

THE BERETTA CONFERRED
Cardinal Gibbons Invested with his New Honors.

BALTIMORE, June 30.—Not since the scarlet beretta was conferred on Cardinal McCloskey in St. Patrick's Church, New York, has a cathedral in this country witnessed such an imposing ceremony as the one that has just taken place at the Cathedral here. It was an event to which devout Catholics throughout the land have looked forward for many weeks. The conferring of the Holy Pope's approval upon the chosen head of Church in this land is an act that has attracted the eager interest of millions. The ceremonies to day were witnessed with the greatest interest by a vast throng that had filled the Cathedral long before 10:30 o'clock, the hour appointed for the solemn service to begin. The ceremony was an imposing and magnificent demonstration, and the event will live forever in the memory of every one present.

At an early hour this morning there assembled at the residence of the Cardinal, on North Charles street, the Archbishops and Bishops, who had accepted the invitation to be present at the ceremony. Monsignor Straniero, the papal ablegate, and Count Stanoni, the papal ablegate, and Count Stanoni, the Rev. James McCallen, of St. Mary's Seminary, master of ceremonies; Rev. Dr. John S. Foley, in charge of arrangements; the Most Rev. Peter R. Kenrick, Archbishop of St. Louis, apostolic delegate to confer the beretta; Most Rev. John J. Williams, Archbishop of Boston, celebrant of high pontifical mass, and Monsignor Patrick J. Ryan, Archbishop of Philadelphia, selected to preach the sermon. The other Archbishops present were Most Revs. Michael Hess, of Milwaukee; F. X. Leray, of New Orleans; Edward Charles Fabre, of Montreal; J. J. Lynch, of Toronto; Patrick A. Feenan, of Chicago; Michael A. Conigan, of New York; Wm. H. Elder, of Cincinnati, and W. H. Gross, of Portland, Oregon.

The procession left the hall promptly at 10:15 and proceeded along Saratoga, to Cathedral street, to Franklin to Charles, to Mulberry to Cathedral, and thence into the edifice. As the procession passed the Cardinal's residence the Archbishops, Bishops and others joined in line. At the head of the procession marched a processional crossbearer, and then came the students of St. Charles College in cassock and surplice, the seminarians from St. Mary's, the regular and the secular clergy, the Monsignor, the mitred abbots, the Bishops, the Archbishops, the apostolic legate, with Father Lee as his assistant priest and the Rev. Dr. Foley and Father Hennessey of St. Louis as his chaplains, the Noble Guard, with the secretary to the Ablegate on his left, the Cardinal on his right, and attended by his assistant priest, Monsignor McColegan, and his deacons of honor, the Very Rev. A. L. Magnien and the train-bearers of the Cardinal. The Catholic orders acted as an escort for the procession. The Catholic Knighthood were divided into three divisions in charge of James Wallace, Grant Conman, Michael O'Dea, John Cunningham and Anto Schatzki. By the time the hands of the clock in the tall belfry of the Cathedral pointed to the hour of 9 the throng in the vicinity of the church were literally packed with a homogenous mass of Americans, all anxious to see the religious procession, and, if possible, catch a glimpse of the highest Catholic dignitary in the country. The services were, however, five stalwart policemen were, however, equal to the task of maintaining a passageway in the middle of the street. In the procession the Cardinal wore the scarlet skullcap which Monsignor Straniero had brought from Rome and presented to him on the former's arrival in Baltimore early last week. Upon arriving at the sanctuary, the Cardinal seated himself on his throne, the Archbishops and Bishops arranging themselves on either side of the altar. Opposite the Cardinal was another throne in which the apostolic legate Archbishop Kenrick took position. The noble guardsman Count Mucelli stationed himself at the left of the Cardinal, and upon the left of the Count was the Ablegate, near the table upon which was the beretta, which the Ablegate had previously brought to the sanctuary, and the documents from Rome had been placed.

The music of the mass was rendered by a selected choir of sixty-four voices and was of a very high order, Rev. Father Joseph Graf being the director. "Haec Dies," sung at the offertory, was composed especially for this occasion by Mr. G. Williams. The Archbishop, Williams, attended by assistant priests, then celebrated the solemn Pontifical High Mass. After the gospel Archbishop Ryan preached the sermon. At the end of the mass the celebrant and his ministers retired to the sacristy and returned vested in rochet and cape, and occupied a place in the sanctuary according to his rank of seniority. Archbishop Kenrick, vested in a mitre, stole, cape and mitre, on the invitation of the master of ceremonies, proceeded to the platform of the altar, attended by his chaplains, and took a seat at the epistle side, facing the people.

The Rev. Foley, going to the table, received from the Ablegate the apostolic brief of delegation, which he presented to Archbishop Kenrick, who returned it, saying in Latin, "Let it be read." Dr. Foley read the brief in Latin and in English. The Ablegate, accompanied by his secretary, then represented to Archbishop Kenrick the brief of ablegation, which was handed back in the same manner and read by the secretary, the Rev. Father Brandy, of Woodstock. After the brief had been read the Ablegate addressed in Latin both the Cardinal and the apostolic legate, and at the end of the address the choir of seminarians sang "Let us Pray for Our Holy Father Leo." Monsignor Straniero, the papal Ablegate, taking the beretta from the secretary, handed it to Archbishop Kenrick, the apostolic legate, who placed it on the altar, acknowledging the presentation. The beretta is a square cap, with projecting corners rising from its crown. There is usually a tassel in the middle, where the corners meet. It is worn on ordinary occasions. The red hat, which the newly-elected Cardinal has to go to Rome in person to receive, is worn twice only—when he receives it and when he dies. The zucchetto, or skull cap, which is brought to an absent Cardinal by the noble guardsman, is usually presented to him in private. On the invitation of the Ablegate the

Cardinal knelt at the feet of Archbishop Kenrick, and received from his hands the beretta. Rising, he ascended the altar, and the others having withdrawn to their places in the sanctuary, he addressed Archbishop Kenrick in Latin in acknowledgment of the honor received, and afterward the people in English. After intoning the Te Deum the Cardinal retired to the sacristy where he received his scarlet vestments, which he assumed for the first time. The vestments consisted of the cassock, the cappa magna, the rochet, the cape and the beretta. The cassock is a close fitting garment, reaching to the heels. The cappa magna is a long flowing vestment with a hood lined with silk or fur according to the season of the year at which it is worn. The rochet is of linen with sleeves reaching to the hands. The length and closeness of the sleeves distinguish it from the surplice. It takes about forty-five yards of material to make the outfit. Reappearing at the altar in his scarlet robes he sang at the end of the Te Deum the Prayer of Thanksgiving and that for the Pope, after which he went to the platform of the altar and gave his blessing to the people, and this ended what was a most impressive service. The procession left the Cathedral in the order in which it entered, and the large assemblage of spectators silently dispersed.

VENTRILQUISM.
Real Secret of the Art of "Throwing the Voice."

Ventriloquial sounds are produced by means of the vocal organs alone. The expression, "talking down the throat," is sometimes used when alluded to the subject of ventriloquism, as well as "talking in the stomach." Neither conveys a proper idea of the art, the first being only partly true, and the latter having no claim whatever to our attention. Sometimes it may be found necessary to confine the sounds to the region of the larynx in order to procure certain effects; the little service the stomach, or more properly the abdomen, is called upon to perform in aiding the lungs by muscular action.

The art is divided into two parts—ventriloquism proper and polyphonic. The former comprises those imitations in which an illusion as to remoteness is intended; whereas, the latter means imitations of voices in different persons close at hand, cries of animals, etc. Most modern ventriloquists belong to that class. The ear is easily deceived with regard to the sources of sound. Such noises are often heard as the beating of a drum, ringing of a bell, rumbling of a carriage, etc., and the listener is uncertain at first as to their true direction. But after a while, when the ear becomes familiarized with a particular sound, the location is easily determined, as it is not again readily deceived by the same sound under similar circumstances. So it is with ventriloquism. The performer changes the tone of his voice, distinguishing it in many ways, and offering many obstacles to its free egress by the tongue, teeth and lips, as the aforesaid sounds are obstructed in their passage by rows of buildings, etc., causing them to bound from objects to which they reach, when they reach the ear of the listener, they seem to come from any direction but the true one.

TO PRODUCE ASTONISHING EFFECTS. Much stress has been laid by some ventriloquists upon the fact that it is possible to face an audience during their performances, and without betraying any perceptible movement of the lips or muscles of the face. Such performances greatly detract from the success of their intended vocal illusions by thus directing the attention of the audience, not to the supposed sources of the sound, but to the real sources, the ventriloquist himself. It is simply a challenge to the audience to detect, if they can, whether the performer really does talk without moving his lips. Some ventriloquist claim to be superior to others upon the ground that they always face squarely to the front; but while this is an easy matter, other and far more skilled performers frequently turn their backs to the audience, and very seldom present more than a profile view of their faces. In order to produce astonishing effects, it is some times found necessary for even the most proficient ventriloquist to conceal himself altogether from the view of the audience. In every case where the ventriloquist faces the audience they will discover that his lips do move, all assertions to the contrary notwithstanding. It should at all times be the aim of the ventriloquist to divert the attention of the audience from himself entirely.

Of late years a large number of ventriloquists have come to the front, each one being in most respects an imitator of his predecessor, and their exhibitions consisting generally of a dialogue between two or more puppets and the performer himself. Such performances are within the power of any person who has talent, a powerful cry, a reasonable good voice, and the courage to face an audience. Practice will do it all in a short time. Not so, however, with true ventriloquism, for no one can become a proficient in this art without devoting to it much study and years of practice. It is essential that the student should have an ear so well attuned as to readily distinguish the different qualities of sound; he should also possess a voice of great flexibility, ranging in compass from the deepest bass to falsetto, and his bump of imitation should be largely developed. All this does not imply that there should be any peculiar construction of the vocal organs, and any who assert that ventriloquists necessarily differ in this respect from other individuals either do so for a purpose or thereby expose their ignorance of the subject.

REAL SECRET OF THE ART. The real secret of ventriloquism can be very briefly explained, viz: Ventriloquism is the imitation of sounds so that they seem to come from a distance from the person speaking; or, the imitation of sounds as they are heard on coming from a distance. This is the whole secret of the art, and the accomplishment depends upon practice and dexterity. Any person possessing a good voice, sound lungs and a moderate amount of mimetic talent, may, with perseverance, acquire more or less proficiency in the ventriloquial art, according to the time devoted to its study. The student should always copy after nature, either familiar human voices or cries of animals. Always talk during expiration instead of inspira-

tion, as some endeavor to do. Stand or sit erect, expand the chest and inflate the lungs before talking in the ventriloquial voice. Select short sentences and control the air in the lungs so as to have sufficient to finish each one before taking another breath. Take ample time between each question and answer for breathing purposes, and let the questions given in the natural voice be of sufficient length to allow time to fully overcome the manner of speaking. The student is advised in all cases relating to distant sounds to let the ear be his guide as to tone, pitch, loudness, etc., for he cannot be governed correctly by any fixed rules in such matters. The practice of listening to various sounds in the open air, and noting attentively their peculiarities, will in a short time enable the ear to determine with considerable accuracy all that is essential for the study of ventriloquism. A great variety of sounds may be produced with but slight changes of the tongue and lips and their action upon the teeth. A little practice will, however, do more in this respect than long explanations or rules. The professional ventriloquist requires great confidence and self-possession, with a ready flow of small talk to keep up the interest.

It will probably appear strange to the uninitiated when they are informed that the voice from above, the voice below and the voice at a distance and on a line from the performer are produced precisely in the same manner. The ventriloquist in either case simply directs the attention of his hearers to the supposed source of the sound. For such voices the vocal chords are contracted and a fine, clear tone produced, in loudness representing the distance. Any further written explanations would be of no practical value in the study of ventriloquism. Experience has demonstrated that the art can be successfully taught, though the belief has generally been to the contrary.

OUR NEAR NEIGHBORS.

Colombia, South America, Trade and Education. NEW YORK, June 24.—Charles D. Jacobs, United States minister to Colombia, South America, arrived in this city yesterday. In a chat about Colombia and her relations with the United States he said: "There is little to say concerning the commercial relations existing between the United States and Colombia. The subject is limited for the simple reason that there are scarcely any commercial relations existing between the two countries. Colombia carries on most of her trade with Germany, France and England, principally with the two former. She is little disposed to trade with the United States, and apparently the feeling is reciprocated. The Germans and French, and to some extent the English, on the other hand, are doing all in their power to cultivate commercial relations with her. In traveling through Colombia one continually meets with German and French commercial agents. It is a rare thing to meet an American merchant there.

"As an example of the enterprise of the eastern continent, the Germans and French each have a direct line of steamers to Colombia, which with Colombia. These steamers touch at her ports two or three times a month. Not so with us, as we export very little to Colombia. I think we send some flour, and in Bogota I saw some patent medicine with American stamps. In return we import from her some fruits and lumber.

"Colombia is a wonderful though undeveloped country, and American merchant would do well to create a trade with her. Her mines are now worked by primitive machinery, introduced by the Spanish. The agricultural implements are imperfect and insufficient. This lack would afford us a chance to introduce American machinery. The petroleum interest is not developed. One is obliged to pay \$2.75 a gallon for the oil. All their hams are imported from England, and retail for \$1 a pound. The land can grow two crops of corn, while the sugar cane and wheat are excellent. Fruits grow almost wild.

"The people regard us kindly. They look upon us not so much as allies as protectors. The country is just recovering from a revolution, and still feels the shock. The better class of its natives are cultivated people, and the standard of cultivation is high. Bogota is called the Athens of Colombia, and I believe it is one of the centers of education in South America.

"I hope much from the proposed Congress of the American nations. I gave a copy of a paper containing the plan of the Congress to the acting president of the republic, Gen. Camilo Serrano. He seemed much pleased, and hopes the undertaking will be a success.

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