

B. Hawley, whose "Because I Love You, Dear," "The Sweetest Flower that Grows" and many other compositions have echoed 'round the world.

Then Reginald de Koven, busy as he was with the production of his successful opera, "The Golden Butterfly," gave in Egyptian Hall two notable recitals.

Following these, Oley Speaks, one of the coming song-writers, with several recognized compositions already to his credit, appeared twice on the day following that which was rendered noteworthy through the appearance of Mr. de Koven.

The succeeding week gifted Harriet Ware played and directed concerts of her works. Miss Ware's great "Boat Song" and "The Cross" will long be remembered.

Then John Philip Sousa, out of the bigness of his heart, came and took the helm. Mr. Sousa thoroughly rehearsed the Wanamaker Boys' Military Band and the two bugle and drum corps, besides the large chorus, and gave public recitals of his inimitable marches and other compositions.

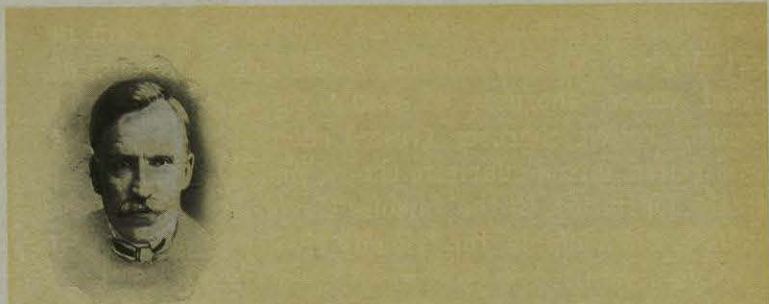
Following Mr. Sousa came Charles Gilbert Spross, a rapidly rising young composer, whose songs are making headway out of the ordinary.

In 1909 the Wanamaker Store in Philadelphia instituted an Annual Wanamaker Competition Choral Festival, which yearly is of great interest to music lovers, both in this country and in Europe. The first announcement of this Festival stated its purpose as follows:

"Continuing the development of a policy which has had for its object the exploiting of the American composer and his works, the betterment of both vocal and instrumental music, and the further extension of general musical education, the musical forces of Wanamaker's



THIS yearly assemblage (Wanamaker Competition Choral Festival) means more to the progress of music in America than any other event that I know of.—
John Philip Sousa, at the Wanamaker Competition Choral Festival, March, 1910.



MR. WANAMAKER is the best advertiser in the world. He is the best advertiser because he is an honest merchant. He is an honest merchant because he is an honest man. He has not succeeded because of his advertisements, but because of the qualities of mind that enable him to produce those advertisements. He is the foremost merchant of our times. He is a great artist. All first-class institutions are founded only by great artists. His great establishment is actually a school in which those who have not had opportunity in their youth to learn, receive what is equivalent to a public school education.—*S. S. McClure, at the Banquet marking the formal opening, September, 1907, of the New York Wanamaker Store.*

now propose to stimulate interest, in so far as they can, in part singing. To this end they would invite choruses of mixed voices, choruses of men's voices, choruses of women's voices, choruses (vested choirs) of men's and boys' voices, mixed quartette choirs, male quartettes and female quartettes, to the famous Egyptian Hall, Wanamaker's, Philadelphia, for friendly rivalry in the tests to be found herein.

"The particular value of this competition to the participants will be in having their artistic excellence determined by judges of international note. The successful organization in each class will be presented with an engrossed diploma, duly signed by these distinguished officiating judges.

"It is hoped in this way to create an interest more genuine and more lasting in its benefits than could result from the distribution of cash prizes."

The festival was an instant success.

The judges were Dr. Geo. W. Chadwick, of the New England Conservatory of Music, Boston; Prof. Horatio Parker, of Yale University, and Arthur Foote, the eminent composer, of Boston.

In 1910 the Second Annual Competitive Choral Festival brought forth the kindly co-operation again of these great musical teachers as judges, with the notable addition of John Philip Sousa, the March King.

At this Festival J. Van Broekhoven, composer, author and teacher; Dr. W. W. Gilchrist, Henry Gordon Thunder and fifty members of the famous Philadelphia Orchestra, under the direction of Henry W. Meyer as concertmeister, also assisted.

The famous Paulist Choristers of Chicago, under the leadership of Rev. William J. Finn, were among the par-

ticipants, giving a marvelous exemplification of the perfection attained in choir singing by boys.

Commemorative bronze medals, specially designed and struck in Paris, are given each year to the individual participants in these musical festivals, and duly authorized and signed diplomas to the winners of each class.

At the second Choral Festival in 1910 John Wanamaker explained the purpose of Egyptian Hall and of the musical work of which it is the home.

"This Hall has been here for two years, in constant use, and this is the new birth—as I believe it to be—of a great musical movement that will shortly spread over the land.

"I doubt very much whether there is in any other city in the world a scene like this today. I beg you to think about it and to think all the way through it and try to figure out what it means. These splendid fellows (referring to the Military Band) who are before us, all in the early youth of their lives, instead of walking the treadmill of business, are carrying along with them studies that make their lives larger, that enable them to strike a note of pleasure and of cultivation. This little pinch that you have on the platform of the great chorus—I am proud of the pinch—gives only an idea of what exists here and what is possible elsewhere in every city of the land.

"Whilst we sit here the great business of the house is going on. Downstairs other people are working for you, while we are up here playing for each other, and, my friends, it is only because of a great business back of it, giving its backing to all the school and musical work that ought to be brought into our lives—it is only because of it that we can have such an assemblage as this today.

"It is almost impossible," he said, "to walk on the street without having your face dusted. So it is impos-

sible for any large enterprise to be free from criticism. One looks into an Indian mirror—just a piece of polished brass—and he can see the reflection of his own thoughts. And when one looks at business, hard and cruel and percentage of profit, there is not very much that is cheerful in the way of lifting the world and bettering it. Some who look at what we are doing here regard such an occasion as this as a kind of door mat to publicity, or the noisy tongue of an advertisement, but we will have to grow beyond that. I understand something of advertising, and I advise any one who wants to get the best profit out of advertising to use the newspapers and pay the 50 cents a line or whatever it may be. But I also speak to the merchants, if they are here today, or to their friends, to say that there ought to be some other percentage than the profit in dollars and cents counted as a large compensation, and to my mind this as a beginning is one of the greatest transactions that a merchant could have.

"We are not the mere automata of business. We are men and women reaching out hand and heart to make life easier and to make the world happier. Oh, dear me, in this informal speech to you I would like to have you understand that we have only got a few inches along the way, not miles, in the things that we hope to do. It is not sufficient to have the best organ in the city on this platform, or to have the best Director of Music that we know of as a teacher, but we have to have a great deal better band than we have today, splendidly as the boys have done and proud as I am of all they have been doing. I applaud you from the bottom of my heart—but we haven't begun yet.

"We have 700 today in the chorus. I hope we shall have 7000. I hope that we shall run trains from New York, where the same thing will be going on, and to have the people who are getting the education and inspiration to feel that there is something else besides the humdrum

—the coming in and going out and the weekly salary—that this is a school of music, a school of hope—that it is a higher level—that whilst we work in our offices and at our counters and at our desks, we have the ambition to rise in the world by intelligence, by work, by constant cultivation.

“I am very sure there is a new spirit abroad and that what we are striving to do in an humble way—I will not use that word for fear it may be misunderstood—in a modest way, let me say, that it will be imitated, copied—and that the encouragement of it will lead in every city to similar things being done.

“One would not be surprised to find in a well-stocked garden beautiful violets, but to find them growing on the sidewalk, or under the snow, or to take them from the bosom of the ice, that would be a surprise to you, and yet it is true that in a mart of trade—the evolution of 10 years—we have this occasion, giving a little gleam of light of all the other education that is making men and women for the city and for citizenship.

“I believe it to be true that every baby is born with a song in its mouth. We are in quest of that song. We are hopeful that neither ignorance, poverty, nor toil, nor disappointment, nor trouble, shall crush the song of the spirit. So it shall ever be as a part of the dream—aye, that is true, it is an old dream—the fulfillment of the vision that we shall search for that little song, and we will make it larger and stronger until it shall join in the great song of nature.

“What a wonderful time the June time is, when the birds wake—not with dry, parched mouths—in the morning, but with a morning song. How the orchards sing of the red, rosy apples and plums and cherries, and the great fields of grain and wheat, with their rustling music, and the whisper of the trees. It is a great song and June is a great organ. Let every heart come into the anthem. Let us learn the oratorios; let us fill the earth with glad songs.

“We have come to a better time in our lives, and I believe these distinguished men, whom I welcome, are interpreting the new life of education that is coming into the colleges, coming into the great manufacturing concerns, coming into places of employment where masses of people are congregated. There is something to be done to make the world brighter and happier by reason of these associations.

“I am striving—good friends in the musical profession of this city—to have you consider this as a center not wholly dedicated to business, but to music. Oh, how much there is in the thought of it! This world that is so full of tears and groans and of sorrow—the thought that we can start the singing of a song that will spread into our homes and over the city and into the land. Isn't that a fine and helpful thought for us? I therefore welcome you for today, and I promise you that the doors shall be without a lock. Open them until the house is full, and if you are on the wrong side of the door it will not be my fault.

“Look into your hearts, every one of you, and see how much you have got to give. It is a great pity if you are a ten talent man or a ten talent woman if you give just a little. It is a great pity if a splendid largest sized Baldwin locomotive should go over the Rocky Mountains with one little caboose car, when it might draw a train of twenty heavy freight cars, or forty perhaps. And so with our lives. If we are large locomotives, let us try to do not as little as we can, but to do the very largest thing that we can and to fill the world full of music, with smiles upon our faces and cheerful, manly steps as we go to our work—not as if we were tired all the time, but a real man under the jacket and a real purpose, and then you will find real women and splendid women in your sisters and in the friends that you choose that will be proud of you and will try to live worthy of you and to be your helpers.”

At the conclusion of the last Choral Festival in 1910, at "Musicians' Assembly Night," at which the musicians of Philadelphia were entertained, together with the participants, these words of appreciation were spoken by Dr. Chadwick:

"I welcome this opportunity to say that I am proud and happy to be able to assist in a small way in this work of such great and far-reaching significance, and I hope it will grow and continue to grow until it shall cover every city in the land. When we have merchants who are prophets, men who idealize, such a result cannot be far distant."

Dr. Parker spoke his approval in these words:

"It is not given to many people to have such visions as those which have been so beautifully expressed to us. To a still smaller number is it given to have the visions and at the same time the ability in large measure to realize and materialize such visions; and even with the ability as well as the vision, the practical physical material for carrying out such plans as have been outlined is very rare and most unusual in the surroundings which are and which have been, up to the present time, not poetic under commercial conditions. Commerce and poetry have not hitherto gone hand in hand. I hope it may be otherwise in the future. I am glad for the vision and for the excellent achievement in music which we have already had evidence of, and still more for the promise for the future."

John Philip Sousa, in a brief address, commented on the work in the highest terms, and said that this annual gathering of Composers and Musicians meant more to the progress of music in America than any other musical event.

Rev. Wm. J. Finn, the leader of the Paulist Choristers, spoke in part as follows:

"I will not presume to detain you in the presence of such an illustrious audience by dilating upon the merits of this particular branch of the musical profession which it is my privilege to exemplify. But it seems to me to be obligatory to say a word or two about the revival of the boys' and men's choirs, which during the last five or six years has occupied the interest of the most intelligent choirmasters of the world.

"About six years ago a decree was issued—which, of course, interests primarily those who owe allegiance to His Holiness, the Pope—a decree asking the Catholic Churches to restore to their services the use of the boys' and men's choirs. A great many musicians, and a great many clergymen, seemed to think that same minute the death blow of choral singing had been dealt. But this was not so.

"Twentieth century musicians are inclined to be skeptical as to the artistic possibilities that can be accomplished by that medium of musical expression, so perfectly developed in the Middle Ages. It is generally supposed by some musicians that the highest possibility of the boys of today is selling newspapers or doing other work of kindred nature. But if that were true, and if the boys of today have not radically changed from the boys of the Middle Ages, then some of the greatest compositions ever put on paper must needs be thrown into the waste paper basket.

"There is a certain type of composition which demands the boy's voice in order that the full meaning of art, of sentiment or of religion contained in the text may be perfectly brought out. Outside of this phase the boy's voice has no place. It has been suggested to me, by my own personal observation, that those who claim so much for the boy's voice are really doing more harm to

the movement than good. In opera the boy's voice cannot be used, but in those compositions of the nature of which I have just spoken the boy's voice is incomparable.

"The greatest musical critics the world has ever known have invariably acknowledged that the boy's voice is inspired from on high. In this sphere the boy's voice is indeed sublime, and it has been my prerogative in some measure to work toward this ideal. The ideal is far distant as yet, but we have been making progress toward that ideal. We are working toward it in this country, and we trust that the boys' and men's choirs will soon be restored to their original place in the musical world.

"It is indeed a great pleasure to be able to be here tonight and to say these few words. It is a day that I shall long remember, for we have with us the representative composers of the United States of America, the greatest organists and the greatest conductors of the country."

When Reginald de Koven, the famous American composer and critic, appeared in Egyptian Hall to conduct personally two concerts of his own compositions he said:

"There is a distinctive atmosphere about Philadelphia that cannot but attract one. I, myself, am fond of its conservatism, of its artistic and musical bent. Here the arts and sciences have been given exceptional encouragement, and here music and composers have ever received a warm and hospitable welcome. My visit here today has given me keen pleasure, and I wish to express the satisfaction I have received at the reception accorded me here.

"Mr. Wanamaker is accomplishing an educational work of great value in the series of American Composers' Concerts he is giving in Egyptian Hall, and the public here must appreciate so golden an opportunity to hear good music for nothing."

CHAPTER VI.

FASHION.

VERY early in the Wanamaker history was realized the importance of being close friends with Paris, and of sharing her secrets of Fashion. So early in 1879 one of the oldest tried members of the Wanamaker staff was sent abroad to be resident in Paris, and to purchase and express the new fashions as fast as they appeared.

At that time not so many people went pleasuring to Paris as nowadays. Comparatively few New Yorkers and Philadelphians would have been able to see the actual Paris models of fashion, if it had not been for such importations as those made by the Wanamaker Store, at great cost. The announcement of "several dozen Paris gowns just off the steamer" caused almost as much excitement as the arrival of the Prince of Wales.

With 1893 began the Wanamaker custom of holding regularly, twice a year, important exhibits of Paris fashions, in the Spring and in the Fall. Not only millinery, wraps and costumes, but every department that received importations of French goods contributed to the interest of these expositions.

It would seem a simple thing to cross the ocean, visit the *atelier* of all the great designers and make a selection of the new fashions from the many beautiful things

shown at the beginning of each season. Yet it is not so simple as it seems. Paris does not say outright, "Let us have Empire or Oriental styles." She cunningly sets out all her new ideas for approval. Each couturier and modiste shows about a hundred new models, which do not by any means speak the same language, some of them being made to suit the German taste, some the Spanish and South American, and some the English. Imbedded among them are the choice gowns that Paris will conclude to wear herself after the buyers of other nationalities are gone—the gowns she will stamp with her approval, making them the truly correct Parisian fashions; the gowns that the Wanamaker Stores must select to properly present the "clou" of the season.

But how to recognize them? How to know that this one will be right and that wrong? How to be assured that capricious Paris will keep to one style and discard another?

The decision is less important to those establishments that are not looked to as absolute authorities on fashions; but for the Wanamaker Stores it is of first consequence.

Even more than years of experience are required to perform this task. Personal friendships with the fashion designers, close study, the constant informations furnished by the Wanamaker Paris Bureau, keen judgments and a sixth sense that Wanamaker fashion experts seem to possess, as will be seen by comparing the list of recent fashion events at the Wanamaker Stores with the fashion calendar of Paris herself.

In 1902 the Pompadour fashions were presented first by Wanamaker's to America—with the revival of flowered silks and rich laces, fuller skirts and the elbow sleeves

that were the mode during the epoch of the beauty-loving Marquise.

In 1906 Wanamaker's sounded the note of the Second Empire—the fashions of the court of Empress Eugenie.

In the Spring of 1907 the Egyptian tendency was heralded, with gorgeous embroideries and straight lines.

In October, 1907, the clinging draperies and tunics that were a revival of the robes of ancient Greece were announced with special exhibits of Paquin's sheath skirt and the emotional gowns of Lucile, of London, each one of which expressed a mood.

With high waists, large revers, long close sleeves and narrow skirts, Directoire fashions made their debut at Wanamaker's in the early spring of 1908, and were followed by the Tanagra gowns that, following the Directoire, became so fashionable in Paris.

Fall, 1908, and the Wanamaker "Fête de Paris" presented the wonderful exhibition of Napoleonic fashions, with gowns such as Josephine once wore; and mantles and hats that reflected the militarism of the Emperor.

In December, 1908, the Wanamaker Costume Salons, acting on advices from the Paris Bureau, presented the Moyen-Age gown, with its long clinging unbroken lines to the knees; and this before the rest of America had heard a whisper of it.

"The Glories of Versailles in the Days of the Louis's," as the Wanamaker exhibition of March, 1909, was called, presented beautiful reminiscences of gowns seen in the paintings of Nattier and Watteau, which seemed to be the inspirations of the Paris couturiers.

The "Russian influence," characterized by barbaric colorings, lavish use of furs, blouse costumes, etc., was

shown in September of the same year. The Oriental note was seen in the kimona sleeves, the close short skirts, the high girdles and the super-position of colors.

Others had the privilege of seeing these same styles in Paris, but failed to discern or name in them the important general tendencies. Many people have to be told what they see before their mind recognizes it. After the Wanamaker Stores had made their fashion expositions, the echo that trailed along on all sides was an echo of the right interpretation of the real mind of the creators, in each case. This may easily be substantiated by consulting the Paris fashion publications of the various seasons mentioned above.

From this it will be seen that the fashion exhibits of the Wanamaker Stores are in a way early prophecies of the seasons that lie ahead, prophecies that have been promptly fulfilled.

"Live in contact with dreams, and you will get something of their charm." It would be impossible to live with the dreams of Paris creators and not end by doing as they do—treating gowns like pictures, and the designing of them as a worthy and noble form of art.

This conception of fashions originated in the Wanamaker Stores the novel idea of creating an artistic setting for each different fashion exposition, to complete the harmony of the underlying idea. So the Empire gowns of 1908 were shown on fair women, as if they were in Napoleon's court, with a beautiful Josephine on the throne. The pageant of Oriental gowns in 1910 took place in a Japanese garden, and the Græco-Roman gowns in a classic Roman arena.

Such fashion exhibits set the Wanamaker Stores apart

for their original and artistic treatment of fashion and at the same time become an inspiring and educative influence with the great crowds of people who come long distances, sometimes, for the pleasure of seeing them.

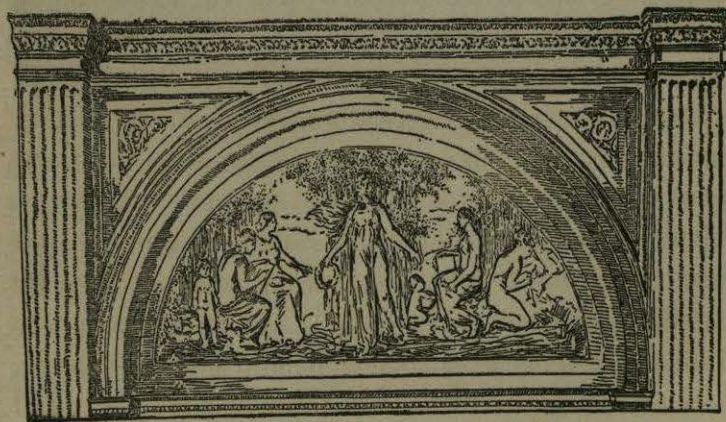
"Fashion," according to Mr. Webster, "is the prevailing mode of style, especially of dress . . . usually among persons of good breeding."

So it includes every article, small or large, that is subject to change of cut or color—gloves, parasols, neckwear, lingerie, blouses, stockings, handkerchiefs, as well as millinery, wraps and costumes. To watch for signs of fashion changes, no matter how slight, and to apprise the Wanamaker Stores of their coming, is the special office of the Wanamaker Bureau, at 44 Rue des Petites Ecuries, Paris. A constant stream of letters, cables and information is pouring into headquarters from that side of the sea, and the incessant arrival of Paris merchandise would suggest, as someone has said, "that there is a Wanamaker tunnel under the ocean."

This quick service is specially necessary, with the articles of dress that change in fashion frequently and with great rapidity—as, for example, millinery. So far as known, Wanamaker's is the only store having an exclusive *envoi* of the latest Paris hats once a week; enabling the patrons of its millinery salons to put on the hats that *Tout Paris* is wearing—not a month later, *but on the very same day.*

The Wanamaker stocks of Paris goods, unique in their design, are seldom duplicated in America. These constant importations have their effect on many of the American-made articles that come into the Wanamaker Stores.

Back of all this fashion work that the Wanamaker Stores are doing, lies, however, another purpose that rises to the surface once in a while. It is, to guide women to dress better, more simply, and more graciously; to make themselves more attractive by wearing well-bred clothes that express them; to choose these clothes wisely—in a word, to make their own the Frenchwoman's century-old fascination and daintiness of dress. Without doubt, a large share of credit for the general progress made in these directions can be rightly ascribed to the long-continued and never-failing efforts of the Wanamaker Stores to get the right fashions and to present them with an intelligent perception of what the influence of their development will mean.



BOOK SIX.

THE JOHN WANAMAKER STORE
IN PHILADELPHIA.

ARCHITECTURAL fascination and inspiration make the appeal of the new Wanamaker building in Philadelphia to the architect, the engineer and the eye of the multitude. It is a cosmopolitan unit. It is more than the keystone of a business arch, unique in the history of the business world. It is a collection of efficiency units, all converging to one meeting place, determined fifty years ago as a possibility in the mind of the Founder, then woven into the fabric of a dream, and today a concrete demonstration of original thought.

This Philadelphia Store, the largest building in the world devoted to retail merchandizing, occupies an entire city block in the very heart of Philadelphia, next to City Hall, which huge pile it overtops and actually dwarfs. It covers an area of 250 feet wide, 480 feet long and rises to a height of 247 feet above the sidewalk. It is twelve stories in height above ground and three stories below. The total floor area of the building is nearly 45 acres, almost 2,000,000 square feet. If all the floors were put end to end there would be a continuous