

new language. His earlier writings united the idyllic romanticism of his Norwegian ideals with the freshness and hopefulness of a new life. He loved the country of his birth, and desired to portray its strange beauty; but not less passionately he loved the country of his adoption, which to him held, more than any other, the future of the race. Many of his stories were stories of the pilgrimage from Norway to America. Some of them had a singular force and a moving pathos. It was a unique field of fiction; to many these short stories, along with «Gunnar» his first long tale, and some of his lyrics, had more impulse and charm than some of his later essays in a different field and manner.

At his untimely death, many of his accomplishments as a scholar, lecturer, author, and professor at Cornell and later at Columbia College were promptly chronicled by the press. But there is a phase of his career which should be specially dwelt upon in this crisis of our nation's history: Professor Boyesen was one of the most devoted of American patriots. His love for the country of his adoption was not a pallid flame, devoid of heat and motive power. Whenever good citizenship required the urgent action of every decent member of the community, this scholar-citizen did not merely «stand up to be counted» as one man: he could be counted as doing the work of a dozen men. His advice, his effort, his voice, were given quickly and effectively to the cause of good government. The country that he loved was not only dear to him for what it was, but for what it might be—for what, indeed, it must yet be, unless failure shall be written upon its brow. He did not regulate his political action in America in refer-

ence to the condition of his native country. He stood in America for America. This citizen by adoption was an example to all citizens, whether native or adopted. Would there were more of his kind!

«The Century's» New Type.

It is agreeable to believe that the magazine in its monthly visits comes to many a home like an old and pleasantly expected friend. What would be the use of denying that there is a deal of sentiment in the way a magazine is regarded by those who have welcomed it, year in and year out, the half or the whole of a lifetime; and a deal of sentiment in the making of it, especially if those who make it have been at the work a quarter of a century or so, and feel themselves in touch with a great and kindly audience of unseen faces?

This impersonal personality of a magazine has not only an individuality derived from its history, but from its appearance. We therefore trust that our readers were pleasantly affected by the appearance of the November pages of THE CENTURY, when the new type was put in use for the first time. The story of the designing of this type would perhaps not be an uninteresting one; there are not many superior «artists in letters» available for this work, and the consultations and cogitations and changes and final adoption, for THE CENTURY exclusively, of the present form is a chapter in the technic of typography which perhaps Mr. Theodore L. De Vinne ought to record, if not here, at least for the benefit of a technical audience.

Meantime we hope our readers like the change; we hope they find the new type clearer and more elegant.

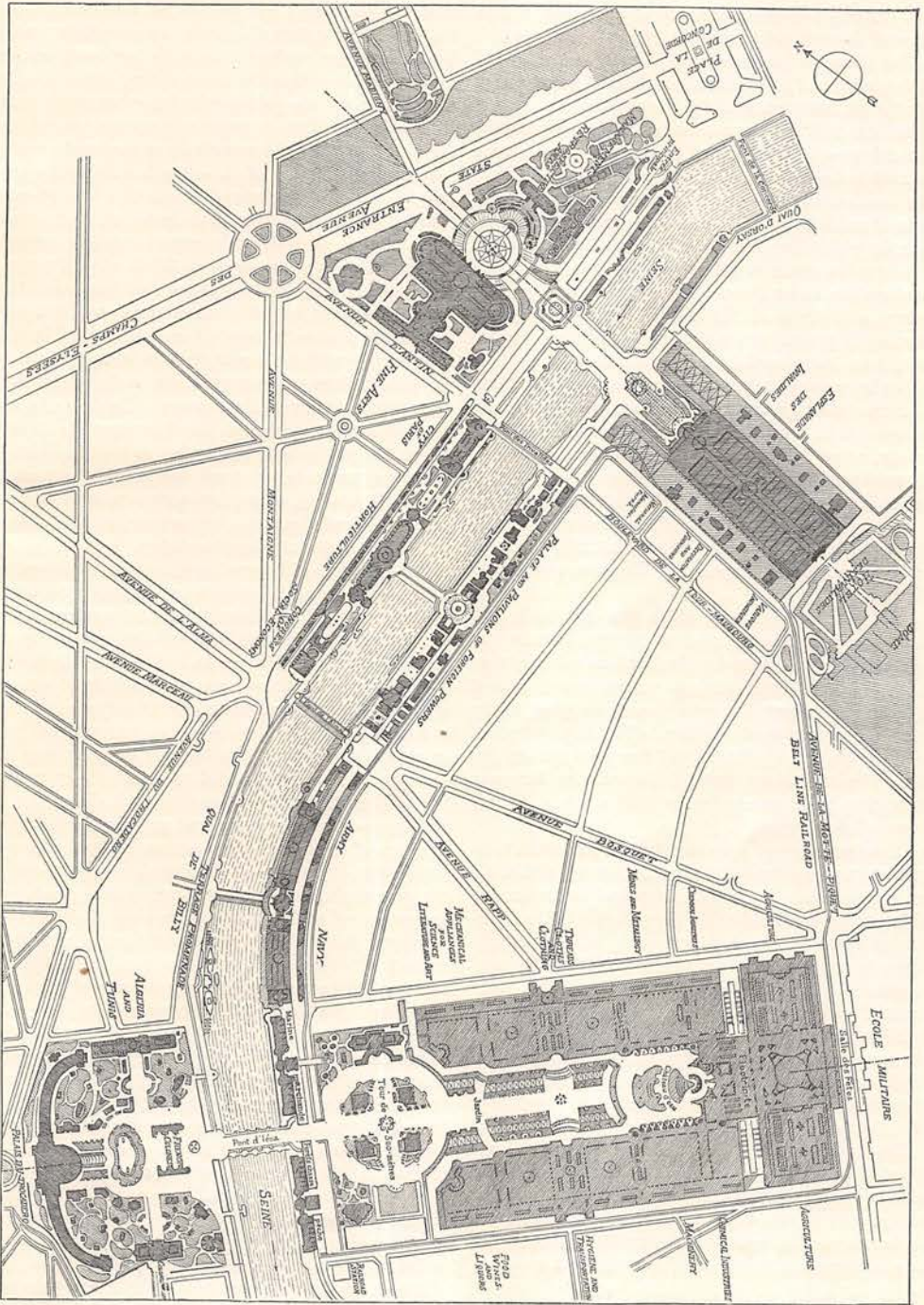


The International Exhibition of 1900.

THE French government sent out in September last the official invitations to the various nations of the world requesting their participation in the international exhibition to be held at Paris during the spring, summer, and autumn of 1900. This document must have reached our State Department some time ago, and the subject should come up for consideration at the present session of Congress. The part which the United States government and the American people is to take at Paris four years hence is now, therefore, a «live question,» so that some account of what the coming exhibition is to be, and a few suggestions as to what we ought to do there, are quite in order. In the first place, let me briefly describe the next «world's fair.»

The plan given on the opposite page, and kindly furnished for this letter by the commissioner-general, M. Alfred Picard, shows where the exhibition will be

placed, how the grounds will be divided, and what will be the names of the principal buildings. It will be seen that the spacious Place de la Concorde is to be made the vestibule, so to speak, of the fair, while at the point in the Champs Élysées where now stands the Palais de l'Industrie is to be located the grand entrance. This structure will be removed, as shown in the plan, in order to make room for a broad avenue which is to connect the Champs Élysées with the Esplanade des Invalides by a fine new bridge over the Seine. Thus the site of the coming exhibition will be drawn nearer to the heart of the city than was the case at any of the three previous ones, and the Champ de Mars, which was the center of attraction in 1867, 1878, and 1889, will be supplanted in this respect by the fine sweep of space extending from the Champs Élysées across the Cours-la-Reine and the Esplanade to the Hôtel des Invalides. The Trocadéro palace and garden with its splendid fountain, and the beautified Champ de Mars with its fa-



mous Eiffel Tower, will, of course, still form important parts of the fair grounds; but they will be subordinated to the other half of the site, and especially to the portion lying on the right bank of the Seine, where will be erected the new and permanent Fine Arts Building.

The classification of exhibits has always perplexed the organizers of international exhibitions, and although M. Picard has not modified essentially the system adopted in 1889, he has not hesitated to introduce some new features, in the hope of making the classification of 1900 better than those of its predecessors. Perhaps the most radical of these changes is the placing alongside of exhibits, when possible, the machinery, in motion, by which they are manufactured. By this means life is to be given to galleries which were dead and unattractive under the old arrangement, and the real nature and origin of the exhibits will be easily and thoroughly grasped by the visitor. Several new classes¹ have been introduced into the classification of 1900, either because of the progress made along certain lines of human activity since 1889, or because of fresh developments in French life and institutions. Thus, electricity, «that fairy of the nineteenth century,» as M. Picard happily expresses himself, which was disposed of in one class at the last Paris exhibition, will now have a whole group devoted to it. This is doubtless largely due to the example set by Chicago in 1893, where, it will be remembered, a special building was given up to electricity.

The chemical industries, which have also made such great strides during the present century, likewise rise to the dignity of a group for the first time in Paris international exhibitions. But one cannot record without a feeling of regret the expansion to be given to the army and navy side of the fair. «The development of military life among all the chief European nations justifies this extension,» says M. Picard. So European militarism is to monopolize in 1900 a whole distinct group of six classes.

Of better augury for humanity is the extension to be given to the department of social economy, which, if I am not mistaken, in 1889 first received distinct recognition at international exhibitions, thanks to the initiative of that distinguished economist, M. Léon Say, to whom is also due this development for 1900. The most significant feature of this enlarged group is the space devoted to what concerns the laboring classes and the amelioration of their condition. The titles of some of the new classes speak for themselves: «Protection of Working Children,» «Workingmen's Homes,» «Institutions for the Moral and Intellectual Development of Workingmen,» etc.

The greed for colonial extension on the part of continental Europe, and of France in particular, is reflected in the classification of 1900 by the institution of an entirely new group, «The Moral and Material Work of Colonization.» So, too, is mirrored another dominant feature of French activity—the decorative and industrial

arts, which call for a number of classes or fractions of classes. Here is found one of the most notable innovations in M. Picard's classification. All the classes devoted to these arts will be divided into two distinct sections in the matter of awards. In one will be placed the artists who produced the drawings, cartoons, or models, in the other the manufacturer who exhibits their work; and the judges will confer honors on them independently. Thus an artist may receive recognition for his labor, while the manufacturer is passed over.

A separate feature of the classification is the proposed Centennial Retrospective Exhibition, to be composed of productions covering the period extending from 1800 to 1900. It will not be concentrated in a single collection, as was the case in 1889, and attractive, consequently, only to the learned and the inquisitive student, but will be scattered through each group in such a way that each class, where this is possible, will have as its vestibule a sort of little museum showing the various stages of progress made in its special field since the beginning of the century. The fine arts and decorative arts division of this Retrospective Exhibition will be particularly interesting, as it will consist of a series of rooms in which will be grouped the masterpieces of painting, engraving, sculpture, architecture, pottery, stained glass, etc., characteristic of the different periods of the nineteenth century.

The managers of international fairs have always encountered a grave difficulty in solving the problem of awards to exhibitors. Even French authorities are far from agreeing on the subject,² and the serious discord which it caused at Chicago in 1893 has not been forgotten. Though M. Picard recognizes all the objections which have been formulated against the French system, and especially against its base, the international jury on awards, he believes that the merits outbalance the demerits, and so has decided to retain the system in 1900. Thus there will be three distinct bodies of jurors or judges—the class, group, and superior juries. The members of the first of these are named by the French government in the case of the Frenchmen,—who are in a large majority on every jury,—and by the commissioners-general of each country in the case of the foreign members. It is the class juries which come into direct contact with the exhibitors and prepare the reports on awards, which are sent up for approval or revision to the group juries, made up chiefly of the presidents, vice-presidents, and secretaries of the class juries, and finally to the single superior jury which acts in last resort, composed of three or four members of the ministry, the commissioner-general of the exhibition, many high French officials, and the foreign commissioners-general. Moreover, it may be stated in this connection that in 1900, as in 1889, diplomas and not medals, for reasons of economy, will be awarded, though they will be considered the equivalents of medals. These diplomas will be of five classes: grand prizes, gold, silver, and bronze medals, and honorable mentions.

A new spirit, or rather a return to the early custom of international exhibitions, is to prevail in 1900 in regard to the position and treatment of the exhibitor. At the beginning he played the principal rôle, and was properly regarded as the *raison d'être* of the enterprise. But there has been a growing tendency to push

¹ The exhibits are divided into «classes» and «groups,» which may be respectively likened to the terms «species» and «genus» of the natural historian. There will be 120 classes and 18 groups in the exhibition of 1900.

² See M. Berger's article in THE CENTURY MAGAZINE for April, 1890.

him into the background in order to make way for amusements of one kind or another which are entirely foreign to the true aim and nature of these international enterprises, but which «draw,» and thus act as a powerful aid toward financial success. This objectionable feature obtruded itself to such a degree in 1889 at Paris, and in 1893 at Chicago, that the management of 1900 has determined to check it, and return to the more legitimate course of early days. As the president of the Paris chamber of commerce has well put it, «An exhibition is for the exhibitors, and not the exhibitors for the exhibition.» This is also the view of M. Alfred Picard.

Such, briefly given, are the principal outlines of the Paris Exhibition of 1900. But a word remains to be said in regard to the part that the United States should take in it.

We have never had at the European world's fairs an American section which fitly represented the power, wealth, and civilization of the United States. We have often been surpassed in this respect by third- and even fourth-rate nations. Our exhibit at Paris in 1889 was, as a whole, simply pitiable when compared with what it might and should have been. Mr. Depew graphically expressed the general opinion of American visitors when he said that he entered the grounds with the stars and stripes flying, but came out with the flag in his pocket! Mortification at this Paris fiasco, and a desire to show the world what we could do, were the primal causes of the popular movement which culminated in the Chicago Exhibition.

But how can our failures in the past be prevented in 1900? In two or three ways. Congress should vote promptly a liberal appropriation to promote our representation, and not fetter the future American commission with a niggardly sum like that granted for the exhibition of 1889; for money makes fairs as well as mares go. Then the President should appoint without delay our commissioner-general, who should go immediately to Paris, form the personal acquaintance of the official world and the eminent specialists, like Say, Mascart, Brouardel, and others, who are devoting their time and knowledge to the development of the exhibition, see the grounds, study the plans, and learn what France expects of us. Having returned to this country, where he would then be able to speak with authority and enthusiasm of the enterprise in which he would henceforth be an interested and important factor, the commissioner-general should visit all parts of the Union, address the chambers of commerce of our cities, call in person upon the chief manufacturers and business men, and while stating the scope and high aims of the exhibition, should answer questions, remove objections, and urge participation. In a word, he should imitate the example set by the imperial commissioner, Herr Wermuth, in Germany, before the opening of the Chicago Exhibition, and thereby obtain a similar result; for just as the Germans surpassed all other foreign sections on the shores of Lake Michigan, so would the United States in 1900 not only far outdo all its previous efforts at Paris, but might equal, if not excel, many European nations.

But some readers may ask, Is it really necessary to begin our preparations so soon? Yes; if we are to

carry out to a successful end the plan here sketched. Some countries began to move even before the official invitations were sent out. Early last September the Japanese minister at Paris laid before M. Picard the drawings for Japan's special building. The Congo Free State has already begun to prepare a remarkable exhibit of its resources, which will far outshine the mediocre one of 1889; while members of the cabinets of Belgium and Holland publicly informed the commissioner-general last summer that he could count on the participation of their respective nations.

Finally, the question may be asked, Why should we make this extra effort at Paris in 1900? Several answers might be given. France was the first European state to accept our invitation for 1893;¹ and though the high-tariff fever was then at its worst, several of her manufacturers exhibited at a loss, in order that the French section should not be inferior to those of other foreign countries. A regard for the comity of nations should, therefore, prompt us to do our best at Paris in 1900. Then, again, we ought to strengthen morally the hands of republican Europe, surrounded and almost choked by unsympathetic monarchies, by showing with éclat what a free democratic people has done in every field in which it has won high distinction. Thirdly, we owe it to ourselves no longer to suffer the élite of these Paris world's fairs to form their opinion of us from the mirror which we ourselves have held up on four or five successive occasions. When a Trollope or a Dickens or a Bourget puts our shortcomings into print, many of us are immediately up in arms; and yet when we exhibit ourselves at their international justs of trade we more than justify much that they have said of us. The exhibition of 1900 will be a good occasion on which to raze forever the Chinese wall with which America is prone to surround herself.

Theodore Stanton.

“Masculine Heads” and “Feminine Hearts.”

APROPOS OF SONYA KOVALEVSKY.

HOWEVER interesting the details put together by Miss Hapgood in her article on Sonya Kovalevsky in the August CENTURY, the account as a whole is in more than one respect misleading. While there are a number of points upon which I should be glad to comment, I shall venture to ask the hospitality of the columns of THE CENTURY for two criticisms only, and these upon the two closing paragraphs of Miss Hapgood's article:

«Notwithstanding her genius, Professor Sonya Kovalevsky was always mentally dependent upon a man. We have her written confession that she lectured better when Professor Mittag-Leffler was in the audience. Notwithstanding her solid contributions to applied mathematics, she originated nothing; she merely developed the ideas of her teachers.

«What is the conclusion of the whole matter? Setting aside all partizan questions, it would seem to be

¹ On the evening of the day when the French government voted to respond favorably to the Chicago invitation, M. Ribot, at the time Minister of Foreign Affairs, said to the then United States minister to France, the Hon. Whitelaw Reid: “I believe France has acted before any other power; at least, I hope so.”