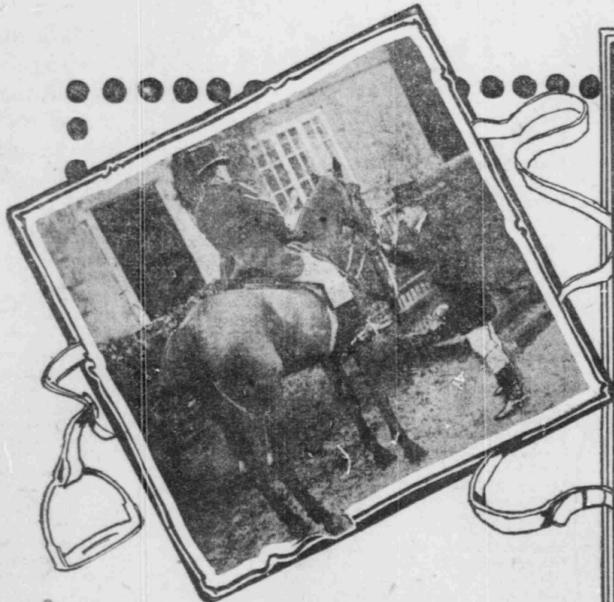


HOW THE GREAT ROTHSCHILD FORTUNE WAS FOUNDED



LEOPOLD LIONEL DE ROTHSCHILD AT MANOR FARM.

ROTHSCHILD is a name with which to conjure riches. It has been the talisman of wealth for nearly a century. It has exercised an influence in the world's financial centers far greater than that of political kings and potentates.

If the Rothschilds wished, they could cause the wreck of most of the financial institutions in the world. Their influence over wealth must be figured, not by millions, but by billions of dollars.

The present head of the Rothschild family is Lord Rothschild, who succeeded his father, Baron Rothschild, in 1879. The home of the Rothschilds is in England, though they are represented in all European capitals.

How the Rothschilds Started.

The name "Rothschild" is taken from the House of the Red Shield, in the Jewish section of Frankfurt, Germany. About 1750 there lived in Frankfurt the man who founded the Rothschild fortunes. Mayer Anselm Rothschild was destined by his father to become a Jewish rabbi; but his strong business proclivities overcame religious tendencies, and he entered the employment of a firm known as the Oppenheims of Hanover, finally becoming one of the managers.

By dint of the hardest kind of saving he managed to accumulate about \$5,000. To do this he denied himself every personal gratification, living in a style which was more than simple, and might be termed almost miserly.

In Business for Himself.

He returned to Frankfurt and went into business for himself, becoming money changer, merchant, and general banker. In those days the bitterness against the Jews was intense; but, despite this, Mayer Rothschild won the distinction of being known everywhere as "the honest Jew."

His first real step toward amassing the vast fortune which he afterward made was when he became financial agent of the landgrave of Hesse. This gave him large sums of money to manipulate. He took such good advantage of his opportunities that in 1804 he was enabled to lend a large sum to the Danish government. From that time he began to be recognized as a financial power.

Hidden Gold in a Cellar.

When Napoleon's soldiers besieged Frankfurt, the landgrave of Hesse fled from the city, first, however, turning over all his gold and personal wealth—house, art treasures and splendid collection of tapestries—to the care of Mayer Rothschild. Rothschild buried the coin in the cellar, as well as such other articles as he wished to keep.

Napoleon's soldiers sacked the house and took everything with them save the money and art treasures which Rothschild had buried. The clever agent made a vast deal of protest over the outrage, and, when the soldiers left, they thought they had "cleaned out" the landgrave, to whom they owed a grudge for enlisting mercenaries against the army of France.

When the soldiers left, Rothschild dug up the gold and managed to get it to London, where his son took charge of it. This was the real beginning of the Rothschild fortune.

The landgrave of Hesse was more than willing that Mayer Rothschild should have full use of his wealth, as he had done so much to win confidence.

During the Napoleonic wars it was necessary to send large sums of money out of England for the payment of troops, the purchasing of supplies, and the management of the interest of the allied armies. Besides this there were not inconsiderable sums required for the bribing of princes and politicians.

All regular banking institutions refused to take these great risks, but Mayer Rothschild, by wonderful diplomacy and great skill, handled the vast sums without loss, save only in very rare instances, and then only in small amounts. In eight years he had made from commissions alone about \$8,000,000 in his own name.

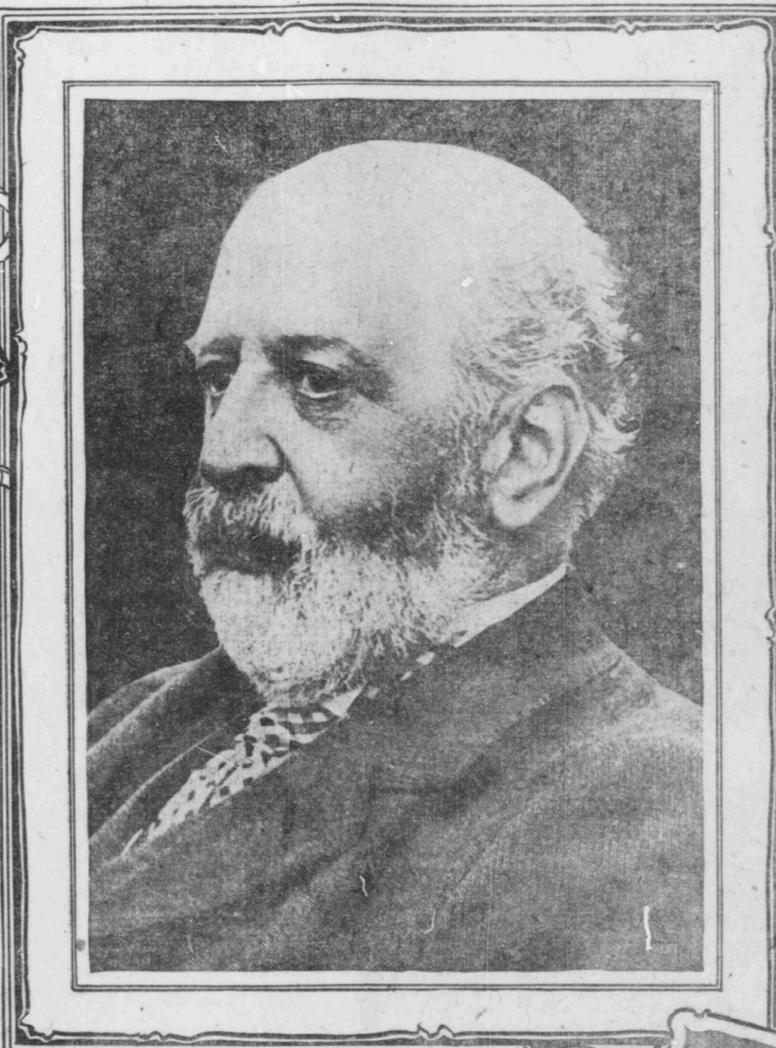
Rothschild's Last Words.

When Mayer Rothschild died, in 1812, he called his sons around his bedside, and said:

"Keep the law of Moses, remain united to the end; consult your mother before beginning any great business. Keep in mind these three things, and the world will soon belong to you."

The five sons of Mayer Rothschild divided Europe into different sections, each one taking control of a certain part. One went to Paris, another to Vienna, a third to Naples, another to Frankfurt, and the last to England.

To Nathan Mayer Rothschild, who founded the English house of Rothschild, belongs the credit of building up the Rothschild fortune from a comparatively small sum left by Mayer Rothschild.



LORD ROTHSCHILD.

Sir Thomas Fowell Buxton tells an interesting story of how Nathan Rothschild got his start in England.

Making Three Profits.

"There was not room in Frankfurt for all the Rothschilds," said Nathan. "I dealt in English goods. One great trader came there who had the market all to himself. Somehow, I offended him. He refused to show me his patterns. This was on Tuesday. I resolved to go to England, though I could speak nothing but German. On Thursday I started for Manchester."

"I managed to make three profits of goods such as the vain Manchester merchant had refused to show me—there was a profit on the raw material, the dyeing,

and the manufacturing. In a short time my \$100,000 became \$300,000. My success turned on one maxim which I held ever before me: 'I can do what another man can do.' That was my motto."

When Nathan Rothschild's father sent to England the money he had saved for the landgrave of Hesse, the son found himself in control of \$3,000,000. He came to London, and, having faith in England in her war against Napoleon, began buying up British securities. In five years, as he afterward said, he had multiplied his original capital by 2,500.

First Pigeon Post.

Nathan Rothschild began stock speculation. He showed wonderful enterprise by establishing between the Continent

Cash, Art Treasures and Rich Tapestries, Buried in a Cellar, Were Saved From Napoleon's Raiders, and Thus the Nucleus of the Millions of a Latter-day Cordova Was Kept Intact—History of the Wealth of Rothschild House Includes a Record of Almost Miserly Hoarding

and England the first pigeon messenger service. This was before the telegraph came into use; and by his pigeon post Rothschild was able to obtain news far in advance of his competitors. This gave him a stupendous advantage, and enabled him to control the channels of information.

At the battle of Waterloo the fortunes of the Rothschilds hung in the balance. Had the English lost, the men of money would have been ruined, as they had staked all their millions on the success of the British. The story goes that Nathan Rothschild was on the battlefield watching the outcome; that after the battle he hastened back to London, and, having the first news, created a panic by stating that England had lost.

He bought English securities for a song, and then, in a day or so, when official news of English victory arrived, made millions on the upward rise. But this story has no confirmation. Rothschild's agent, Rowan, came from Brussels to England immediately after the battle and was the first to give information of victory to the English premier, who made it public.

Personal Characteristics.

A peculiar personal characteristic of Nathan Rothschild was his faculty of deciding momentous questions "off hand." He was famous then for his brief judgment, even as is J. P. Morgan with his "yes" or "no" today. In fact, there are many similarities between the methods of Morgan and those of the founder of the Rothschild millions. Both men were secretive, unostentatious, and had wonderful organizing capacity.

When the Bank of England refused to discount Rothschild's bills the financier so completely blocked the business of the bank that if it had to accept his terms. And yet, when the bank itself was about to fail, Rothschild saved it with his own bonds.

For many years Nathan Rothschild lived very near his place of business in New Court, London, close to the Bank of England, where the Rothschild banking house now stands. In middle life Rothschild moved to Stamford Hill, and thence to Piccadilly, the English Fifth Avenue.

Though Rothschild was very secretive, there were many stockholders and others who were constantly trying to get valuable "tips" from him. Only once was Nathan Rothschild "completely taken in." A broker named Lucas lived near Rothschild at Stamford Hill. One night he saw Rothschild drive off to his office hurriedly. Lucas followed the banker, forced his way into his office, and fell on the floor in a sham faint.

Rothschild Duped but Once.

Rothschild called the housekeeper, and the broker was attempted to in Rothschild's office. As the man was supposed to be unconscious and as the business was very pressing, Rothschild went on with his meeting. Shortly after Rothschild and his partners had left the building, Lucas went home on the pretext of feeling better. The next morning early he bought up the stocks which he had heard Rothschild say he intended purchasing. Rothschild had to buy them from Lucas, the latter making a large sum of money. Rothschild saw through the trick, and subsequently drove Lucas out of business.

Nathan Rothschild died in 1836, and was succeeded by his eldest son, Baron Lionel Rothschild, who died in 1879. Lionel was succeeded by his eldest son, who became a peer in 1885.

Present Head of the House.

Lord Rothschild, the present head of the house, personally supervises all its business affairs, while his eldest son, the Hon. Lionel Walter Rothschild, is his chief aide. Lord Rothschild's two brothers, Alfred and Leopold, take an active interest in all the affairs of the great concern.

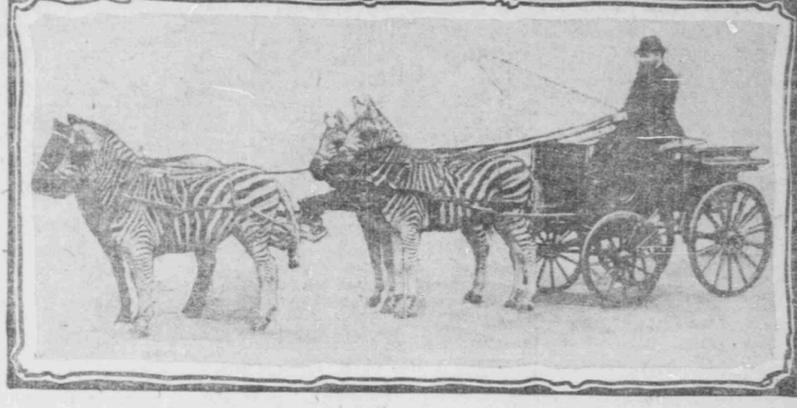
The Rothschilds have intermarried among some of the most influential families in Europe. They are connected with the Roseberys, Flowers, and others.

The Rothschilds have taken up their home in the county of Bucks, controlling practically all the land in the district. The beautiful residence of Lord Rothschild—one of the most magnificent in Europe—is at Tring Park. At Manor Farm, Cublington, Leopold Rothschild has splendid estates, where there are some of the most famous horses and packs of hounds in Europe. Hon. Lionel Rothschild's principal delight is driving a team of zebras, which he has trained in a marvelous manner.

The personal habits of the Rothschilds are those of simple, wealthy Englishmen. Their pastimes are driving, golfing, and outdoor sports. None of the Rothschilds has ever cared for yachting.



A MEETING OF THE ROTHSCHILDS.



THE HON. LIONEL WALTER ROTHSCHILD DRIVING HIS TEAM OF ZEBRAS.

STORIES TOLD OF PEOPLE YOU KNOW

EXPLORER PEARY was in a Philadelphia hospital in November being treated for frost bite, and he endeared himself to all the attendants there by his kindly manner and his interesting conversation.

One afternoon, a few days before his departure, the nurses and servants of the hospital gathered in Mr. Peary's room, and he, from his reclining chair, gave an interesting little talk to them upon the Eskimos. In the course of this talk he said:

"I once had the privilege of attending an Eskimo court of law. The court was held in a hut. The judge sat on a raised stool. The parties to the suit stood in line before him. The audience, silent and respectful, leaned against the walls. Great simplicity and great decorum marked the proceedings."

"It seemed that an old Eskimo had lost a sealed bag of seal-skin containing twenty-two walrus tusks. He had offered a reward of six tusks for the bag's return. But when a young Eskimo had found it and brought it back to him, he

had attempted to dodge the payment of the reward by claiming, in direct contradiction to his former assertion, that the bag had contained, not twenty-two, but twenty-eight tusks, and six of them had been purloined.

"The plaintiff in the suit was the young Eskimo, demanding his reward. It was clear that the old Eskimo was a miser and a cheat. Public opinion was altogether with the young fellow."

"The judge, from his elevated stool, settled the case finely."

"The bag," he said to the old man, 'contained twenty-eight tusks?'

"It did."

"It was sealed?'

"It was."

"And it came back to you with the seal unbroken?'

"It did."

"Then, since your bag had twenty-eight tusks, and since this one, which had not been tampered with, had only twenty-two, it is clear that the finder made a mistake in bringing it to you."

It is clear that this is not your bag at all. Therefore I take it from you and give it to him, so hold until such time as the rightful owner shall appear to claim it."

DAVID BELASCO rarely takes a vacation. When he does he likes to tramp about the country with a gun on his arm. He hangs away at everything, but brings down little. There are, indeed, few worse shots. Mr. Belasco last fall tried for several days rabbit shooting in Pennsylvania. He would set out early in the morning, he would return late at night, he would traverse many miles of rough country, and he would fire many cartridges. But he killed no rabbits.

To the farm lad who guided him Mr. Belasco said one morning, after a particularly bad shot:

"Henry, I suppose I am the worst huntsman you ever went with."

"Oh, no, sir," said the boy. "I have seen worse shots. You always miss so cleanly."

CURRENT ART NEWS AND GOSSIP OF THE WEEK

THE unusual advantages of the scholars of our public schools, in securing elementary art training as well as a knowledge of the crafts, can be better appreciated by a comparison of the course of studies taught in the schools of Washington with the studies taught in similar grades of other cities. In Chicago at the recent exhibition of arts and crafts many of the articles exhibited are such as the scholars of our public schools have been carefully taught to produce. This instruction has as yet been introduced in but few of the Chicago public schools, and if the scholar shows aptitude in wood working or in designing a course in the Chicago Art Institute seems to be the nearest opportunity for the development of his art tendencies. In our public schools elementary work in all lines of art education is afforded to those who wish to avail themselves of the opportunity, and with the opening of the new technical school the opportunities have been enlarged so that our pupils are given greater advantages than those of any other city of the country.

The departure of Frederick MacMonnies, sculptor and painter, for Paris, raises a doubt about the forthcoming exhibition of paintings by this artist in New York during the early spring, as had been anticipated. This is the first visit of Mr. MacMonnies to this country in seventeen years, although his mother

is a resident of Brooklyn. It is expected, however, that his plan to present the museum of the Brooklyn Institute of Arts and Sciences with plaster models of all his statuary will be carried out, and the Institute contemplates the establishment of a MacMonnies room to be devoted exclusively to examples of the art of this popular sculptor.

Following soon upon the opening of the new building of the Metropolitan Museum of Art, comes a bequest from H. R. Bishop, providing that \$50,000 "or more if necessary" be set aside for the construction and equipment of a room in the Metropolitan Museum of Art for the exhibition of the collection of jade and other stones presented to the museum by Mr. Bishop in April, 1892.

At the present time there seems to be grave doubts that an exhibition of work produced with oil crayons, a process invented and used by M. Raffalli, will be held in New York this season. It was expected and announced that an exhibition of this new class of work would soon be held at the Durand-Ruel galleries in New York, but this is now denied by the managers of the establishment.

The collection of the palettes of distinguished painters seems to be a new departure, and opens up a field for collectors which has not been over-occupied. An art collector of Paris numbers in his collection, palettes formerly belonging to Daubigny, Corot, Detaille,

Gerome, Bonnat, Rousseau, Rosa Bonheur, and Puvis de Chavannes.

Among the articles to be offered for sale at the American Art Galleries in New York during the coming month is a piano formerly owned by Henry G. Marquand, and decorated by Alma-Tadema. This piano is said to have cost Mr. Marquand the sum of \$50,000.

The loan exhibition now in progress at the Carnegie Institute at Pittsburgh is without question the most interesting of the exhibitions of the year. In this collection seventy-six prominent artists are represented with a total of 155 pictures, contributed by some of the leading art collectors of the country. Among the contributors may be mentioned A. J. Cassatt, of Philadelphia; Senator William A. Clark, Montana; William L. Elkins, Philadelphia; William H. Fuller, New York; Miss Helen M. Gould, New York; George A. Hearn, New York; Joseph Jefferson, Buzzard's Bay, Mass.; John G. Johnson, Philadelphia; R. Hall McCormick, Chicago; Emeram McMillin, New York; Mrs. Henry C. Potter, New York; Samuel Untermyer, New York, and E. Burgess Warren, of Philadelphia. In addition to this list of out-of-town contributors, the list of pictures for the exhibition includes twenty-two contributors from Pittsburgh, and from an examination of the pictures exhibited it is easily seen that Pittsburgh contains a worthy collection of masterpieces which have been collected by wealthy residents of this smoky city.

The exhibition is a notable one in its collection of the examples of so many prominent artists. Here are exhibited works of Corot, Millet, Millais, Constable, Reynolds, Gainsborough, Alma-Tadema, Gerome, Fromentin, Neuville, Rubens, Van Dyck, Rembrandt, Rousseau, Troyon, Turner, Whistler, Bonheur, Hockarth, Minckney, and a host of other names prominent as artists, and whose pictures are familiar everywhere in those places where art is loved and the work of prominent artists appreciated.

The exhibition furnishes a strong illustration of the desire of collectors to possess the work of a man when once his reputation has been securely established. Then every product of his brush is eagerly sought for by the collector who has the price of a picture at his command. The earlier and discarded pictures of the now popular artist suddenly assume an unthought-of importance, and so it happens, as in the case of Millet, even the field sketches of the artist are readily acquired and given honored places in the homes of collectors who feel that to own even a sketch from the hand of the painter of the "Angelus" confers a rare distinction and completeness upon any collection.

And for this reason one is apt to find in an exhibition of this character many pictures from the studios of famous painters which give us a nearer insight into the earlier lives of these patient, hopeful men. Days when collectors, thrown upon their efforts, days when

their pictures were rejected at the annual salons, or hung in unworthy places, man whose years have left a record in his face of trust and confidence which has come through trials, a face that has seen joy and sorrow, and the latter has been the more constant companion. But through all this trial the strong faith of the man seems to triumph and the hope of victory has sustained the lines and brightened the eye. Life has been a battle, but not a defeat.

There are in this exhibition two pictures by Rembrandt, both painted with power, and yet so differently. The picture of Rembrandt's wife Saskia differs as much from his other picture, "The Accountant," as it is possible to imagine. In "The Accountant" he has given us the portrait of a man well trained in the school of life, and who has become wise and watchful by contact with crafty men. This picture

shows the true Rembrandt method of portrait lighting and the deft interpretation of shadow so that it conveys its meaning with the same directness as the strongest light. It is a masterful treatment of a strong character painted broadly and effectively.

There are also shown eight examples of the work of Corot, evidently belonging to his earlier period. Much of this work is lacking the broad and suggestive methods of his later work, but is so cleverly done and shows such a desire to do sincere work that it does not fail in interest.

Of the work of Millet one picture, "Returning Home," stands out with strong emphasis. In this picture the artist has used the same models from which his "Angelus" was painted, but they are returning from the day's labor. While the work is in Millet's best method, it lacks the simplicity of the "Angelus," and is valuable more as a companion piece to that famous composition than as a separate production.

The portrait of Andrew Carnegie in that portrayal of the personality of the model that one should expect in a successful portrait. It must seem to all that this example of Alexander's work suffers greatly by comparison with the work of W. M. Chase, "The Infants" and the "Mother and Child," by Israels, and in this same exhibition. The work of Brush, Chase, and Israels seems to have been produced for the purpose of creating works of art to meet the ideals

of the painter. The work of Alexander seems to have been made for the purpose of pleasing the person whose portrait was painted.

Of the two pictures by Whistler, it does not seem prudent to form a hasty opinion. His "The Falling Rocket; Nocture in Black and Gold" will probably appeal to the layman as the better picture. In this work, Mr. Whistler has pictured a mass of trees lighted to some extent from the sparks of a falling rocket. The visitor seems to stand at the edge of a vast park where a display of fireworks is in progress. Through the vista of trees one sees the center of the illumination, while some of the larger rockets have illuminated the dark masses so that some suggestion of the outline of the tree tops is seen. In his "Nocture" one easily imagines one of the pictures which so aroused the adverse criticism of Ruskin, and laid the foundation of that famous suit for damages. The picture seems to contain simply a mass of gray color. Sky and foreground are painted in the same key, the distance a shade darker. This is the whole picture. In the foreground there is no trace of form or detail. In the sky there are no high lights or suggestion of cloud forms, and in that portion of the canvas which represents the distance there is the faintest suggestion of a background of trees which melt into the sky and foreground in such a manner that you are not certain whether it is a painted fact, or a clever suggestion that takes possession of you.

CHARLES E. FAIRMAN.