"The occasion is fraught with peculiar  
interest. We come together today to dedi-  
cate a statue of Washington in the home  
of Lafayette. The patriotic ladies of Amer-  
ica in presenting this gift to our sister Re-  
public could not perpetuate in enduring  
bronze a more exalted character. His  
name is the synonym of unselfish patriot-  
ism, sublime heroism, unswerving virtue.  
When intrusted with the task of defending  
the liberties of his country his towering  
genius brought order out of chaos, turned  
weaklings into giants and snatched vic-  
tory from defeat. His modesty was equal  
to his courage. He never underrated him-  
self in a battle; he never overrated him-  
self in a report. He reached the highest  
pinnacle of human greatness and covered  
the earth with his renown. His name will  
stand immortal when epitaphs have van-  
ished utterly and monuments have crum-  
bled into dust."

Speaking in French, General Porter re-  
ferred to the gift to America by France  
of the Bartholdi statue. He finished by  
paying another tribute to Washington.

Consul-General Gowdy made the presen-  
tation and the French Minister of Foreign  
Affairs, M. Delcasse, accepted on behalf of  
France. Mr. Gowdy in the course of the  
presentation speech said:

"We are here to express again the grati-  
tude we owe to France for her friendship  
and help during the War of the Revolu-  
tion. It is fitting that the patriotic women  
of the United States erect this statue.  
They have kept burning the fire of patriot-  
ism since the days of '76. They have  
taught us to love liberty, revere the mem-  
ory of Washington and Lafayette and  
honor the flag and the nation that helped  
us to make it."

M. Delcasse in accepting the statue said:

"The thought of offering France a statue  
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"When he died two nations mourned—  
the nation he had founded and the nation  
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crape drapes the starred banner and the  
cockade of Lafayette today, and the same  
two peoples are more united than ever and  
more than ever convinced that they will  
never cease to be so. Today they celebrate  
with the same hearts his memory, both as  
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more cheering spectacle."

The equestrian statue of Washington is  
in bronze and is about 15 feet in height to  
the top of the head of Washington. It is  
from 20 to 23 feet to the point of the up-  
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of the American army at Cambridge (July  
3, 1776) and dedicating his sword to the  
service of his country. The pedestal was  
designed by Charles F. McKim, of McKim,  
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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—Mr. Daniel C. French,  
who modeled the figure of Washington,  
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## THE LAFAYETTE STATUE

Unveiled Yesterday at Paris With  
Impressive Ceremony.

Prominent French and American Of-  
ficials Present—Eloquent Addresses  
by Ambassador Porter and Arch-  
bishop Ireland—President Loubet  
Formally Accepts the Memorial.

PARIS, July 4.—The statue of Lafayette,  
presented to France by American chil-  
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roundings. 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 con-  
ducted him to the seat of honor. Around  
the President sat M. Deschanel, President  
of the Chamber of Deputies; M. Fallieres,  
President of the Senate; M. Delcasse,  
Minister of Foreign Affairs; M. Millerand,  
Minister of Commerce, and other members  
of the Cabinet. The Papal Nuncio and  
many members of the Diplomatic Corps  
were present.

General Porter addressed the audience  
in both French and English. Commissioner  
General Peck read his speech. Then Presi-  
dent Loubet accepted the statue in the  
name of France.

After this two boys withdrew the Stars  
and Stripes covering the statue to the  
strains of Sousa's new march. Secretary  
Thompson then spoke and was followed by  
Mrs. Canning, who read a speech, and Miss  
Voss read Putnam's dedicatory poem.  
By this time the audience had become  
weary and many persons left during the  
recitation and prior to Archbishop Ire-  
land's magnificent dedication address,  
which unfortunately was left for the last  
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On the outside of the crowd a large  
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This somewhat marred the proceedings, as  
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President Loubet, in accepting the  
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"This magnificent monument consecrates  
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the ceremony before the statue of our com-  
mon ancestor. But the initiative of this  
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ples 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  
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among nations as among individuals the  
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"When Lafayette crossed the ocean to  
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ROCHESTER, N. Y.

JUL 4 1900

Women.

Paris, July 3.—The ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of the Association of American Women for the Presentation of a Statue of Washington to France, passed off to-day, according to the 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. He 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."

Colonel Charles C. Haille Long delivered an oration.

In front of the statue, which is situated on the Place d'Iena, was erected a covered shed tastefully decorated with evergreens and the flags of the two nations. A police cordon was drawn around the center of the square inclosing the stand and site of the monument. A squadron of Republican guards, on horseback, was stationed about the statue, their striking uniforms giving color to the scene. About 100 invitations were issued and practically every well-known member of the American colony was present.

General Porter, in the center 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 Towne, Commissioner-General Peck, assistant commissioners and their families occupied prominent seats.

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

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 afterwards boasted of being a Nationalist and a member of a Nationalist society, and whose evident object was self-advertisement, placed himself in front of M. Delcasse within full view of those in the front seats, and 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 the occasion to exclaim: "Yes, but Colonel Marchand is refused a reception at the Hotel De Ville," referring thereby to the recent decision of the minister of war, General Andre.

The guard, this 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 his oration in French. The ceremony was concluded with Sousa's band playing "The Stars and Stripes Forever."

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BALTIMORE, MD.

JUL 4 1900

## STATUE OF WASHINGTON

Unveiled In Paris By Frenchmen And Americans.

### TRIBUTES TO HERO'S MEMORY

Gen. Horace Porter And M. Delcasse Recount Greatness Of Father Of Republic—Nations As Friends.

PARIS, July 3.—An equestrian statue of Washington, the gift of "an association of American women for the presentation of a statue of Washington to France," was unveiled here today.

Sousa's Band furnished music. Gen. Horace Porter presided. In taking the chair he said in part:

"The occasion is fraught with peculiar interest. 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 intrusted 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 modesty was equal to his courage. He never underrated himself in a battle; he never overrated himself in a report. He reached the highest pinnacle of human greatness and covered the earth with his renown. His name will stand immortal when epitaphs have vanished utterly and monuments have crumbled into dust."

Speaking in French, General Porter referred to the gift to America by France of the Bartholdi statue. He finished by paying another tribute to Washington.

Consul-General Gowdy made the presentation and the French Minister of Foreign Affairs, M. Delcasse, accepted on 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, revere the memory of Washington and Lafayette and honor the flag and the nation that helped us to make it."

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 you 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—the will, the abnegation and the full appreciation of the conditions necessary to the strength of the Government and to the health of the nation."

"When he died two nations mourned—the nation he had founded and the nation which added him to found it. The same crape drapes the starred banner and the cockade of Lafayette today, and the same two peoples are more united than ever and more than ever convinced that they will never cease to be so. Today they celebrate with the same hearts his memory, both as a lesson and as a pledge for the future. I do not think the world could witness a more cheering spectacle."

The equestrian statue of Washington is in bronze and is about 15 feet in height to the top of the head of Washington. It is from 20 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 Charles F. McKim, of McKim, Mace & White, and 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 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.

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WASHINGTON, D. C.

JUL 5 1900

## THE LAFAYETTE STATUE

Unveiled Yesterday at Paris With Impressive Ceremony.

Prominent French and American Officials Present—Eloquent Addresses by Ambassador Porter and Archbishop Ireland—President Loubet Formally Accepts the Memorial.

PARIS, July 4.—The statue of Lafayette, presented to France by American children, was unveiled today 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; M. Delcasse, Minister of Foreign Affairs; M. Millerand, Minister of Commerce, and other members of the Cabinet. The Papal Nuncio and many members of the Diplomatic Corps were present.

General 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 to the strains of Sousa's new march. Secretary Thompson then spoke and was followed by Mrs. Canning, who read a speech, and Miss Voss read Putnam's dedicatory poem. 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 on the programme.

On the outside of the crowd a large number of Americans who were disappointed at being unable 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 who were 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 before the statue of our common ancestor. 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 it 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 among the brotherhood of arms, has developed and increased through the century that is just 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."



square. The entire body of the exhibition guards, in their white helmets, acted as ushers.

The rising tiers of seats were filled with about 2,000 invited guests. 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 a sailor, bearing the Stars and Stripes.

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 bare-headed, surrounded by the French and American dignitaries. Gen. Porter advanced to the tribune and welcomed the guests, speaking the first part of his address in English and the rest in French. Commissioner Peck followed.

A signal was then given and two boys dressed in white flannel suits and sailor hats and wearing tri-color sashes pulled the strings releasing the American flag that 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 great enthusiasm occurred. The whole assembly arose and cheered and waved hats, handkerchiefs and American flags.

Sousa's Band played a specially composed piece entitled "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 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.

"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."

Robert J. Thompson, author of the Lafayette monument work, followed.

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

"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."

Gen. Porter entered the tribune and 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 votes to proclaim 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 patriotic American could have been chosen, and none would better give appropriate expression to the sentiment of gratitude and affection which binds 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 a 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."

#### Archbishop Ireland's Address.

Archbishop Ireland next delivered an address, saying in part:

Gilbert du Motier, Marquis de Lafayette! Oh, what words of mind 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

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't thou, banner of beloved France, entwining in affection and hope thy folds with those of the banner of America. There were you, DeGrasse and DeBarras, guarding with your superb ships of war the waters of the Chesapeake against a foeman's sail. There were you, bearers of most illustrious names in France's history, officers of her army—nobles of the noble, chivalrous Rochambeau, de Chastellux, de Lauzun, de Rourie, de Dillon, de Vismenil, de Choisy, de Deux-Ponts, the de Laval-Montmoreneys, the de St. Simons—I fain would name you all—veiling in devotion to America with Lincoln, Hamilton, Knox, Pickering, Laurens, Von Steuben—all ready, sword in hand, to obey the word spoken by Washington, commander-in-chief of the allied armies. And shall I forget thee, Lafayette? Rather shall I not give thee 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. \* \* \*

Here upon this historic "Place" in France's own capital city, where meet the nations of the earth, there will stand 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.

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

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

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## WASHINGTON STATUE

### STATUE UNVEILED IN PARIS

PARIS, July 3.—Ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of American women to France, passed off to-day under most 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. Colonel Charles Chaillu Long delivered an oration.

In front of the statue, which is situated on the Place d'Iena, 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, inclosing the stand and site of the monument. A squadron of Republican Guards, on horseback, was stationed about the statue, their striking uniforms giving color to the scene. About a thousand invitations were issued, and practically every known member of the American colony was present.

#### UNVEILED BY AMERICANS.

General Porter, in the centre of the front row, sat with M. Delcasse on his right and the representatives of President Loubet on his left. Ambassador Draper and his family, Ambassador Charlemagne Tower, Commissioner General Peck, Assistant Commissioner Woodward, Mr. and Mrs. Potter Palmer and all the National Commissioners and their families occupied prominent seats.

The exercises opened with "The Star Spangled Banner" and the "Marseillaise," which were cheered by the invited guests and the crowd outside the police cordon. General Porter 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 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."

#### DELCASSE PRAISES A PATRIOT.

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"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 the will, the abnegation and the full appreciation of the conditions necessary to the strength of the Government and to the health of the Nation.

"When he died two nations mourned. The Nation he had founded and the nation which aided him to found it, and the same crepe drapes the starred banner and the cockade of Lafayette to-day, and the same two peoples are more united than ever and more than ever convinced that they will never cease to be so. To-day they celebrate with the same hearts his memory, both as a lesson and as a pledge for the future. I do not think the world could witness a more cheering spectacle."

#### WORK OF AMERICAN GENIUS.

The statue 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 in Cambridge, on July 3, 1776, and dedicating his sword to the service of his country.

The pedestal was designed by Charles F. McKim of McKim, Mead & White of New York. 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, and the pedestal also was executed in the United States.

Both sculptors, Daniel C. French, who modeled the figure of Washington, and Edward C. Potter, who made the horse, are Americans.

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Address of Paper

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



# GIFT OF YOUNG AMERICANS

## STATUE OF LAFAYETTE PRESENTED

As a Token of Gratitude to France for Aid in the Revolutionary Struggle—President Loubet Speaks Accepting the Gift—Eloquent Address Made by Archbishop Ireland of St. Paul.

Paris, July 4.—The unveiling of the statue to the memory of the Marquis de Lafayette occurred to-day in the garden of the Tuileries.

The weather was not unpropitious. American flags and trophies in French and American colors were displayed on numerous buildings throughout Paris and the Parisians 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 Tuileries. 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 Tuileries. Within Lafayette Square itself amid the trees 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 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, acted as ushers.

The rising tiers of seats were filled with about 2,000 invited guests. 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 a sailor, bearing the Stars and Stripes.

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 bare-headed, surrounded by the French and American dignitaries. Gen. Porter advanced to the tribune and welcomed the guests, speaking the first part of his address in English and the rest in French. Commissioner Peck followed.

A signal was then given and two boys dressed in white flannel suits and sailor hats and wearing tri-color sashes pulled the strings releasing the American flag that 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 great enthusiasm occurred. The whole assembly arose and cheered and waved hats, handkerchiefs and American flags.

Sousa's Band played a specially composed piece entitled "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 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."

Robert J. Thompson, author of the Lafayette monument work, followed.

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

"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

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 the camps and on the battlefields of America.

By his magnanimity of soul, and by his grace of manners, 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 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 Marquis, the soldiers' 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.

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 us by France in our war for independence is inestimable; the joy which the memory of it awakens in our souls is that which comes to us through the consciousness of our national life itself.

France sent across the sea to shed their blood for us her brave soldiers and seamen, commanded by the very flower of her nobility. It was France's ships of war that protected our coasts and kept our ports open to commerce, reducing the British naval occupation of 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, wasn't thou, banner of beloved France, entwining in affection and hope thy folds with those of the banner of America. There were you, DeGrasse and DeBarras, guarding with your superb ships of war the waters of the Chesapeake against a foeman's sail. There were you, bearers of most illustrious names in France's history, officers of her army—nobles of the noble, chivalrous Rochambeau, de Chastellux, de Lauzun, de Rouville, de Dillon, de Vismenil, de Choisy, de Deux-Ponts, the de Laval-Montmorency, the de St. Simons—I vain would name you all—veiling in devotion to America with Lincoln, Hamilton, Knox, Pickering, Laurens, Von Steuben—all ready, sword in hand, to obey the word spoken by Washington, commander-in-chief of the allied armies. And shall I forget thee, Lafayette? Rather shall I not give thee 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.

Here upon this historic "Place" in France's own capital city, where meet the nations of the earth, there will stand 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.

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

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

# WASHINGTON STATUE UNVEILED IN PARIS

## Gift of Patriotic American Women to France.

### Product of Native Genius and Art Accepted by M. Delcasse with Fine Tribute.

PARIS, July 3.—Ceremonies connected with the unveiling of the equestrian statue of Washington, the gift of American women to France, passed off to-day under most 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. Colonel Charles Chaillu Long delivered an oration.

In front of the statue, which is situated on the Place d'Iena, 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, inclosing the stand and site of the monument. A squadron of Republican Guards, on horseback, was stationed about the statue, their striking uniforms giving color to the scene. About a thousand invitations were issued, and practically every known member of the American colony was present.

#### UNVEILED BY AMERICANS.

General Porter, in the centre of the front row, sat with M. Delcasse on his right and the representatives of President Loubet on his left. Ambassador Draper and his family, Ambassador Charlemagne Tower, Commissioner General Peck, Assistant Commissioner Woodward, Mr. and Mrs. Potter Palmer and all the National Commissioners and their families occupied prominent seats.

The exercises opened with "The Star Spangled Banner" and the "Marseillaise," which were cheered by the invited guests and the crowd outside the police cordon. General Porter 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 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."

#### DELCASSE PRAISES A PATRIOT.

M. Delcasse, in accepting the statue, said: "The thought of offering France a statue of the hero who was the incarnation of the purest 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 free people the will, the ability, the full appreciation of the duty in full military costume, taking

of the American army in Cambridge, July 3, 1776, and dedicating his service of his country.

It was designed by Charles F. Kim, Mead & White of New York, and is about 14 feet in height. The statue was cast in the United States, and the pedestal was executed in the United States.

Daniel C. French, who designed the Washington, and Edmea, made the horse, are









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 Parisians, on waking, found the stars and stripes floating from the pinnacle of the Eiffel Tower, thus dominating the whole city.

The location of the monument is within a small rail-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 Tuileries.

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 entrances to the square. The entire body of American Exhibition Guards, in their white helmets, assisted in maintaining order and acted as ushers. The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were women.

President Loubet was given the seat of honor in the middle of the front row, having Gen. Porter on his right and Commissioner Peck on his left. 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 anthems were being played.

Gen. Porter then advanced to the tribune and welcomed the guests. He began by stating that the statue was erected by the school-children of the United States, and that its purpose was to recall the record of Lafayette's 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. 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 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; 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.

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 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 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 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

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

Archbishop Ireland then delivered the principal address of the day. He drew a picture of the condition of the American colonies when Lafayette espoused their cause, paid a glowing tribute to Lafayette, and closed as follows:

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. Do as our republics may, they will not reach the ideal which they have put before themselves; while men are the representatives and the agents of an ideal, there will necessarily be in the realization of it the shortcomings of men; there will be from time to time the inconsistencies and the contradictions which the limitations of the human mind and the play of human interests bring into the practical life of man. But, despite all this, and, indeed, because of all this, must the world's great republics never relax in loyal and strenuous efforts to be in their whole national life the embodiment of liberty as far as this beautiful spirit of the heavens can find embodiment upon earth. 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, 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.

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

Other short addresses were made by Ferdinand W. Peck, Commissioner-General for the United States to the Paris Exposition, who made the presentation for the youth of the United States, and by Robert J. Thompson, the projector of the Lafayette monument work. A poem by Frank Putnam of Chicago was read, and Paul W. Bartlett, the sculptor, explained his conception of the design for the figure of Lafayette, as follows:

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 matted, and tail dressed in the style of the time, he appears on this pedestal, his youthful face turned towards the west, his sheathed sword slightly uplifted and delicately offered, as the emblem of the aristocratic and enthusiastic sympathy shown by France to our forefathers. His youth, his distinction, his noble bearing, the richness of his costume and the trappings of his horse—everything serves to emphasize the differences of his race, education, and avatism 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.

The unveiling of the statue of Lafayette, in the Place du Carrousel, surpassed in splendor and impressiveness the ceremonies at the Washington statue.

**At Lafayette's Statue.**  
In what will hereafter be known as Lafayette square rose the statue of Lafayette, enveloped in a huge American flag. In the seats of honor were President Loubet, the Cabinet Ministers and other leading French officials, Ambassador Porter, the Diplomatic Corps, Commissioner Peck and his assistants, the United States National Commissioners, including Mrs. Daniel Manning and Mrs. Potter Palmer; United States Ambassador Draper at Rome, Minister Bellamy Storer, at Madrid; Ambassador Charlemagne Tower, at St. Petersburg; Minister Harris, at Vienna; the Papal Nuncio, Mgr. Lorenzelli; Archbishop John Ireland, of St. Paul; the American military and naval attaches.

On either side of the draped statue was an American soldier and sailor bearing the Stars and Strips. To the left was Sousa's Band.

The monument was unveiled by two boys, representing the schoolchildren of France and America, Gustave Henroque, great-grandson of the Marquis de Lafayette, and Paul Thompson, son of the projector of the monument. These youngsters wore white flannel suits and tri-colored sashes.

**Supreme Enthusiasm.**  
Gen. Porter first advanced to the tribune and welcomed the guests, speaking partly in French and partly in English. Commissioner Peck made a brief address, the signal was given. The boys, Gustave and Paul, drew the cords that

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## YOUR UNCLE SAM TOOK POSSESSION OF PARIS.

Statue of Lafayette, Gift of American School Children, Unveiled with Impressive Ceremonies in Paris.

President Loubet Sees in the Event An Assurance of Continued Peace Among Nations and of Firmer Friendship Between the Republics—Archbishop Ireland Makes a Splendid Address.

Parisians and Men of All Nationalities Affiliate with "the Yankees" in the Overcrowded Boulevards and Cafes.

Right, 1900, by the Press Publishing Company, New York World.

(Special Cable Despatch to The World.)

PARIS, July 4.—This has been the best Fourth of July ever celebrated in Paris.

The people of the French capital awoke and their city everywhere profusely decorated with the flags of both countries—the Stars and Stripes predominating.

Yesterday's unveiling of the Washington Monument reminded innumerable Parisians with the United States to-day would be the American Day of independence, so they and the army and navy now here lent to the city a most gladdening appearance.

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held the flag, the statue stood revealed, the French nobles, mounted, offering his sword to the American cause.

The enthusiasm was supreme. When President Loubet arose cheers again broke forth, Americans and Frenchmen shouting, "Vive Loubet!" "Vive la France!"

The audience remained standing, uncovered, until the President finished his brief address. He said:

**President Loubet's Address.**  
Gentlemen: This magnificent monument consecrates the time-honored friendship and union of two great nations.

"I am happy to have associated 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."

"Lafayette served a deep political object. He was about to found the friendship of two peoples on the common worship of their motherland and liberty."

**Mr. McKinley's Letter.**  
In presenting the orator of the day, Archbishop Ireland, Gen. Porter read this letter:

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

Archbishop Ireland spoke in French, and was frequently loudly applauded. He said:

"To America and France is given the noble mission to be to the world 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."

**Those Without Sang.**  
During the ceremonies formidable masses of Frenchmen joined the Americans whom lack of space kept outside the enclosure. These crowds alternately sang the "Star-Spangled Banner" and the "Marseillaise," and cheered wildly. The well-meant clamor from thousands of throats often drowned the speakers' voices.

**Sousa's Band Conspicuous.**  
Sousa's band was very conspicuous all day. After the unveiling ceremonies, it paraded through the principal streets and boulevards, escorted by mounted police, Republican guards and American Exposition guards. Later the band serenaded Ambassador Porter while he held his usual public Fourth of July reception, which, naturally, this year, was tenfold crowded.

The municipality of Paris erected a grand stand in the Place de l'Opera and decorated it with strings of Chinese lanterns and garlands of flowers. There Sousa's band gave an open-air concert to-night. The neighborhood was illuminated. For the first time in the city's history the crowds at a celebration in honor of foreigners blocked the circulation of carriages.

In all the Boulevard cafes and restaurants to-night American students from the Latin Quarter are showing Paris how to celebrate.



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### Press of Paper.

~~JUL 4 1900~~

**PRESENTATION OF THE EQUESTRIAN  
STATUE, THE GIFT OF AMERI-  
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In front of the statue, which is situated on the Place d'Iéna, 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, inclosing the stand and site of the monument. A squadron of Republican Guards on horseback was stationed about the statue, their striking uniforms giving color to the scene. About a thousand invitations were issued, and practically every known member of the American colony was present.

and their families, and the nation 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 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 new century may the wreaths intertwined with the 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.

General Porter next 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."

ACCEPTED BY M. DELCASSE.

M. Delcassé then rose and delivered the speech accepting the monument. The French Foreign Minister said:

The thought of offering France a statue of the hero who was the incarnation of the purest 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, the will, the abnegation and the full appreciation of the conditions necessary to the strength of the Government and to the health of the Nation.

In order to judge of the will power Washington needed let us remember his point of departure—let us think of the obstacles in his way. He had therein powerful adversaries and one more obstinate than powerful. There was an insufficiency of means at his disposal, inexperience and then lack of discipline of his soldiers and political divisions. But he knew what was necessary, and he would have it. He wrestled incessantly against the enemy and against his own people. At the same time he struggled with discouragement, retempering in defeat itself his enthusiastic faith, which left intact the equilibrium of his judgment. One day his soldiers complained that Congress was neglecting them, and he answered quickly, by no means saying so, and he re-established order. But immediately afterward he went to Congress and obtained satisfaction for the legitimate grievances. His bright genius refused to admit there could be any durable misunderstanding between the civil powers to which the country had intrusted the administration of its affairs and the army which it had charged with the defence of its frontier, and with the same farseeing and tenacious convictions he defended the army before Parliament and the discipline in the army, because if the army is indispensable to the nation discipline is no less necessary to the army, and because there is as much glory and pride in obeying as in commanding.

Nothing was spared him, not even temptation. The struggle approaches its end; victory appears to have passed definitely to the American camp. With the aid generously given and nobly acknowledged of France independence is won. A solemn treaty is about to be consecrated. Is it true, gentlemen, that a Republic cannot survive its triumph? Several officers approached Washington to show him a crown. Must we glorify him for having turned aside his eyes. If he were here he would not be more surprised at our praises than he was revolted at the proposal.

Washington was as great a statesman as a captain. His mind was eminently practical and well balanced, and finds its place again in this Constitution, under whose shelter the Republic of the United States has undergone, in barely a century, a

When he died two nations mourned, the nation he had founded and the nation which had aided him to found it, and the same crape drapes the starred banner and the cockade of Lafayette to-day, and the same two peoples are more united than ever, and more than ever convinced that they will never cease to be so. To-day they celebrate with the same hearts his memory, both as a lesson and as a pledge for the future. I do not think the world could witness a more cheering spectacle.

### A DISAGREEABLE INCIDENT.

While M. Delcassé 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 evident object was self-advertisement, placed himself in front of M. Delcassé, in full view of those in the front seats, and when M. Delcassé spoke of discipline and the army he shouted "Vive l'armée."

Later on, when M. Delcassé referred to what Washington had done for his country, the intruding individual cried: "He was not a Dreyfusard." M. Delcassé, naturally, ignored the interruptions, but at a sign from General Porter one of the American Exposition Guards, who were acting as ushers, tapped the man on the shoulder and warned him—a little late, however. When M. Delcassé 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 thereby to the recent decision of the Minister of War, General André. The guard this time told the man to hold his tongue or he would be put outside, and the interrupter subsided until M. Delcassé concluded, when he insisted on giving his name and address and political opinion to the reporters present.

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 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 Charles F. McKim, of McKim, Mead & 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—Daniel C. French, who modelled the figure of Washington, and Edward C. Potter, who made the horse—are both Americans. The whole monument therefore, is essentially American.

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 this 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.

## Unveiled By Two Boys.

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 Hennochue, 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." Archbishop Ireland's address was most brilliant. Among other eloquent outbursts was the following:

"Gilbert du Motier, Marquis De Lafayette! O, that words of mine could express the full burning love which our Revolutionary sires did bear to this illustrious son of old Auvergne! O, 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."

General Porter, Exposition Commissioner Peck and others spoke before President Loubet. President Loubet said, among other things:

### President Loubet Speaks.

"This magnificent monument consecrated 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.

"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 in humanity."

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 linked in the hearts of every American with the Fourth of July."

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 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."

**Bellamy Storer Present.**

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

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, 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 stand, were an American soldier and sailor, bearing the Stars and Stripes. To the left sat Sousa's band.

## FRIENDSHIP'S TOKEN



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JUL 4 1900

## WASHINGTON DAY IN PARIS

### PRESENTATION OF THE EQUESTRIAN STATUE, THE GIFT OF AMERICAN 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. The United States Ambassador, General Horace Porter, presided and delivered an address.

In front of the statue, which is situated on the Place d'Iéna, 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, inclosing the stand and site of the monument. A squadron of Republican Guards on horseback was stationed about the statue, their striking uniforms giving color to the scene. About a thousand invitations were issued, and practically every known member of the American colony was present.

General Porter, in the centre of the front row, sat with M. Delcassé on his right and the representative of President Loubet on his left. Ambassador Draper and his family, Ambassador Charlemagne Tower, Commissioner-General Peck, Assistant Commissioner Woodward, Mr. and Mrs. Potter Palmer and all the National Commissioners and their families occupied prominent seats.

Though the morning was threatening and a short shower of rain fell, it did not keep away the large assemblage of women, 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 were very simple and were lacking in any ostentation. They opened with "The Star Spangled Banner" and the "Marseillaise," which were cheered by the invited guests and the crowd which had gathered outside the police cordon.

#### GENERAL PORTER'S ADDRESS.

General Porter then stepped to the front of the stand and delivered his speech, part in English and part in French. M. Delcassé invariably leading the handclapping which greeted every reference to Washington's virtues and the Franco-American ties of friendship. General Porter said:

First, let me extend a cordial greeting and an earnest welcome to all who have gathered here to participate in the impressive ceremonies which are to follow. The occasion is fraught with peculiar interest. We come together to-day 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 synonyme of unselfish patriotism, sublime heroism, unswerving virtue. When intrusted with the task of defending the liberties of his country, his towering genius brought order of chaos, turned weaklings into giants and achieved victory from defeat. His modesty was his courage. He never underrated himself and he never overrated himself in a report. He reached the highest pinnacle of human greatness. He covered the earth with his renown. His immortal and monuments have crumbled. His ashes were laid to rest in the bosom of the earth, but his true sepulchre is in the hearts of his countrymen.

part of General Porter's address in French:

conscious of the honor which has been conferred upon this occasion by the officials of France, the distinguished representatives of foreign Powers and the citizens of America, who honor this ceremony by their presence.

Many years ago a large number of the people of America, animated by their friendship for America, sent there the imposing statue executed by Bartholdi, which is at present the most conspicuous monument in the harbor of New York, "Liberty Enlightening the World." To-day the women of America—we always find a woman wherever a noble task is to be accomplished—present to the former ally of the United States a statue of him who was the highest personification of liberty, the immortal Washington. During the eight long years of sanguinary conflict carried on at the cost of countless sacrifices to assure our National independence, Washington was at once the sword and shield of the country and the disinterested champion of the sacred right of self-government. Throughout his entire career he was content to leave the efforts to man, the results to God. When he could not control, he endured. Slow in deliberation, firm in decision, clear in judgment and vigorous in action, never allowing himself to be unduly elated by victory or depressed by defeat, he could convince when others could not advise; he could lead where others could only follow. He emerged from the struggle in which he had shown the prudence of a Fabius, the skill of a Hannibal, the courage of a Ney, crowned with the affection of his fellow countrymen and the admiration of the entire world. From the bitter seeds of war he reaped a harvest of enduring peace. He did his duty and trusted to history for his meed of praise. History has not failed to render to him the tribute of its homage.

The founder of the American Republic was always the faithful friend of France. His heart was deeply touched by the sympathy she evinced for the Colonies which had arisen against an unendurable oppression, and his sense of gratitude to the generous nation which came to their aid at the most critical moment of the struggle for existence was never weakened. His body lies upon the banks of the Potomac; it is fitting that his statue should stand upon the banks of the Seine. This monument is an offering of peace and goodwill. It is to be inaugurated within the shadow of the three resplendent colors which are those of the national banners of the two great republics. These flags which blend so harmoniously upon this occasion are the symbols 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.

#### CONSUL-GENERAL GOWDY'S SPEECH.

Consul-General Gowdy made the presentation address, in part as follows:

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

prodigious development which compels the admiration of old Europe, and which at the same time gives it 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 attributions, by the side of Parliament, whose decisions impose themselves supremely and become the law of the country. It put in place a very strong Executive. Washington twice exercised this supreme magistrature, but declined a third investiture which it was wished to confer on him by acclamation, and he returned to his peaceful home at Mount Vernon accompanied by the hearts of the whole people, who regretted his refusal, but whose farseeing wisdom it nevertheless in secret admired.

When he died two nations mourned, the nation he had founded and the nation which had aided him to found it, and the same crape drapes the starred banner and the cockade of Lafayette to-day, and the same two peoples are more united than ever, and more than ever convinced that they will never cease to be so. To-day they celebrate with the same hearts his memory, both as a lesson and as a pledge for the future. I do not think the world could witness a more cheering spectacle.

#### A DISAGREEABLE INCIDENT.

While M. Delcassé 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 evident object was self-advertisement, placed himself in front of M. Delcassé, in full view of those in the front seats, and when M. Delcassé spoke of discipline and the army he shouted "Vive l'armée."

Later on, when M. Delcassé referred to what Washington had done for his country, the intruding individual cried: "He was not a Dreyfusard." M. Delcassé, naturally, ignored the interruptions, but at a sign from General Porter one of the American Exposition Guards, who were acting as ushers, tapped the man on the shoulder and warned him—a little late, however. When M. Delcassé 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 thereby to the recent decision of the Minister of War, General André. The guard this time told the man to hold his tongue or he would be put outside, and the interrupter subsided until M. Delcassé concluded, when he insisted on giving his name and address and political opinion to the reporters present.

Colonel Charles Chaillé-Long delivered his oration in French. 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 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 Charles F. McKim, of McKim, Mead & 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—Daniel C. French, who modelled the figure of Washington, and Edward C. Potter, who made the horse—are both Americans. The whole monument therefore, is essentially American.

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## PATRIOTISM IN PARIS

### Lafayette Statue, Gift of American School Children to France, Unveiled.

#### ARCHBISHOP IRELAND SPOKE

#### President Loubet Accepts Noble Present in Fitting Terms—Gen. Porter Made Address.

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. Ferdinand W. Peck, President of the Lafayette Memorial Association, 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. Delcassé, was originally designated. At the last moment the matter was reconsidered, and it was decided that on the occasion of this great Franco-American demonstration the Chief Magistrate of the republic was the only fitting representative of the French Republic.

#### Unveiled By Two Boys.

The exercises were according to the program, with the exception that President Loubet took the part assigned to M. Delcassé. 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.

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." Archbishop Ireland's address was most brilliant. Among other eloquent outbursts was the following:

"Gilbert du Motier, Marquis De Lafayette! O, that words of mine could express the full burning love which our Revolutionary sires did bear to this illustrious son of old Auvergne! O, 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."

General Porter, Exposition Commissioner Peck and others spoke before President Loubet. President Loubet said, among other things:

#### President Loubet Speaks.

"This magnificent monument consecrated 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.

"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 in humanity."

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

"We are gathered together in this



JUL 5 1900

# MEMORY OF LAFAYETTE

## UNVEILING OF THE GREAT FRENCH-MAN'S STATUE IN PARIS.

BY SCHOOL CHILDREN OF AMERICA  
ACCEPTED ON BEHALF OF FRANCE  
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, the statue in honor of Lafayette, the gift of American school children to France, was presented to the nation by Ferdinand W. Peck, president of the Lafayette Memorial Commission, and was

GENERAL PORTER'S ADDRESS.

General Porter advanced to the tribune and welcomed the guests in the following words:

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 General's 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 an anniversary of the birthday of the American Union to unveil 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, 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.

### SPEECH BY COMMISSIONER PECK.

Commissioner Peck made the presentation speech, saying, in part, as follows:

In thus eulogizing thy son, we do not forget, O France, thy generous gift in our hour of need. We do not forget that out of thy treasury came timely support to our impoverished young country when our struggle of the Revolution was done. We do not forget these words you uttered: "Keep one third of what we have loaned you as a gift of friendship, and when with the years there comes prosperity you can pay the rest without interest." For this our country to-day pays thee homage with tears of gratitude. 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. From thy soil he came with his banner of freedom to lift the yoke of oppression which our forefathers endured in the eighteenth century. When in our struggling Colonies the altar fires of liberty were burning low, our hero fanned with his enthusiasm the slumbering embers into an undying flame; and after this noble work was done he caught up a spark that when carried back to this country burned into the stones of Paris that trinity of words so dear to the French heart: "Liberté, Egalité, Fraternité!"

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 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 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!"

### ACCEPTED BY PRESIDENT LOUBET.

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 school of youth nourished by the beautiful examples of history 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 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.

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 toward our country in her laborious struggle for life and liberty. The value of the aid given to us by France in our war for independence is inestimable; the joy which the memory of it awakens in our souls is that which comes to us through the consciousness of our National life itself. France sent across the sea to shed their blood for us her brave soldiers and seamen, commanded by the very flower of her nobility. It was France's ships of war that protected our coasts and kept our ports open to commerce, 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.

The speaker was frequently applauded.

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

### THE PRESIDENT'S CONGRATULATIONS.

Washington, July 4.—The following telegrams were made public at the White House to-day:

Paris, July 4

President McKinley, Washington: The American Chamber of Commerce, in banquet assembled, sends you on this festival very sincere congratulations. It earnestly hopes that the cordial relations between France and the United States will ever continue.

PEARTREE, President.

Executive Mansion, Washington, July 4, 1900.

Peartree, President of the American Chamber of Commerce, Paris, France:

I cordially reciprocate the congratulations of so representative a body of my fellow countrymen as the American Chamber of Commerce in Paris.

WILLIAM MCKINLEY.

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 fa-

vorable 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.' To-day 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.



## MEMORY OF LAFAYETTE

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MAN'S STATUE IN PARIS.

T OF SCHOOL CHILDREN OF AMERICA  
 ACCEPTED ON BEHALF OF FRANCE  
 BY PRESIDENT LOURET.

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 in France, the statue in honor of Lafayette, the gift of 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. The exercises were according to the programme, with the exception that President Loubet took the part assigned to M. Delcassé. The monument was travelled 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.

The morning broke with bright sunshine, but ominous clouds soon put in an appearance and by 8:30, the hour fixed for the opening of the exercises, the sky was overcast and the guests, who had begun to arrive about 10 o'clock and who, mostly tempted by the beautiful weather, came without umbrellas, now looked regretfully at their fragile summer gowns and mirror-like silk hats. At one time a few drops of rain fell and the officials hastily sought the loan of umbrellas for the President and the front-row personages, but happily the heavy clouds passed off without further sprinkling.

American flags and trophies in French and American colors were displayed on numerous buildings and on or over American houses throughout Paris, and the Parisians on waking found the Stars and Stripes floating from the pinnacle of the Eiffel tower dominating the whole city.

LOCATION OF THE MONUMENT.

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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.

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 women whose handsome costumes greatly contributed to the color effect. A portion of the stand was reserved for President Loubet, the Cabinet Ministers and other leading French officials, Ambassador Porter, the Diplomatic Corps, Commissioner Peck, Assistant Commissioner Woodward, Major Brackett, secretary of the Commission; the National Commissioners, Ambassador Draper, of Rome; Minister Bellamy Storer, of Madrid, Ambassador Charlemagne Tower, of St. Petersburg, and Minister Harris, of Vienna. 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 Star and Stripes. To the left sat Sousa's band. Military and Naval Attache

The American Military and Naval Attaches, Kerr, Heiland, Baker, Sims, Mott and Poundstone, entered just before the hour of opening, escorting Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later 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." General Porter and Commissioner Pecknell 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'S ADDRESS.**

**GENERAL PORTER'S ADDRESS.**  
General Porter advanced to the tribune and welcomed the guests in the following words:

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 the presence of this vast assemblage of the representatives and citizens of the Old World and the New, and in memory of blood moistened in which French and American fought for a common cause, it is a fitting occasion upon which to solemnly dedicate a monument in honor of the two continents, the immortal Lafayette. This is a gift from the land of his adoption to the land of his birth. Its purpose is to recall the deeds of his imperishable deeds; to testify that he is not a dead memory, but a living reality.

Lafayette offering his sword to the American cause was unfolded to view a scene of great enthusiasm occurred. The whole assembly arose, cheered and waved hats, handkerchiefs and American flags, while Sousa's Band played a new and specially composed march, "Hall to the Spirit of Liberty." When the ringing applause 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!"

ACCEPTED BY PRESIDENT LOUBET.

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 school of youth and 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 and 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.

OTHER ADDRESSES AND A POEM.

A brief address by Richard Thompson, projector of the monument, followed, and then Mrs. Daniel Manning, representing the Daughters of the American Revolution, spoke.

A poem by Frank Putnam, dedicated to the occasion, was next read by Miss Tarquina L. Voss.

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.

Washington, June 11, 1864.

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 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.

WILLIAM M'KINLEY.

The Archbishop delivered an eloquent address in French, saying in part:

French, saying 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 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 du Motier, Marquis de Lafayette.

Wealth and rank, the favor of Court and King, high distinction in the service of his own country, the endearments of wife and child—all that ambition could covet or opportunity promise the youth of nineteen summers put resolutely aside to cast his lot with a far off people battling against fearful odds, and that at a moment when their fortunes were at their lowest ebb and hope had 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."

and other volunteers, Lafayette was the first to take up arms and take your men with me." Given a command in the army of independence, Lafayette was at all time 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 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 Marquis," "the soldiers' friend." In camp and in battle his influence 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.

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

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 toward our country in her laborious struggle for life and liberty. The value of the aid given to us by France in our war for independence is inestimable; the joy which the memory of it awakens in our souls is that which comes to us through the consciousness of our National life & itself. France sent across the sea, to shed their

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## 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 fa-

favorable circumstances. Sousa's band was in attendance. The United States ambassador, General Horace Porter, presided and delivered an address. He said in French:

**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.' To-day 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.



fixed for the opening of the exercises, the sky was overcast. At one time a few drops of rain fell, and the officials hastily sought the loan of umbrellas for the President and the front-row personages, but happily the heavy clouds passed off without further sprinkling. American flags and trophies in French and American colors were displayed on numerous buildings and on or over American houses throughout Paris. The Parisians, upon awakening, found the Stars and Stripes floating from the pinnacle of the Eiffel Tower, thus dominating the whole city. All Paris, moreover, knew without reading the papers, that some big 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 Tuileries. The majority of the occupants of the carriages and those walking were conspicuously in a button-hole, or in the case of the ladies, in the front of their dresses, miniature Stars and Stripes. The street hawkers had realized the business possibilities of the day and did a good trade in American flags or favors, with the colors of the two countries entwined.

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 Tuileries. A specially erected barrier cut off the Palace 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 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 Old Glory. The whole square and the Louvre were profusely decorated with bunting, and detachments of Republican Guards, mounted and on foot, were stationed around and lined the entrance to the square. The entire body of American Exhibition Guards, in their white helmets, assisted in maintaining order and acted as ushers.

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

President Loubet was given 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 was Sousa's Band. The American military and naval attachés, Kerr, Heistand, Baker, Sims, Mott and Poundstone, entered just before the hour of opening, escorting Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later, punctual to time, a fanfare of trumpets outside announced the arrival of the president of the republic, who drove from the 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 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 at his buttonhole, stood bareheaded, surrounded

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.

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 followed. 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 friendships 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 the 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 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.

Mr. Thompson then followed with a speech in which he explained the manner in which millions of students and school children contributed to the fund for the monument.

Then Mrs. Daniel Manning, representing the Daughters of the American Revolution, 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 the profound sympathy with which our people regard the presentation to France by the youth of America of a statue of Gen. Lafayette. It has given me much pleasure to learn that you have been selected to deliver the address on this most interesting occasion.

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

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

The archbishop then opened his address. He said in part:

Once weak and poor, in sore need of sympathy and succor, to-day 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 neces-

cedence 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.

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.

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 to-day, 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 to-day pledges her gratitude and her friendship, and promises that both shall be "everlasting."

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.

Archbishop Ireland's address was delivered in French and was frequently interrupted by applause. The ceremony concluded with American melodies. ~~Archbishop~~ with "The Stars and Stripes."

At the conclusion of the exercises, the Republican Guards and police, followed by the American Exhibition Guards, marched through the Avenue de l'Opera to the boulevards, thence to the Place de la Concorde and out into the Champs Elysées to the Arc 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 storekeepers and pedestrians joined in the hurrah. American flags were seen everywhere and they, with the tri-color, were waved as the band passed.

Gen. Porter held an open-house reception this afternoon, of all the Americans, and Sousa's band serenaded them.

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."

#### AMERICAN CONGRATULATIONS.

Cablegrams Exchanged Between President McKinley and Paris Chamber of Commerce.

WASHINGTON, July 4.—The following telegrams were made public at the White House to-day:

Paris, July 4.  
President McKinley, Washington:  
The American Chamber of Commerce in banquet assembled sends you on this festival very sincere congratulations. It earnestly hopes that the cordial relations between France and the United States will ever continue.  
(Signed) Peartree, President.

Executive Mansion,  
Washington, July 4, 1900.  
Peartree, President American Chamber of Commerce, Paris, France:  
I cordially reciprocate the congratulations of so representative a body of my fellow-countrymen as the American Chamber of Commerce in Paris.  
(Signed) William McKinley.



JUL 4 1900

## LAFAYETTE'S STATUE.

### UNVEILING OF AMERICAN CHILDREN'S GIFT TO FRANCE.

**Ceremonies in Paris To-Day—Monument Accepted by President Loubet—Speeches by Archbishop Ireland, Ambassador Porter, Commissioner—General Peck and Others—Significance of the Occasion—Many Americans 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 prominent members of the American colony here, the statue in honor of General the Marquis de Lafayette, the gift of the American schoolchildren to France, was presented to the nation by Commissioner-General Ferdinand W. Peck, president of the Lafayette Memorial Commission, and was accepted by President Loubet in behalf of France. The fact that President Loubet personally accepted the gift constitutes eloquent testimony of the importance the French government attached to the occasion and its desire to enhance the significance of the presentation by having the president of France assume the leading rôle in the exercises, for which the minister of foreign affairs, M. 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 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 school-children of France and America, Gustave Heenocque, 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.

The morning broke with bright sunshine, but ominous clouds soon put in an appearance, and by 10.30 o'clock, the hour fixed for the opening of the exercises, the sky was overcast. At one time a few drops of rain fell, and the officials hastily sought the loan of umbrellas for the President and the front-row personages, but happily the heavy clouds passed off without further sprinkling. American flags and trophies in French and American colors were displayed on numerous buildings and on or over American houses throughout Paris. The Parisians, upon awakening, found the Stars and Stripes floating from the pinnacle of the Eiffel Tower, thus dominating the whole city. All Paris, moreover, knew without reading the papers, that some big American event was to take place by the streams of carriages, cabs and well-dressed people foot converging in the direction of the Gardens of the Tuilleries. The majority of the occupants of the carriages and those walking wore conspicuously in a button-hole, or, in the case of the ladies, in the front of their dresses, miniature Stars and Stripes. The street hawkers had realized the business possibilities of the day and did a good trade in American flags or favors, with the colors of the two countries entwined.

The location of the monument is within a small rail-in garden, which henceforth will be known as Lafayette Square, and which lies in the centre of the quadrangle Place du Carrousel. The latter is situated on three sides by the Palace of the Louvre, and divides it from the Gardens of the Tuilleries. A specially erected platform off the Palace du Carrousel, and the holders were allowed to

by the French and American dignitaries. Gen. Porter then advanced to the tribune and welcomed the guests.

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.

Gen. Porter also delivered an address in French, expressing the same sentiment, but more directly directed to the French people.

The general spoke part of his address in English and part in French. Commissioner Peck followed. He said:

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 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.

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.

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 followed. 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 friendships 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 the 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 rendered.

sity, there came to her powerful and chivalrous support. On the fourth day of July, in the year 1776, the American colonies of Great Britain made proclamation of their freedom and independence. A nation was born—born in the name of rights of manhood and citizenship, in the name of civil and political liberty. But soon fleets and armies were speeding across the sea to make America's proclamation null and void. Could America hope for ultimate triumph? She had only a limited population from which to recruit her defenders; she was without money to purchase food and clothing, arms and ammunition; she owned no navy, and the nation with which she was confronted was one whose exchequer was inexhaustible, whose soldiers and seamen were legion, whose ships ploughed every ocean of the earth.

At the close of the last century France was more than ever ready to hearken to an appeal made in the name of human rights. The spirit of liberty was hovering over the land, never again to depart from it, even if for a time baffled in its aspirations by the excesses of friends or the oppression of foes. To France America turned and spoke her hopes and fears; her messengers pleaded her cause in Paris. Quick and generous was the response which France gave to the appeal.

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! In America two names are the idols 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 true and trusty friend of Washington, Gilbert Motier, Marquis de Lafayette.

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 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 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 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.

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 grace 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.

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.

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 to-day, 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 to-day pledges her gratitude and her friendship, and promises that both shall be "everlasting."

To America and France is given the noble mission to be to the world the exemplars of civil and political liberty.



JUL 4 1900

# HONOR TO LAFAYETTE

## Statue of Washington's Friend Unveiled in Paris.

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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." 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 in the name of the school children of America, and paid a brief tribute to the memory of Lafayette.

After Commissioner Peck had presented the statue in a brief and eloquent speech, a signal was given and the two 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 great enthusiasm ensued. The entire 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."

### PRESIDENT LOUBET'S SPEECH.

The President spoke briefly, alluding to the traditional friendship of the two peoples, 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 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 all France. The spectacle of these two republics, permeated 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 brother 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."

### MRS. MANNING'S REMARKS.

Mr. Thompson followed M. Loubet in a brief speech, and Mrs. Daniel Manning, representing the Daughters of the American Revolution, spoke. She said in part:

"It is with gratitude that 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 with hands across the sea, America

tribute to her, to our, to the 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.

### FRANCE OUR SPONSOR.

"France first stood sponsor for our nationhood. We entered into the great family of nations leaning on her arm, radiant with the reflection of her historic splendor, and strong in the protection of her titanic stature.

"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.

"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.

"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

many years America's gratitude shall liberty shall reign in America and

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

At the conclusion of the exercises Sousa's band, preceded by an escort of mounted Republican guards and police, followed by the American exhibition guards, marched through the Avenue de l'Opera to the boulevards, thence to the Place de la Concorde and out into the Champs Elysees to the Arc de Triomphe. The whole route was the scene of great enthusiasm, the people massed on the sidewalks shouting: "Vive l'Amérique!" "Vive Sousa!" As the band passed the United States Consulate a number of the American officials gathered on the balcony and cheered heartily, while the French storekeepers and pedestrians joined in the hurrah. American flags were seen everywhere, and they, with the tri-color, were waved as the band passed.

Gen. Porter held an open house reception this afternoon for all Americans, and Sousa's band serenaded them.

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. Attached to the wreath was the inscription: "In honor of Col. de Villebois-Mareuil, the Lafayette of South Africa, from some Americans."

### OUR RELATIONS WITH FRANCE.

#### President McKinley Congratulated on Their Cordiality.

Washington, July 4.—The following telegrams were made public at the White House to-day:

"Paris, July 4.

"President McKinley, Washington:

"The American Chamber of Commerce in banquet assembled sends you on this festival very sincere congratulations. It earnestly hopes that the cordial relations between France and the United States will ever continue.

Peartree, president."

"Executive Mansion.

"Washington, July 4, 1900.

"Peartree, President American Chamber of Commerce, Paris, France:

"I cordially reciprocate the congratulations of so representative a body of my fellow-countrymen as the American Chamber of Commerce in Paris.

"William McKinley."

## TO LAFAYETTE AND FRANCE

### Unveiling of the Statue Erected in Paris by Children of America.

#### President Loubet Accepts the Gift in the Name of the French Republic—Archbishop Ireland and Others Deliver Speeches.

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 important members of the American colony, the statue in honor of General the Marquis de Lafayette, the gift of America's 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 attaches 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. Deleclasse, 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. 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.

Gen. Porter, in introducing Archbishop Ireland, read the following letter received by the archbishop from President 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 Gen. Lafayette. It has given me much pleasure to learn that you have been selected to deliver the address on this most interesting occasion.

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

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

WILLIAM McKINLEY.

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

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 rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly added to the color effect.

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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.



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JUL 4 1900

# HONOR TO LAFAYETTE

Statue of Washington's Friend Unveiled in Paris.

## GIFT OF AMERICAN CHILDREN

The Occasion a Notable One—President Loubet Receives the Statue—Eloquent Address by 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. Ferdinand V. Peck, president of the Lafayette Memorial commission, and was accepted by President Loubet in behalf of France. It was the first intention to have the speech of acceptance made by the Minister of Foreign Affairs, M. Delcasse. 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 programme, 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.

The monument is placed within a small railed-in garden, which will henceforth be known as Lafayette square, and which lies in the center of the quadrangular Place du Carrousel. A special barrier cut off the Place du Carrousel and only ticket-holders were allowed to pass. Within Lafayette square itself was built a circular grandstand, which was draped with crimson cloth, and in a space in the middle stood the statue of Lafayette, enveloped in the folds of Old Glory.

### A NOTABLE ASSEMBLAGE.

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.

The American military and naval attaches, Kerr, Heistand, Baker, Sims, Mott and Poundstone, entered just before the hour of opening, escorting Mrs. Daniel Manning and Mrs. Potter Palmer. A moment later, punctual to time, a fanfare of trumpets outside announced the arrival of the President of the Republic, who drove from the Elysee in a pair-horse landau, without an escort. As he entered the amphitheatre Sousa's Band played the "Marseillaise." 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 in the name of the school children of America, and paid a brief tribute to the memory of Lafayette.

After Commissioner Peck had presented the statue in a brief and eloquent speech, a signal was given and the two 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 great enthusiasm ensued. The entire 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."

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."

### FROM PRESIDENT McKINLEY.

A poem by Mr. Frank Putnam, dedicated to the occasion, was then read by Miss Tarquina L. Voss, and Gen. Porter, 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 expression to the sentiments of gratitude and affection which bind our people to France.

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

"William McKinley."

"Rt. Rev. John Ireland, Archbishop of St. Paul, St. Paul, Minn."

Archbishop Ireland's address, which was a long and eloquent tribute to Lafayette and France, was delivered in French. A portion of it was as follows:

"To-day a nation speaks her gratitude to a nation; America proclaims her remembrance of priceless favors conferred upon her by France. France, America salutes thee; America thanks thee. Great is her obligation; not unequal to it is her gratitude.

"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 rejoice in the rich inheritance won in 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.

### AN AMERICAN IDOL.

"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.

### FRANCE OUR SPONSOR.

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"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.

"Our interpreter, who shall it be? Who could it be, if truth has rights, and merit has reward, but Gilbert Motier, Marquis de Lafayette?

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The rising tiers of seats were filled with about 2,000 invited guests, a large proportion of whom were ladies, whose handsome costumes greatly added to the color effect.

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 Papal Nuncio Signor 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, an American soldier and sailor, bearing the Stars and Stripes. To the left sat Sousa's Band.

The American military and naval attaches, Kerr, Heistand, Baker, Sims, Mott, and Poundstone, entered just before the hour of opening, escorting Mrs. Daniel Manning and Mrs. Potter Palmer. As President Loubet 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.

Gen. Porter 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 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!"

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