ENGLISH CHOIR BOYS.

THE CHILDREN OF THE CHAPEL ROYAL—HOW KING EDWARD HELPED TRINITY BOYS INTO SURPLICES—THE CHOIRS OF WESTMINSTER AND ST. PAUL'S.

It is an old story, which The Tribune told its readers long ago, that it was indirectly through the agency of the present King of England that surpliced choirs (or vested choirs, as some sticklers will have it), were introduced in New-York. That was a trifle over twoscore years ago, when the then Prince of Wales visited America as Baron Renfrew. The desire to imitate the cathedral services of Europe had sprung up among some influential parishioners of old Trinity long before, and one eager soul had already provided the "gown-gowns," but the opposition to High Churchism was still so strong (stirred into activity, doubtless, by the Tractarian movement) that the garments were kept stowed away for years. Meanwhile boys from the Sunday school and men choristers sang the service, seated in the front pews. When the Prince signified his intention to attend a Sunday service, however, the organist, a devoted ritualist, saw his opportunity, and, harping on the incongruity of the spectacle which would be presented by a company of boy choristers in assorted roundabouts, he managed to get permission to use the neglected vestments. Once used, they were never discarded, and the movement, begun thus under royal auspices, has now all but complete possession of the Protestant Episcopal churches in the American metropolis. The choirs of boys and men do not make the best church music in New-York (the honor of doing that belongs to the adult mixed choir of St. Bartholomew's, which is also vested, or surpliced). Musical æsthetics had nothing to do with the movement at its inception, and has had nothing to do with its development. There has been an improvement in the character of the music sung since the days of the old quartet chorus, but none in its performance. The fault lies with the churches and their failure to provide that sine qua non—sound choir schools—such as are maintained in England. Here are data about three of the most famous choirs of Great Britain—that of the Chapel Royal, at St. James's Palace, and the cathedrals of Westminster and St. Paul's, London.

Though the musical traditions of Great Britain antedate the establishment of the Chapel Royal many centuries, the choir of that chapel is far and away the oldest of the existing English institutions of its kind. Dr. Rimbault, who edited "The Old Cheque Book, or Book of Remembrances of the Chapel Royal, from 1561 to 1744," published by the Camden Society, says not only that it is the most ancient choir concerning which we have any authentic account, but also that in olden times it was the fullest, best appointed and the most remarkable for its excellence in the performance of the choral service. It has been a generous contributor to England's Honor Roll, as Mr. F. G. Edwards demonstrated when he made up a list of names of twenty of the most distinguished musicians produced by England, all of whom had been Chapel Royal boys. Among them were John Bull, Orlando Gibbons, Pelham Humphreys, John Blow, Henry Purcell, Thomas Attwood, Samuel Sebastian Wesley and Arthur Sullivan. The majority of these boys officiated later as organists and composers to the Chapel. The choir, is, of course, only one feature in the organization, which comprises a dean (who is always the Bishop of London), a Lord High Almoner, a Clerk of the Closet and two deputies; a sub-Dean, forty-eight Chaplains, eight Priests in Ordinary, a Master of the Children, a Lay Composer, Lay Organist and Choirmaster (offices generally, as now, held by one man), ten Lay Gentlemen, ten Children, one Sergeant of the Vestry, one Groom of the Vestry and other attendants. It is with the musical staff alone that this article is concerned. The Chapel itself must, in some form or another, have been attached to the court from time immemorial, but authentic records concerning it reach back only to the time of Edward IV (1461-1483). Edward's brother and successor, Richard III, seems to have done much for the strengthening of its musical features. As was set forth in one of the articles on "English Coronation Music" in this journal some weeks ago, there is extant a document, presumably of Richard III's time, which authorized the seizure of men and children "expart in the science of musick" throughout the realm, "as well cathedral-churches, colleges, chappels, houses of religion and all other franchised and exempt places, as elliswhere, our College Roll at Wyndesor reserved and except." In 1626, early in the reign of Charles I, a commission was granted to Dr. Nathaniel Gyles, then Master of Songe, 'to take up well-singing boys for furnishing the Royal Chapels," in which occurred this provision:

Provided always, and we straightly charge and command, that none of the said Choristers or children of the Chappell, soe to be taken by force of this Commission, shall be used or imployed as Comedians, or Stage Players, or to exercise or acte any Stage plaies, Interludes, Comedies, or Tragedies; for that it is not fitt or desent that such as should sing the praises of God Almighty should be trained or imployed in such lascivious and prophane exercises.

Originally, or at least in the time of Queen Elizabeth, the Children of the Chapel Royal, eight in number, were boarded and lodged at the Royal Palace and had daily among them

2 loaves, 1 messe of greate meate, ij galones of ale: and for wintere seasone, iiij candles piche, iij talsheids, and lytters for their pallets.

They had also a servant to "trusse and beare their lyverye in courte," and when they were on a journey with the King's chapel they had fourpence a day for horse hire. More than that: when they came to be eighteen years old and their voices changed (rather a late period for mutation, we should say now), "yf they will assente, the King assygneth them to a College of Oxford or Cambridge of his foundatione, there to be at fynding and studye both suffytiently tylle the King may otherwise advaunce them." Of later years the King has not been so generous. The children are not impressed, but chosen from a host of candidates, and they are fed, lodged, clothed and educated at the expense of the State; when their voices break, however, they are not sent to college. Instead, they get £30 sterling from the Lord Chamberlain, and a Bible and prayer book from the Bishop of London. Also, it is to be hoped, his lordship's blessing. They live with their master, C. R. Selfe, B. A., who is one of the gentlemen of the choir, at Clapham. The boys all sing soprano, the men carrying the alto, tenor and bass parts. The adult male alto (generally a barytone singing falsetto) being still cultivated in England for both secular and ecclesiastical music, one of the chief difficulties with which the Episcopal choirmasters in the United States have to contend is obviated. The children have state robes of gorgeous gold and scarlet, and are extremely picturesque, as our picture indicates. Though the services of the children of the Chapel Royal are confined to the chapel so far as the church service is concerned, they are not prevented from taking part in public concerts, and in times past have done good service at concerts like those of the Madrigal Society, the Bach Choir and the Concerts of Antient Music. This once caused a bit of a scandal, or at least might have. From 1756 to 1783 Dr. James Nares was organist and composer to the Chapel Royal. Mr. Edwards, in "The Musical Times" of last February, reproduced a memorandum apparently written by an organist of Lincoln Cathedral about 1785, stating that Dr. Nares made £100 a year by farming out the children for concerts and other entertainments at ten shillings sixpence each, and paying them "sixpence among them for Barley Sugar." He is also said to have made £50 a year on their clothes. Following is a list of the garments to which the ten boys are entitled by law:

10 capes, every five years.
10 state coats, } every four years.
10 serge jackets,
10 state caps,
20 cambric bands,
10 lace bands,
10 pairs of lace ruffles,
10 pairs of scarlet breeches, every two years.
30 pairs of gloves, } every year.
30 white pocket handkerchiefs,
30 pairs of blue worsted hose,
10 college caps (now worn in the place of cocked hats), } every six months.
10 undress suits,
10 pairs of shoes,

There are twenty singing boys in the choir of the Westminster Abbey Church, but only twelve of them are full choristers. Their ages are from nine to ten and a half years. Dr. Frederick Bridge, the Abbey organist, refusing to admit any boy outside of these limits. The boys live within the precincts of the Abbey, in a choir house which enjoys the distinction of having once, for a time, been the dwelling place of William Pitt. They are in the care of a schoolmaster, who with a housekeeper (some years ago it was the schoolmaster's wife) looks after their intellectual as well as bodily welfare. Rehearsals of the service music are held every forenoon on week days for an hour. The lads then go to their other studies. Afternoon musical study is devoted to practice of intervals, scales, chanting, responses, solfeggios and secular music. As can well be imagined, physical culture is not neglected. The boys have their play time, and grow up as sturdy as the English public school boy in general.

The Choir School of St. Paul's Cathedral is situated (at least, it was a few years ago) in a narrow street in Doctors' Common, at the southwest corner of St. Paul's Churchyard. There are generally about forty boys in the school, which, as Mr. Curwen once said, is really a high class boarding school, at which the boys get board and education free in return for their voices. They have none of the pomp and state which surround the children of the Chapel Royal, who wear their scarlet, gold and lace at state concerts, but are modestly clad in black cloth, with white collars turned down over their jackets. Their daily practice of music is limited to an hour and a half; they have a half holiday once a week and go home to their parents twice a year. Dr. Stainer (and presumably Dr. Martin, the present organist of St. Paul's) made eight and fourteen the age limits.

For centuries the ranks of England's musicians, creative as well as interpretative, have been largely recruited from the choirs of the Chapel Royal and the cathedrals. On this point Sir George Macfarren spoke words some years ago which might profitably be pondered by the lovers of church music in America:

A cathedral choir is the best cradle for a musician that our country affords. I say this from a conviction, many times confirmed, that, as an average, by far the very best practical musicians—those, I mean, whose musical readiness gives them the air of having music as an instinct, or a second nature; those who are ever prompt with their talent to produce or to perform without preparation, at the requirement of the moment; those whose ears are quick, whose wits are sharp, and whose utmost ability is ever at their fingers' ends—are they who passed the infancy of their art in one of our ecclesiastical arenas for constant practice. The very early habit of hearing and performing music stimulates the musical sense, and gives musical tendency to all the youthfully supple faculties which bear upon the use of this sense. The habit in almost first childhood of associating sight with sound, written characters with uttered notes, the office of the eye with that of the ear or the voice, which is the ear's agent, does more in favorable cases to develop some of the essentials in an artist than can be accomplished by the unremitting study of afterlife.

H. E. K.

CHILDREN OF THE CHAPEL ROYAL.

NOTES OF THE STAGE.

The fall season will not open to any extent until September, though the production of "Quincy Adams Sawyer" at the Academy of Music last Thursday was the first gun on the picket line. This rural drama proved amusing and, whatever its dramatic defects, potently wholesome. Along with husking bees and nasal speech, there has survived a tradition of cleanliness in New-England country life which goes a good way toward excusing caricature, melodrama and sentimentality. The most interesting novelty of the coming week is the appearance of Valerie Bergere at Keith's in a sketch called "Billie's First Love." Miss Rose Stuart and Walter Green will support Miss Bergere. The rest of the Keith bill includes the usual musical, acrobatic and comedy acts.

"The Wild Rose" will close at the Knickerbocker on August 30. George Ali has been engaged to continue playing the bear with the company on the road.

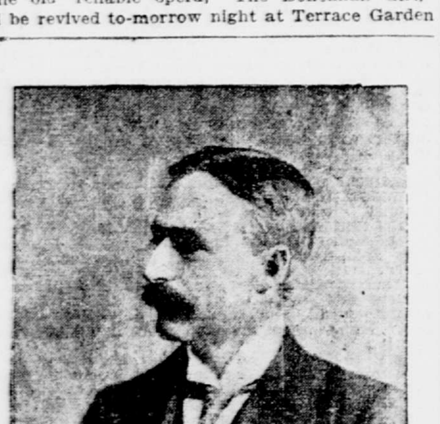
"The Defender" also announces that its run at the Herald Square is for only three weeks more.

"A Chinese Honeymoon" will continue indefinitely at the Casino.

"The Mikado" enters on another week with "Japan by Night" on the Garden roof. The tasteful and fitting surroundings and the breezy quarters combine to draw big audiences nightly.

"Florodora" has another week at Manhattan Beach, and will then go to Atlantic City. It seems to have lost little of its drawing power, if one judges by the houses in the last week.

The old reliable opera, "The Bohemian Girl," will be revived to-morrow night at Terrace Garden



WALTER G. ALCOCK.
Organist, choirmaster and composer of the Chapel Royal.

by the competent company at that resort. To-night at the concert "The Beggar Student" will be sung.

That tumultuous Italian Creatore enters now on his third week at Hammerstein's Roof Garden, while the Zancigs begin their second week of thought transmission. Creatore's strains (no pun intended) can be heard in the street below, and a crowd gathers nightly to listen. The garden has been kept full all the week, too, and Hammerstein is happy.

Among the acts that Mr. Pastor will present at his theatre this week are George Fuller Golden, monologue act; Weston and Allen, in J. Searle Allen's original farce, entitled "The Rent Collector"; Miss Laura Comstock and company, in "A Day and Night in the South"; the Sisters Emerald, singers, dancers and burlesquers, direct from the English music halls (their first appearance in America); James H. Manning, as "The Irish Pawnbroker," assisted by Master Floyd Hunt; and others.

The excellent concert programmes at the Circle Auditorium, where Kaltenborn's Orchestra is playing music that is good for all the year round, continue this week. John Cheshire, the veteran English harpist, who played last night pieces in honor of the coronation, will play Monday, at 12th Regiment night, when the four Beasey sisters will also be soloists. Tuesday is symphony night. Dvorak's "New World" is the symphony, and Tschaikowsky's "The Nutcrackers" is also on the programme. Miss Billing will sing. Wednesday is Gilbert and Sullivan night; Thursday, Liszt-Wagner; Friday, Strauss and operatic, and Saturday, the usual popular night. Mr. Cheshire will play at both the Friday and Saturday concerts.

At the New-York Theatre roof the oft announced and still delayed travesty on comic opera, "The Queen of Ballyhoo Bey," has been finally declared off. The bill is about the same as last week. For Monday, the 18th, a new one hour musical piece by Sydney Rosenfeld and A. Baldwin Sloane is announced.

Duss, in spite of the efforts of motormen and trolley cars to suppress him, to put him out of the business, still leads his brass band nightly at the St. Nicholas Rink, up the ramparts of musical scores, storming the very citadels of the masters.

The popularity of the floating roof garden on the steamer Grand Republic continues. She goes nightly, except Fridays, down the bay, "with noise of pleasant music and dancing on her deck."

Miss Loftus returns to New-York this month, under two years' contract with Sothern. She is to play in "If I Were King," and Ophelia in "Hamlet," which opens at the Garden Theatre on December 29.

Rehearsals for "Captain Malley," George Hazelton's new Colonial comedy that is to open the Manhattan early in September, are well under way, under the direction of Max Figman. Mrs. Fiske returns this week to take the play in charge.

The Marguerita Sylva Opera Company opens in "The Strollers" at Rochester, N. Y., the 25th of this month.

E. E. Rice is busy at his vocation, picking out feminine charmers for the production of "King High Ball," to open the New-York Theatre on September 6. Miss Marie Dressler will play the chief feminine part and W. J. Sloan the leading male character.

Miss Marion Field, a Brooklyn girl, who has sung abroad, has been engaged for the prima donna part in "Foxy Quiller" this season.

One of the early offerings of the American Theatre for its fall opening is "The Judgment of King Solomon," a play written by Doré Davidson and founded on the famous scene in the Bible in which King Solomon renders his judgment in the case of the two mothers and the child.

Hugh P. McNally, brother of John J. McNally, poet laureate for the Rogers Brothers, has written a musical comedy called "Eureka," with music by H. L. Heartz, who will be remembered (or forgotten) as the composer for "Miss Simplicity" and "The Show Girl." Mr. McNally is the dramatic editor of "The Boston Herald." Mr. Heartz lives in Chelsea.

KING GEORGE OF GREECE.

MANY PLEASING QUALITIES OF HIS MONARCH SUMMED UP BY GREEK ADMIRAL.

Antwerp, July 27 (Special).—One of the officers of the Greek warship Admiral Miaoulis gives the following sketch of his sovereign, King George. The affable young officer became enthusiastic as he summed up the qualities of the former Prince of Denmark, who was called to the throne of Greece even before his father ascended the throne of Denmark.

"King George," he said, "is both serious and gay, a man of ready wit and clear foresight. When presiding over the Cabinet councils at his palace he commands all by his clearness of judgment, his quick discernment and good humor. An aspirant for rank in the Danish navy, he never imagined that he would be called upon to succeed to the throne of Greece, and it is a strange fact that whereas his father, King Christian, ascended the throne of Denmark only in November, 1863, King George arrived in Athens as King just two weeks before.

"As father of a family King George is a model, for he simply worships his children, and has given them a most exemplary education. When his son, Prince George, started for Crete there was a heartrending scene at the palace, for the King, despite his efforts, could not conceal his emotion, and when his son asked him what counsel he had to give him he could only answer: 'I have no orders to give you, my son; Providence will guide you. Go with the grace of God.'

"The home life of King George is of the simplest nature, and to see him surrounded by his children and grandchildren one would think him a rich country squire of the old days. He rises early in the morning and begins his work alone. At 9:30 o'clock he takes breakfast with Queen Olga, after which he receives his ministers, deputies and those on the list for private audiences. Then, at 1:30 o'clock, the entire family lunches. After this meal he works for an hour or two, then takes a ride or drive, either alone or with his daughter, Princess Marie, or with the Queen and other members of the household. He is always accompanied by his faithful dog Dick, given him by Princess Valdemar.

"One of the King's favorite pastimes is to promenade through the streets and suburbs of Athens, and of these walks there are hosts of amusing anecdotes. During the first year of his reign it often happened that he was taken for an ordinary citizen, and frequently he would be accosted in the street, when he delighted in talking to the people and in asking them their opinion concerning the King and the government.

"On one occasion, while walking along a country road, he came across a peasant, his cart loaded with vegetables. The wheel gave way, and the vegetables were scattered over the road. The peasant stood still and began to swear, while the King unharnessed the horse. An officer who was passing recognized King George, and this recognition revealed to the peasant the identity of the stranger. Then the King handed him a gold piece, saying: 'The next time don't waste your time swearing, but get to work.'

"Dinner in the palace is served at 8 o'clock, attended by all the members of the family, the court dignitaries and often invited guests. The rest of the evening is spent entirely in reading, music and games. No one dislikes going out in the evening more than King George, who cares only for the family circle. His greatest luxury is his magnificent country chateau at Dekelia, about fifteen miles from Athens, a retreat which he has formed for himself. This is one of the greatest private domains of Europe, and when he purchased it it was only a wilderness. Now it is one of the most picturesque country estates to be imagined. For this transformation the King brought from France engineers, landscape gardeners and architects, who had to lay more than fifty-five miles of roads, build a palace, stables, factories, huge barns and warehouses. The forest contains great quantities of hare, deer and other game, besides feathered creatures of all kinds. Despite this great variety and quantity of game, hunting and shooting are strictly forbidden, for King George cannot bear that an animal should suffer. In many of the walls that surround the domain the royal proprietor has caused artificial nests to be built, all of which are heated by steam."

PERSONALITY OF LEONCAVALLO.

THE COMPOSER DESCRIBES HIS STRENUOUS CAREER—SUCCESS CAME WITH "BOHEME."

A visitor abroad gives the following account of the opera composer Ruggiero Leoncavallo. He says:

Only a short time ago I had an occasion to run across Leoncavallo, and a more jovial, hail fellow well met man I have rarely encountered. There is not an iota of bumptiousness in his makeup, despite his legitimate pride in the success he has at last attained after years of arduous toil and bitter disappointments. Forty-five years weigh lightly on his shoulders, and difficult, indeed, would it be to find a celebrity more cordial or less pedantic, with a greater reluctance to talk "shop" or a greater predilection for conviviality.

"Checkered describes my career," he began when I assailed him, "though every experience has served as a valuable lesson, which I am now turning to profit. I began to earn my living in Cairo, where I exploited my talent as a pianist. There the attention of Tewfik Pacha was drawn to me, and he made me his 'maitre de chapelle' and passed hours of his time listening to the scores of all the successful operas, for which he had a strong liking, but, unfortunately," and here the composer smiled, significantly, "he had a stronger sympathy for the revolt against the English, and was obliged to take to flight. From there I went to Alexandria, where I was made to feel that my room was considered better than my company, and accordingly I had to decamp unceremoniously, disguised as an Arab. Reaching Port Said, I was aided by the French community there, who got up a concert for my benefit, realizing sufficient to pay my passage to France, and eventually to Paris, which I reached with very little hope and less money."

"And to Paris you owe your success, I presume?"

"Indirectly; but, oh! the inhospitality of that great city to one unknown and unaided; the hopelessness of the task midst thousands of toilers."

"And yet you did not lose courage, evidently."

"Once there I had to swim against the tide or sink. I gave lessons at 30 francs a month to others less fortunate even than I, who in turn gave lessons at three and four francs a month."

The memory of those dark days drew a deep line across his forehead, but his countenance beamed again when he said:

"After the 'long winter of my discontent' Massenet crossed my path, and from that day my star was in the ascendant."

"I believe other men of note became your friends," I ventured to remark.

"Coquelin cadet and Armand Silvestre were among my 'camarades,' and we lunched together every day for a long time, and what a good time that was! I laughed so hard at their continuous round of jokes that I never sat at their table without first having a substantial bite, for I knew there would be more laughter than luncheon, as far as I was concerned."

"What was your experience of Paris after you met Massenet?"

"Ah! mon ami, comment vous dire, les souffrances des ces années! Massenet engaged me as pianist, and I assisted him in rehearsing 'Herodiade' and other of his creations, and it was at this juncture that I met my great friend Maurel, you know, the well known barytone of those days. He was a friend indeed. The first great service he rendered me was to produce 'Pagliacci' at the Milan Theatre, with a success that made me famous in my own country; but alas! it was a failure in Paris, where my life was one fierce battle for nine years."

"And to what do you owe your final triumph?"

"My wife," came the prompt reply, "who fought by my side bravely, with confidence in my future. That is why I dedicated my 'Bohème' to her."

Though usually reluctant to talk of his profession outside of the theatre, once on the boards it is his very existence. Here one sees in every gesture, every word, every flash of the eye, the born musician.

It was my privilege to attend the first rehearsal for the first performance of "Zaza" outside of the composer's country under his direction. In the most delightful way he complimented all upon the excellent manner in which they had prepared everything for his arrival and grasped the meaning of his inspirations, by giving a pleasant word here and a smile there, but at the same time, in his own tactful way, he changed everything, from the setting of the scenes to the prima donna's smile; and not one, from the manager down to the smallest instrument in the orchestra, but took him good-naturedly, welcoming his criticisms and eagerly grasping at his suggestions. He thrilled the entire troupe with the spark of his own inspirations, and made a proud success of his creation rendered in a language not his own.

"Zaza" is the musical expression of human passions freed from the stilted phrasing, the conventional monotonies of the old stagy methods, and withal the music pleases the ear, is full of melody, harmonious and seductive.

Leoncavallo has an imposing appearance, despite his double chin and tendency to be aldermanic. He has an abundance of hair, somewhat peppery, and a mustache turned "à la Guillaume II," a merry twinkle in his piercing, expressive eye, and reminds one of Ernest Rossi.

AN ECCENTRIC NEGRO VETERAN.

It has been often said of the colored soldiers who took part in the Civil War that many of them had no superiors in valor or daring, and proof of this stands in history in numerous instances. These veterans with black skins are fast passing away.

One of them, "Charley" Heath by name, died a few days ago in Mount Vernon, and on his breast as he lay in his coffin were many medals and badges that had been awarded to him for a deed of some kind, or which he may have purchased. He was a character whose individuality will live long in memory, and he lived two years beyond the allotted time of "threescore and ten." When asked a few days before his death how it was that he had been spared from the enemy's bullet and that other arch enemy, disease, when others around him had died at a much younger age, he replied by quoting Shakespeare:

Cowards die many times before their deaths,
The valiant never taste of death but once, etc.

For many years this old negro, who had served in the army throughout the Civil War, and who was one of those dark skinned unfortunates who was chased through Chatham-st., in July, 1863, during the famous riots, owned a white horse, which he used for peddling. This horse was the only company that he ever commanded, and he drilled it only in the "school of the soldier." He used no reins, but guided the animal by military commands. The horse responded as promptly as a "high private" to the command, "Forward, march!" "File right!" "File left!" "Right about, march!" and "Halt," but when Heath wanted the horse to trot he did not use a whip and cry out "Gi' up! Old Satan!" On the contrary, he would command "Double quick, march!" and then the dust would fly, except when on the asphalt pavement.

The old horse went years ago to his last resting place, and Heath has gone "where all good old darkies go." After his death, the family and friends having no means for the funeral expenses, their representative appealed to the commander of the Grand Army Post to give him as "good a funeral as white folks have," and when they learned that only $35 could be appropriated from the public fund for a destitute veteran's funeral, they got a few more dollars together by soliciting subscriptions and a few more carriages were hired to carry some of the colored friends to the cemetery.

THE MODERN MACHIAVELLI.

From The Washington Star.

"What is your opinion of oratory in modern politics?"

"It may be made very useful," answered Senator Sorghum. "Very frequently, for instance, a good strong speech against monopolies in general may divert suspicion from you and enable you to do a good turn for a corporation without risk or embarrassment."

FIRST FIGHT FOR CUBA.

INDEPENDENCE DAY FOR THE ISLAND AN INTERESTING ANNIVERSARY.

ON THAT DATE, IN 1850, FLAG OF "CUBA LIBRE" WAS AFLOAT FOR ONE DAY—GALLANT BUT HOPELESS STRUGGLE RECALLED.

Probably unintentionally, the day chosen for the inauguration of President Palma, and as Cuba's Independence Day, was an interesting anniversary in the history of that island's struggle for freedom from Spain. On May 20, 1850, the Cuban flag floated over a Cuban city. For one day it was held there by dauntless Americans against repeated onslaughts of Spanish regulars. At dawn that morning the blood of Cubans and Americans flowed together on Cuban soil for "Cuba Libre."

Fifty-two years to the day that liberty was assured. The wish of the South could not then be realized because of the slave question involved, but it was accomplished when the Union was united in sentiment, so far as freeing the island from Spain was concerned. And those who think they know the people of Cuba best believe John C. Calhoun's prediction will yet be fulfilled, and that by Cuba's initiative, at no very distant day. Speaking to General Ambrosio José Gonzales, who was representing the patriots in this country in 1849, Mr. Calhoun used these words:

"You have my best wishes, but whatever the result, as the pear when ripe falls by the law of gravity into the lap of the husbandman, so will Cuba eventually drop into the lap of the Union."

A Southern man said yesterday: "Cuba, from the inception of her ambition for freedom, looked to the United States. Fifty odd years ago she begged for annexation. Her people realize that but for the interposition of this country the condition to be attained next Tuesday may well have not been reached for another half century of struggling. They are unquestionably grateful; they have suffered much in their struggle for freedom, and know how to prize it. But if dissatisfaction arises with the experiment they are about to begin, they will accept Statehood in the Union as a quick and easy solution of their insular problems."

A review of the events incident to the first move by the patriots of Cuba for annexation to the United States is appropriate at this time. The following facts are from the memoranda of those who took part in the first struggle for Cuba libre. In 1848 many of the wealthiest Cubans were conspiring to free the island from Spain. They were joined by Narcisso Lopez, a retired Spanish major general, who had held high offices both in Spain and Cuba. His connection with the conspiracy becoming known, Lopez fled to this country. About the same time the secret Cuban Junta in Havana sent Ambrosio José Gonzales, then twenty-eight years old, to this country, with authority to engage the services of General Worth, then returning from the Mexican War, in raising an army of five thousand soldiers to fight for Cuba. Gonzales was authorized to offer $3,000,000 to General Worth. He reached New-Orleans about August 8, 1848, and as General Worth had passed, he followed, overtaking the American officer at Newport, R. I. The offer from Cuba was accepted. General Worth took the Cuban Commissioner to his home in Hudson, N. Y. A few days later they proceeded to New-York, and from there to Washington, where General Lopez and other Cubans conferred with them. These plans were upset, however, by an order sending General Worth to command the Department of Texas, where he soon afterward died. His monument stands in this city.

The scheme to enlist the services of General Worth failing, the Cuban capitalists withdrew their guarantee of funds. However, the patriots believed if they could land a force of Americans on the island the natives would flock to their standard, and the United States would not prevent help being sent from these shores. Women sold their jewels and raised a fund, with which the steamers Sea Gull and New-Orleans were chartered in New-York. These were to carry an expedition which was assembled on Round Island, Mississippi, under Colonel White. But Spanish spies were active and Round Island was soon blockaded by Commander Randolph of the sloop-of-war Albany, and the chartered ships were held.

The first Cuban Junta in New-York was organized in 1849. Lopez was president. The other members were Gonzales, Sanchez, Yznaga, Macias and Villaverde. The military commission in Havana at once passed the death sentence on them. Upon the invitation of General John Henderson, of New-Orleans, and Colonel Theodore O'Hara, of Kentucky, General Gonzales, who acted as chief of staff for General Lopez, visited Kentucky and New-Orleans, and issued commissions to Colonel O'Hara, of Kentucky; Colonel Burch and Lieutenant Colonel Smith, of Mississippi, and Colonel Robert Wheat, of Louisiana, to raise skeleton regiments. Colonel Wheat, in order to take part in the expedition, armed and equipped his men and furnished their transportation by chartering the brig Susan Loud.

The Cuban Junta issued bonds in New-Orleans, and with the money raised purchased a little steamer, the Creole, and chartered a sailing transport. There were about five hundred men in the expedition. They rendezvoused on the little islands of Contoy and Mugeres on the Yucatan coast, where they drilled. When ready to start for Cuba about forty men would not go further. They received permission to return in one of the sailing vessels. The Creole proceeded to the Cuban coast, and the deserters were picked up by a Spanish war vessel and taken prisoners to Spain. Minister Barringer had difficulty in saving the lives of these prisoners and getting them returned to the United States.

On the night of May 19, 1850, the Creole put into Cardenas. The steamer ran aground when near the wharf, and as the result of the delay thus caused the Spanish garrison was aroused. The object of the Cubans was to take Cardenas, proceed by rail to Matanzas and surprise and capture that town, when the country would rise in their support.

The Spanish garrison fired on the invaders from their stone barracks, then retreated to the Governor's building. The Americans rushed the lower story of this as they had done the barracks. Generals Lopez and Gonzales went into the court to demand the surrender of the Governor, when they were fired on and Gonzales severely wounded, receiving two musket balls in one thigh. He was the first Cuban to shed blood in the cause. General Lopez then ordered the building fired, and the Governor and garrison surrendered. The Governor and officers were sent aboard the Creole. Many of the enlisted men took off their uniforms and joined the Cubans. All that day Spanish infantry and cavalry attacked Cardenas, but were everywhere repulsed. The presence of the filibusters was now known in Matanzas, however, and a surprise of that town was impossible, so it was decided to re-embark and go to a point on the east of the island.

Bad luck pursued the expedition. The Creole ran aground before getting out of the harbor and remained stationary for seven hours, those on board momentarily expecting the appearance of Spanish war vessels. To get her off provisions and arms had to be sacrificed. In the early morning the boat put in to land the Governor and his officers, as the plan of making another point in Cuba was abandoned since the provisions had been cast overboard. While inshore the Spanish war steamer Pizarro passed and went into Cardenas harbor.

The little Creole was headed for Key West, and that night, as she drew very little water, ran over the Florida reefs, getting on the inside. Next morning she found herself opposite the Pizarro, which was only four miles away, but unable to cross the intervening reefs. Barrels of rosin, all the bacon on board, bunks and other woodwork were now fed into the furnace of the Creole. She had to run about three-fourths as far to get into Key West as the Pizarro, and she gained twenty minutes by a sympathetic Key West pilot running the Spanish ship aground. For this the pilot was threatened with hanging after she got off.

The Creole ran up near the wharf and the Pizarro followed at full speed. The little United States surveying schooner, Lieutenant Rogers, U. S. N., sailed up by the Creole and ran out her only gun, a 12-pounder, as a menace to the giant Spaniard. Thinking the Pizarro was going to cut her down, the Americans and Cubans aboard the Creole drew knives and pistols and prepared to board. But the Spaniards edged off and lay in the harbor. Admiral Armero on the Pizarro, demanded the persons of the filibusters from the Key West authorities. For answer the local company, commanded by Stephen R. Mallory, afterward United States Senator and Secretary of the Confederate Navy, manned Fort Taylor and ran out and loaded the big guns in the lower tier. The Pizarro then drew out of the harbor.

General Lopez proceeded to Savannah and from there to New-Orleans, where he gave himself up to the United States authorities for trial. General Gonzales remained at the home of his friend, Mr. Mallory, until recovered from his wounds, when he surrendered to the United States marshal. He was sent by sailing vessel to New-Orleans. The Cuban patriots had an enthusiastic greeting at the St. Charles Hotel by the citizens. In a speech, General Lopez said if he had committed a crime in soliciting the aid of freemen for Cuba's liberty he was determined to remain a criminal to the last moment of his life. The United States grand jury finally found indictments against a number of prominent men for violation of the neutrality laws. These were Justice Cotesworth Pinckney Smith, of the Supreme Court of Mississippi; John A Guitman, Governor of Mississippi; John Henderson, a New-Orleans lawyer and ex-Senator of Mississippi; General A. J. Gonzales, Laurent J. Sigur, Editor of "The New-Orleans Delta"; General Narcisso Lopez, Judge Boyd, of Natchez, Miss.; Colonel Theodore O'Hara, a major in the United States army in the Mexican War and author of the poem "The Bivouac of the Dead"; John L. O'Sullivan, former Editor of "The Democratic Review"; F. Pickett, Lieutenant Colonel P. S. Smith, Major Thomas T. Hawkins, General Donatien Augustin, Colonel Robert Wheat, Colonel A. J. Lewis, J. R. Hadden, Colonel N. J. Bunch and Lieutenant Colonel W. H. Bell. The Americans named had been conspicuous in aiding the Cuban expedition.

On the first trial, in December, 1850, the jury stood four for acquittal and eight for conviction. Next time, two months later, the jury was six to six. In March the third trial was held, and as only one juryman stood for conviction the government quashed the proceedings.

The Cubans immediately began organizing another expedition, making Savannah the base. General Lopez was the military head, but his chief of staff, General Gonzales, was the organizer. He was an English scholar, and had a wide acquaintance among influential Americans. General Gonzales went to Georgia, and was warmly received. A large amount of money was contributed. The steamer Cleopatra was chartered in New-York, and the four hundred Georgians who volunteered were drilled. General Lopez was in New-Orleans. When the expedition was ready he was informed, and met the expedition, which rendezvoused at Macon. The men and munitions of war were sent to a place on the Satilla River, Georgia. The officers proceeded to Savannah, and thence to an island on the coast. There information was received that President Fillmore had seized the Cleopatra. There was nothing left to do but disband the men.

Lopez returned to New-Orleans, and the government had warrants issued for the arrest of Gonzales. For six weeks he was in hiding, being the guest of first one planter and then another in lower South Carolina and Georgia. In going to the Satilla River to examine the arms and supplies stored there, he lost his way, and called at a mansion in the wilderness to find, on introducing himself, that the owner was the Collector of St. Mary's, and the only Federal officer south of Savannah holding a warrant from the President for his arrest, but Collector Dilworth held that in his private home he was a private citizen, and so pleasantly entertained his unbidden guest for a day or two, assured him of deep sympathy with his cause, and speeded him on his way with fresh horses.

As General Gonzales had contracted fever, and danger from capture was always imminent, General Lopez advised him to go to the springs of West Virginia and remain there until fall, when they agreed that another expedition would be organized. This advice was taken by the chief of staff, but General Lopez received information shortly after the departure of General Gonzales that caused him to determine to make a dash for Cuba. Stories came of successful uprisings in several parts of the island. It was said the people would all rise if Lopez came and raised the standard. New-Orleans was in a ferment of excitement. Public meetings were held to express sympathy for and pledge enthusiastic support to the Cuban cause. Governor Guitman, of Mississippi, was counted upon to lead thousands of fighters to Cuba if the patriots once got a foothold. Men volunteered, a ship, the steamer Pampero, commanded by the same Captain Lewis who took over the Creole, was secured. General Lopez took fire with enthusiasm at the reports that Havana was ready to rise and join him. He started away from New-Orleans with 500 men, without communicating with the other members of the Junta or summoning his chief of staff, General Gonzales.

There were with General Lopez two companies of Cubans and Spaniards, one made up of the Spanish soldiers who had deserted to him the year before at Cardenas. The remainder of the force, probably 325, were Americans, mostly young men of good family. Some of these were from Georgia, under Colonel Donovon, of that State, but most of them from the Gulf States. Colonel W. S. Crittenden was in command of the largest contingent. He was a graduate of West Point Academy, and a nephew of the United States Attorney General. The expedition landed at Bahia Honda, near Havana. Colonel Crittenden, with about 120 men, was left on the coast to guard the baggage, while Lopez and the others struck inland. Two days after Colonel Crittenden received a note from the Cuban commander asking that he join him at a point six miles distant. Before proceeding three miles the Americans were attacked by a Spanish force of about one thousand. The execution of Crittenden's fire was terrific, the Spanish killed and wounded being 235. But in the second attack the Americans were scattered. About fifty of them, including Crittenden, made their way to the sea, and put off in small boats. They were picked up by the Spanish man-of-war and taken to Havana.

The country was swarming with Spaniards. It developed that misleading stories of Cuban successes were sent out by the Spaniards, and the Cubans enticed to come near Havana, where the whole Spanish force could be thrown against them. About the time of the attack on Crittenden Major General Enna attacked General Lopez at the village of Las Pozas. Casualties were heavy on both sides, but the Spaniards were repulsed. The Cubans got in a stronger position. General Enna, with reinforcements of artillery and cavalry, again attacked. He was killed and the Spaniards were routed, but Lopez was severely wounded himself and lost nearly all his officers. Fully ten thousand Spanish troops then surrounded the little band to starve them out. When his men were starving Lopez walked out with a friend and was captured. "Kill me, but pardon my men," was all he said. He was taken to Havana, and the day following was landed from the Pizarro and put to death with the garrote.

On the night that Colonel Crittenden and the fifty Americans who were with him—a few of them as young as sixteen years old were taken—a drumhead court martial was summoned, and they were sentenced to die the succeeding sunrise—to be shot in the back standing on the brink of the trench into which their bodies were to be thrown.

While it is difficult to realize that fifty years ago fifty Americans, some of them of influential families, could have been executed in such fashion within a hundred miles of American territory, without a hand being raised, it must be remembered that there were no cables and the American Consul in Havana would not even visit the condemned men. None who spoke their language was with them. They were shot and their bodies kicked into a pit. And Spain was defiant in her strength; England and France were agreed with her to prevent the acquisition of Cuba by the United States. It is impossible to imagine a condition in which such an act by a foreign power could now be committed without throwing this country into a fever that would bring on war, whatever strength the opponents might have.

AT ROCK LEDGE CAMP.

Saranac Lake, N. Y., Aug. 9 (Special).—Rock Ledge Camp overlooks the Lower Saranac Lake, near Ampersand Mountain. It is a charming villa, elaborately built and spacious, and perhaps takes its name from a long, curved ledge of gray rock which forms a wall upon the water's edge, over which riot masses of nasturtiums in every shade of gold and orange. Seldom has any effect more beautiful been seen in the wilds than the deep green of the forest fringing the shores of the radiant blue lake, and between them, and reflected in the lake, a band of gleaming gold.

On the northeast side of the Rock Ledge House is a wide piazza, with a trellis of boughs over it and a balustrade of the same along its length. Here tables are set, snowy with finest damask and glittering with silver and crystal, for this is the Rock Ledge dining room. Forest trees brush their fragrant branches against the upper lattice of boughs, and the parterres under the trees are gay with brilliant flowers.

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From The Cleveland Plain Dealer.

"Alexandre Dumas would have been one hundred years old if he had lived until Thursday."

"Perhaps it's just as well he didn't. He might have found some Chicago man claiming the authorship of all his best books."

"And Hobson and Funston making D'Artagnan look like a two spot."

"And little Mary MacLane completely eclipsing his glory."

"And the small fry of historical romancers putting him on the top shelf."

"And cabbage filled cigars named after him."

"And his picture alongside of a dyspepsia tonic."

"And a lot of awful silly guff about him in the Sunday yellow journals."

"Guess he's better off."

"Guess he is."

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